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LITERATURE.

A Study of Shakespeare. By Algernon Charles Swinburne. (Chatto & Windus.)

THE general results arrived at in this volume, of which about one-half is a reprint from periodicals, are not new to Shakspere students. There are, says Mr. Swinburne, three periods in Shakspere's artistic career—the first, a "lyric and fantastic period"; the second, "comic and historic"; the third, "tragic and romantic." In the youthful period, rhyme struggles with blank verse for the mastery; its crown and culmination is in the *Midsummer Night's Dream*. In the middle period Shakspere "begins first to meddle with the mysteries and varieties of human character, to handle its finer and more subtle qualities." The third period has an earlier and a later manner, an earlier and a later stage. For a time it would seem as if something of Swift-like cynicism disturbed the better genius of Shakspere (p. 201). But his work ends with a harmony; the romantic plays, *The Tempest*, *The Winter's Tale*, and *Cymbeline*, bring Shakspere's final period to a musical close.

Sixteen years ago a lecture on Shakspere by Prof. Ingram appeared in a volume entitled *Afternoon Lectures*, published by Messrs. Bell and Daldy.

"We can distinguish," wrote Prof. Ingram, "in the poetic life of Shakespeare three successive periods. . . . The characteristic distinction of the first period is that in the plays which belong to it the poet still predominates over the dramatist. . . . Rhyme abounds. . . . In the *Midsummer Night's Dream*, which closes the youthful stage, the great artist decisively shows himself. . . . The second period is that of Shakespeare's best comedies and of almost all his chronicle plays. He now draws his characters with deeper colours and with a firmer hand. . . . It is the exhibition of passion by which the essentially tragic third stage is particularly characterised. . . . The state of feeling to which 'the censurer of mankind' gives utterance was undoubtedly a phase through which Shakespeare's own mind was passing about the time when he wrote the plays in which that character appears. But Shakespeare was not to sink into such morbid misanthropy as corroded the soul of Swift. We are able to follow the poet into a serene and peaceful region, in which the old sweetness and cheerfulness are restored, joined with all the elevation and breadth of his maturity. Three of the works of the last period, which must be referred to its closing years, stand in some degree apart from the other members of the group. I mean *Cymbeline*, *The Winter's Tale*, and *The Tempest*."

In that remarkable lecture Prof. Ingram recognised the aids which literary feeling may receive from scientific observation; he recognised the capital importance of the study of Shakspere's versification as furnishing data for the chronology of his plays; and he described the essential nature of the change from unbroken to interrupted verse. Mr. Swinburne prefers to trust to general impression; and wastes a fine extravagance of ridicule on verse-tests and the counting of syllables by fingers or by toes. No intelligent student ever supposed that the vital mystery of verse can be seized by a numerical test any more than that the mystery of animal life can be laid bare by the scalpel. But the anatomist knows more than other men about muscles and joints and articulations. Certain phenomena of verse admit of isolation, and are the proper objects of scientific enquiry. The instrument of the enquirer is his ear, and, acting under the authority of the ear, his fingers, or, if more convenient, his toes. Mr. Swinburne's warning against mere finger-counting, apart from the weighing of accent and syllable by the ear, is welcome, but perhaps would be more welcome if it were new. Prof. Craik, who some twenty years since made a study of the weak ending in *Julius Caesar*, speaks of Malone as having "no notion whatever of verse beyond what he could obtain by counting the syllables on his fingers." Prof. Ingram, in his masterly paper on the "Light and Weak Ending" (*Transactions* of the New Shakspere Society, 1874), writes:—"The lines must be read intelligently, and the rhythm understood; the eye acting mechanically will mislead." Mr. Spedding, in his letter on the pause test, writes:—

"If you go no further than to count the number of lines in which a pause in the sense or the delivery coincides with the concluding syllable, I shall not be satisfied with it. The effect of the metre upon the ear depends mainly upon the distribution of the pausing places with relation to the normal structure of the line" (*Transactions* of the New Shakspere Society, 1874).

"I quite recognise the necessity of subordinating verse tests in general to the ripe conclusions of the higher criticism, if these two sorts of evidence should ever be found at variance," so writes Prof. Ingram, and he adds, "But I believe that the more thoroughly the former are understood, and the more scientifically they are used, the more they will be found in accordance with the best aesthetic judgments."

To what baseless opinions mere general impression, even when the impression of a man of exquisite feeling and high genius, may lead will appear from a glance at the several chronological arrangements of Shakspere's plays attempted by Coleridge, arrangements arbitrary, wild, and mutually discordant. Mr. Swinburne, a man of genius and a reader of Shakspere from boyhood, placed *Julius Caesar* near *Antony and Cleopatra* until he was taught his mistake by François-Victor Hugo. "It is less creditable to England than honourable to France," Mr. Swinburne writes, "that a Frenchman should have been the first of Shakespearean students to discover and to prove that the great triad of his Roman plays is not a consecutive work of the same epoch." In 1857, some years, I believe, before the appearance of the first volume of Hugo's translation of Shakspere's complete works, Mr. C. Bathurst published his valuable "Remarks on the Differences in Shakspere's Versification in Different Periods of his Life." He writes (p. 79): "From the verse I should say positively that *Julius Caesar* is not so late as 1602. It is mostly unbroken, like the Histories." A verse-test had placed Mr. Bathurst in advance of Mr. Swinburne trusting to general impression, and enabled him to divine the exact date, as since confirmed by the reference noted by Mr. Halliwell-Phillipps in Weever's *Mirror of Martyrs*, 1601.

Mr. Swinburne is contumacious in his heresy about the date and authorship of *King Henry VIII.*—it contains, he believes, none of Fletcher's work, and belongs to the second period of Shakspere's dramatic career. One must listen with consideration to all that Mr. Swinburne has to say when Fletcher and Shakspere are in question, but the evidence to which Mr. Swinburne refuses to attend is overwhelming. Here, indeed, Mr. Swinburne made an essay in the study of verse-tests, but he cannot be congratulated on its result. In *Henry VIII.*, he wrote, "we do not find the triple terminations so peculiarly and notably dear to that poet [Fletcher]" (*Fortnightly Review*, January 1876). It was immediately shown that we *do* find these triple terminations in *Henry VIII.* In reprinting his paper, Mr. Swinburne now corrects his error, and writes, "We do not find the perpetual predominance of those triple terminations so peculiarly and notably dear to that poet [Fletcher]." This is well; but Mr. Swinburne, with whom the infallibility of genius seems to be a foible, adds a note to this altered statement. "A desperate attempt was made to confute this argument." The truth is, that a successful attempt was made to confute a very different argument—viz., that since triple endings do not appear in *Henry VIII.* the hand of Fletcher is not recognisable in that play. Mr. Swinburne has strong claims upon the gratitude and admiration of lovers of English literature; his claims would be still stronger had he the magnanimity to admit an error, and to abstain from a statement which I will not call disingenuous.

The same foible of infallibility appears in the reprint of papers on *Edward III.* "The word *wistly*," wrote Mr. Swinburne, "occurs but once in Shakespeare;" the word *endamagement* is "a non-Shakespearean" word; the word *invocate* is "a pre-Shakespearean" word. It was shown that *wistly* occurs three or four times in Shakspere; that *endamagement* is to be found in *King John*; that *invocate* is to be found in *Richard III.* and the *Sonnets*. So much the worse for the words! Their bodily presence, indeed, cannot be denied, but in some superior transcendental sense they are still absent; *endamagement*, which Shakspere uses, is "essentially non-Shakespearean;" and "a mere ἅπαξ λεγόμενον can carry no weight of evidence with it worth any student's consideration." Mr. Swinburne was wrong on the poor point of fact, on which any pedant may be right, but in the higher "Swoning sphere," where knowledge disappears in excess of poetic sensibility, he is, and always has been, right. Perhaps it may be permitted one to smile very gently.

Such value as this *Study of Shakespeare* possesses—and Mr. Swinburne, though he were to try his worst, cannot write many

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pages without giving us something of value—will be found in scattered pieces of bright, penetrating, and original comment. But when one comes to transcribe such passages the pen drives heavily amid the radiant riot of flower-soft speech, and the supreme spilth of starry syllables. One whose understanding has been darkened by verse tests finds himself, too, as he copies, half unconsciously at work on a painful series of prose tests, including the alliteration test, the abusive-epithet test, the triple-redundant-adjective test, and the never-ending-hyperbole test. I shall end with a passage written more simply than most others in this book, and disclosing

"Two points in [Iago's] soul
Unseized by the Germans yet"

which have much taken my fancy.

"Malignant as Iago is, the very subtlest and strongest component of his complex nature is not even malignity. It is the instinct of what Mr. Carlyle would call an inarticulate poet. In his immortal study on the affair of the diamond necklace, the most profound and potent humourist of his country in his century has unwittingly touched on the main-spring of Iago's character—'the very pulse of the machine.' He describes his Circe-de la Mothe-Valois as a practical dramatic poet or playwright at least in lieu of play-writer; while indicating how and wherefore, with all her constructive skill and rhythmic art in action, such genius as hers so differs from the genius of Shakespeare that she undeniably could not have written a *Hamlet*. Neither could Iago have written an *Othello*. . . . 'But what he can do, that he will;' and if it be better to make a tragedy than to write one, to act a poem than to sing it, we must allow to Iago a station in the hierarchy of poets very far in advance of his creator's. None of the great inarticulate may more justly claim place and precedence. With all his poetic gift, he has no poetic weakness. Almost any creator but his would have given him some grain of spite or some spark of lust after Desdemona. To Shakespeare's Iago she is no more than is a rhyme to another and articulate poet. . . . He has within him a sense or conscience of power incomparable; and this power shall not be left, in Hamlet's phrase, 'to fust in him unused.' A genuine and thorough capacity for human lust or hate would diminish and degrade the supremacy of his evil. He is almost as far above or beyond vice as he is beneath and beyond virtue. And this it is that makes him impregnable and invulnerable. When once he has said it, we know as well as he that thenceforth he never will speak word. We could smile almost as we can see him to have smiled at Gratiano's most ignorant and empty threat, being well assured that torments will in no wise ope his lips; that, as surely and as truthfully as ever did the tortured philosopher before him, he might have told his tormentors that they did but bruise the coating, batter the crust, or break the shell of Iago. Could we imagine a far other lost spirit than Farinata degli Uberti's endowed with Farinata's might of will, and transferred from the sepulchres of fire to the dykes of Malebolge, we might conceive something of Iago's attitude in hell—of his unalterable and indomitable posture for all eternity. As though it were possible and necessary that in some one point the extremities of all conceivable good and of all imaginable evil should meet and mix together in a new 'marriage of heaven and hell,' the action in passion of the most devilish among the human damned could hardly be other than that of the most godlike among all divine saviours—the figure of Iago than a reflection by hell-fire of the figure of Prometheus."

There is a palpable touch in this of the romantic idealism and the extravagance which are Hugo's and not Shakspere's; yet *O, si sic omnia.* EDWARD DOWDEN.

THE SHAH'S SECOND TOUR.

A Diary kept by His Majesty the Shah of Persia during his Journey to Europe in 1878. From the Persian, by A. H. Schindler and Baron Louis de Norman. (R. Bentley & Son.)

THE first visit of the Shah to Europe will not easily be forgotten by Englishmen, especially English tradesmen; but his second journey produced the weaker impression inherent in sequels, and was further stript of its glory by its inopportuneness. That the Shah should have been at Berlin when the Emperor was shot at, and in Paris when everybody was intent upon the Berlin Congress or the Exposition, was exceedingly unlucky for his fame; and that he should have neglected to confer the honour of his presence upon England is equally—but solely for his own sake—to be regretted. Altogether, the Shah's second European tour, regarded as an advertisement, must be admitted to have turned out a failure. He has, it is true, endeavoured to repair his misfortune by publishing his journal, but it is quite open to doubt whether it will achieve its object. The first journal had the merit of novelty, if it had no other attraction. People were curious to know how a Shah looked at Western things. Any king's ideas have a certain popular interest; but the ideas of an Eastern monarch, of whose jewels and wives wonderful stories are told, are specially *piquante* food for the enquiring minds of Messrs. Mudie's subscribers. People read and were satisfied. They found that a Shah possessed a considerable faculty of wonder, an extremely comfortable belief in his own importance, and a truly gratifying appreciation of the luxury of sitting down in European countries. This was all very right and proper, and the book was returned along with its fellows in the neat leather strap, which would presently return with fresh volumes of equal geographical or fictional interest and novelty.

It is quite another matter with the second journal. It has not the novelty which constituted the interest of the former work. It has no excuse for existing—an objection, however, which applies to too many books to be worth advancing. If we class books according to their objects, we shall find it difficult to fix the place of the Shah's journal. It does not belong to that largest class of books written to sell, for the Shah is not like an impecunious author whose literary income is an appreciable item in his general revenue. It is not a book of the didactic order, which often hangs very closely on to the first class; there is nothing to be learned from the Shah's notes, except it be a not very high opinion of his Majesty's intellect; moral and religious teaching are represented here by discreet silence in the one case, and in the other by a curious, and, we think, solitary, record to the effect that the Shah retired to his apartments "to pray and read the Koran." There is a small class of books that are written out of sheer love of their subjects; and there is another consisting of those which owe their appearance to a sublime love of the writer's self. Perhaps the Shah's book belongs to the last division: or it may be classed among the works that are written out of love of their subjects, for in this case it comes to the same thing, as the subject of the book is the Shah.

Those who desire to know more of this important subject than the first journal told them will be able to gather from the new work many very precious indications of the tastes and qualities of the Persian Sovereign. They will see the thoughtfulness he displays for others in his record of the unpleasant way the tents had of falling down in the night and wetting the servants on the journey through Persia; his power of humorous description in the account he gives of all his suite tumbling off their horses at the rate of a hundred a day on the soft clayey soil; his prudence and his sense of the sacredness of a king's person, in his method of sending a minister of State on before to test the safety of a river-crossing. Indeed the wisdom of this precaution is plainly shown in the account of the crossing of the Aras river, which was evidently a cause of serious uneasiness to the august mind.

"The boatmen here are very expert. They first pulled the boat by ropes a long distance against the stream, which was a very strong one; they then coiled the ropes into the boat and left the boat unattached. The river now carried the boat away with great velocity, and the boatmen took to their oars, and rowed till we got to a piece of dry sand, lying like an island in the midst of the river, and dividing the stream into two branches. On the other side of the island the river runs much faster. Here there was a wooden sort of jetty, running about ten or twenty paces into the river, at the end of which were two boats joined together by planks, which in turn were connected with the other side of the river by stout ropes. When we got to the two boats the ropes were pulled by a windlass, and were drawn to the other side of the river. Praise God, the Most High, we passed with safety."

On another occasion a troop of horsemen were ridden into the river over the girths to break the force of the stream and assist the passage of the Shah's boat. The river difficulties and the equestrian feats of the suite are the only relief to the dreary narrative of the journey to the Russian frontier. The Shah scrupulously records what he sees on either side of the road, and even takes the trouble to look through a telescope to make sure of his vision. He tells us how the mountains resemble certain familiar heights near Teheran, and he records the names of the hamlets he passes. When he comes to a big town, he receives all the officials, foreign consuls, and the like, reviews the troops, walks in the gardens, sits down frequently (this is his strong point, on which he strenuously insists), and departs amid salvos, after distributing orders and distinctions among the people who have been presented to him, according to their rank. We wonder if the Shah keeps medals stuck over the lining of his coat, like the Order of St. Vitus which the diplomatist confers so

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graciously in *Boulogne*. The Shah is very particular to tell us the names of all who were presented to him, and he exhibits a singular talent for describing a man in a few words. He either says "He is a very able man," or "He has a white beard." A young man is described as "intelligent."

It is astonishing how rapidly the Shah takes a man's measure. For instance, he saw a German doctor at Tebriz, and in the few minutes of presentation discerned his true character; "he is a very skilful and expert doctor." We congratulate Dr. Juris on this testimonial, and only wish he had been allowed to attend to his Majesty's teeth, which we are grieved to learn caused him some trouble, inasmuch as the Teheran dentist, who pursued the Shah over Europe, had been unable to extract a stopping which he had himself put in, and M. Chrétien, of Paris, had to be called in. "When Chrétien had worked at it for some days, it finally came out. I was very glad, and am going to have the tooth filled anew." We earnestly hope he did, and that the *filling* was quite satisfactory. That it ever went wrong shows something amiss in the ordering of the universe, and may serve as an encouragement to Nihilism.

When the Shah arrived in Russian territory he was delighted with the enthusiastic hurrahs of the people. "It seems as if the people were really very glad and joyful on account of my arrival;" and again, "It must have been from excess of pleasure, and quite spontaneous." When he got to St. Petersburg, the kindness of the Emperor, who showed him every cordial attention, deeply impressed him, and when the Czar threw his own *paletôt* over the Shah's shoulders on his departure we cannot wonder that the latter shook hands repeatedly with his imperial host and "stepped into the railway carriage with a very sad heart." He recovered, we are glad to be able to state, in time to note that "the difference of time between St. Petersburg and Warsaw is half-an-hour; that is to say, the sun rises and sets at St. Petersburg half-an-hour earlier than it does at Warsaw." He had had a busy time in the capital, going every day to the theatre or opera, where the management always contrived to provide a ballet, which seems to have given satisfaction. We are glad to notice that the Shah is not unimpressed by European dancing, for he quite well remembered a *danseuse* "who danced very well" at Moscow, and whom he had seen on his former visit. A good deal of the Shah's time was occupied in the lengthy task of penetrating from his own apartments to those of the Czar in the same palace; the number of intervening rooms is a never-ending source of amazement to him. But the great work of his days in Russia, and for that matter everywhere, was sitting down. The peculiar aptitude of the Shah for this process was made manifest by the earlier journal, but it is only in the pages now before us that we can fully appreciate the perfection he has attained in the art. He went for a walk with the Empress and "sat down occasionally"; he came in to dinner and is careful to tell us he "sat down," and who "sat down" on his right hand, and "sat" on his left; then he went to the opera or theatre and "sat down" in a box; some royal personages came and "sat down" by him—doubtless they could not have done it if the Shah had not instructed them in the art by his practised example—other dignitaries "sat down" around, opposite, anywhere, but infallibly "sat down." The word meets one at the top of the page; if one skips to the middle, the immoral habit meets its punishment, for there again is the obnoxious word; if we dive to the bottom of the sheet, there it is still. There is no escaping it. Foreigners who are desirous of mastering the conjugation and all possible applications of the verb "to sit" should consult the Shah's journal. One feels a desire that a Shah could be made to understand the application of the verb "sit upon" in a passive sense.

In Germany, very little happens. The Berlin Congress cannot be postponed, and the Shah is "out of it"; and the attempt of Nobiling only increases his effacement. The Shah gives a harrowing account of the affair, leaves us to "imagine how he felt when he heard of it, and when he thought that this sad event had happened whilst he was at Berlin"—which was a selfish reflection, for he ought to have remembered what a comfort the proximity of his august presence must have been to the German Emperor. And then the Shah fled. He had a day's buck-shooting at Baden, but fired very often and hit very little, and meantime got into "a great perspiration." It was unroyal merely to *do* this, and needless humiliation to record it. What divinity *can* hedge a king when such reckless admissions are made? Then he went to Offsheim for pigeon-shooting, "a kind of European sport by which one learns to shoot." He did not regard it as a very efficient mode of training; at least it did not appear to answer in the case of the Europeans who were with him. Here is his simple note:—"The Europeans shot first. Whatever they fired at they missed, although the distance for the shot to travel was small; we had to shoot with small shot. I then fired four shots, one after the other, and did not miss once." But this was not remarkable, as the Shah easily defeated all comers in javelin throwing, which, however, he modestly says was due to skill rather than to unusual strength.

At Paris the Exposition was the Shah's serious business; and here there were plenty of opportunities for sitting down, and no need of an excuse. His Majesty was indefatigable in seeing things; there was nothing he did not "carefully inspect," from troops, cartridge manufactories, and printing machines, to whirligigs and river-locks. The last were a great delight, especially when they let all the water run out and the steamer stuck fast. But in the midst of constant engagements, dinner parties, receptions, calls, visits to the Exhibition, drives in the country, inspections of notable things, tours on the river, ascents of lofty edifices, recoveries in Turkish baths, and other equally important duties, the Shah found time to observe the habits of the Parisians with that keen discernment which characterises him. He notes, for instance, that "the parents pay the utmost attention to their children, who, when they reach a proper age, are educated and taught all the sciences and arts." He is peculiarly observant of the ways of Parisian Jehus. "The coachmen of Paris never have any fixed hours for their repose. I have not yet seen a coachman that keeps awake when not actually moving. Whenever his master, or the person who has hired the vehicle, goes into a shop, or into a house to visit someone, or stops there a short time, the coachman immediately, and on his seat, falls asleep, and sleeps on till his master comes out again. Every coachman has a newspaper in his hand, but before he can begin reading it he is asleep."

Indeed, time seems to have sometimes hung heavily on the royal hands, for he was able to note—(perhaps while waiting for the oculist who examined his eyes, "but praise God the Most High! they were without disease—I had asked for him simply to have my eyes looked at!")—that "four hundred carriages, carts, and omnibuses passed every hour. . . . This extraordinary traffic continues by day and night."

His Majesty's return *via* Austria to Persia was uneventful. "Praise be to God! we arrived in safety at Enzeli, and thanked God for our safe return." It is a thanksgiving in which we think most readers will piously join.

The book is better translated than it deserves to be. There is no charm of style, nor could there well be in such a work; but there are few mistakes. It was not worth translating at all; but, such as it is, it is well done.

S. L. POOLE.

THE CID.

The Poem of the Cid: a Translation from the Spanish, with Introduction and Notes. By John Ormsby. (Longmans.)

IT is not surprising that so picturesque a figure as that of the Cid should attract the notice of English writers, and that to the names of Frere, Lockhart, Southey, and Dennis we should have to add that of a fresh exponent of the career of the great Spanish champion. Mr. Ormsby has not been simply going over old ground, or merely gathering the aftermath. It is true that Southey has brought together the scattered incidents related in chronicle, poem, and ballad; but it is equally true that it remained for Mr. Ormsby to undertake the first formal English translation of the *Poema del Cid*, a fragment of 3,744 lines narrating the occurrences which have been diluted in literary merit and attenuated in historical likelihood by some of the subsequent writers. It is perhaps a pity that in so small a work the original, which is not very readily accessible, has not been printed side by side with Mr. Ormsby's version of it, which has very evidently been undertaken from genuine and almost enthusiastic admiration. The *Poema* was, he tells us, the companion of a pedestrian ramble "through the scenes of the Cid's exploits in Valencia, Aragon, and Castile." This admiration has not inspired him with sufficient courage to render the entire poem, and he has accordingly given considerable sections of it in the form of a condensed prose narrative. Thus to the fragments translated by Frere we have, after all, only to add a larger fragment. It is no more than justice to say that the most characteristic portions of the *Poema* have been turned into easy flowing verse which very fairly represents the simplicity

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and directness of the original. The incompleteness we have named, while detracting from the value of Mr. Ormsby's work as a critical contribution to the literature of the *Cid*, will not lessen its interest for the general reader, who will find in it a graphic portraiture of the Cid Campeador, a portrait more vivid and ornate than that given by the cold-blooded historians, some of whom regard the hero as a myth, and yet not overladen with the puerile exaggerations fastened on his memory by the singers of some of the later *romances historicos*.

The *Poema del Cid* offers a number of interesting problems for the consideration of the student of literature. Existing in a unique MS. found at the birth-place of the hero, it stands at the very threshold of Spanish poetry, and its date and authorship have alike been contested. Before Chaucer sang the chivalry of England, and before Dante had glorified the vernacular of Italy, the singer of the Campeador had produced a poem reflecting much of the national feeling of the chivalrous spirit of the Middle Ages. There has been a dispute as to whether it is the work of one man or a cento of ballad narratives strung together. The matter can hardly be regarded as definitely settled. Mr. Ormsby holds strongly to the individual origin of the poem, but states very fairly the arguments for and against that view. This he has done in his Introduction, which is really a careful, but too concise, monograph of the literary history of the *Poema*. If we accept the theory that it is the work of one man, the author, whoever he may have been, had homely dignity of language, the power of effective narrative, and a grim sense of humour. Above all, he impresses us with the feeling of reality. His characters are not mere puppets, but beings of flesh and blood, from the dastard Infantes of Carrion to the little-speaking, but much-doing, "Dumb Peter." The poem is the glorification of the national hero of Castile —Rodrigo Diaz de Bivar, "El Cid Campeador." Its opening lines show us the gallant knight weeping over the wreck of his household gods as he leaves Bivar, a banished man to whom none might give food or assistance on penalty of life and limb. A weak man would have succumbed under such difficulties, but the Cid by strength and valour conquers a place for himself in the world, sets himself on almost equal terms with his sovereign, and sees his daughters sought in marriage by princes of the blood royal. It is this victorious struggle and the conquest over hard fate and evil fortune that give its deep interest to the career of the Cid. The Castilian saw in this rugged, long-bearded, hardy hero, who cleft Moors in twain and forced refractory lions back into their den, a human symbol of that energy and courage which gained for Spain her high place among the nations. The ages have not paled the figure of "Myo Cid;" for if we have now only an "imperfect sympathy" with his habit of levying blackmail, his superstitious belief in augury, or his knavish device for obtaining a loan from the Jews, we can still estimate at its true worth the loyalty, chivalry, courage, and courtesy of "El Cid."

William E. A. Axon.

The Peerage, Baronetage, and Knightage of the British Empire for 1880. By Joseph Foster. (Nichols & Sons.)

No English house is said to be complete without its Bible, its Shakspere, and its Peerage, and of these books the last is certainly not the least often opened. Dod, Burke, and Lodge are household words among us, and we have long been accustomed to recognise them as authorities in their respective domains. Dod supplies us with personal details respecting the titled classes; Lodge with family particulars "corrected by the nobility;" and Burke traces, with more or less accuracy, the rise and progress of the British aristocracy. It does not seem, therefore, that much room is left for Mr. Joseph Foster in a field already so well occupied; and we have felt some curiosity as to the motives which have induced him to hazard a struggle with such approved veterans.

Mr. Foster is keenly alive to the many faults which disfigure the pages of the current Peerages, and has shown no lack of zeal in his efforts to avoid them; but, at present, his work is unequal and falls a long way short of the high standard which, in his Preface, he himself has set up. We will point out what appear to us to be the distinguishing merits of the book, and direct the author's attention to its chief shortcomings.

In the first place we must give Mr. Foster credit for being something more than a mere copyist. He has not been content to reproduce the facts and fictions of earlier writers, but in many cases has examined wills, inquisitions, pipe rolls, and such-like records, in order to correct or confirm what had been previously accepted without enquiry. One result of this praiseworthy labour has been the exclusion of those absurd fables which have brought discredit upon the art of genealogy. Scarcely a single pedigree is traced farther back than the thirteenth century, and the wholesome scepticism which Mr. Foster exhibits contrasts well with the credulity or indifference which Sir Bernard Burke would appear to favour. It must, however, be remembered that the manufacture of lineage is no modern branch of industry. It probably dates from the rise of the new nobility, and certainly was in active progress during the reign of Elizabeth. The College of Arms was at that period not altogether unscrupulous in countenancing, and even in originating, semi-mythical genealogies. Thus to flatter the vanity of such a patron as Lord Burghley it invented, or sanctioned the invention of, a knightly ancestry which never existed. Mr. Foster wisely omits all the early part of the Cecil pedigree, and is content to begin that of the house of Norfolk with Sir William Howard, who was a Justice of the Common Pleas from 1297 to 1308.

The space which has been obtained by what we may call the decollation of the pedigrees has been devoted to their "lateral extension," and thus the family tree, though less lofty, covers even more ground than before. Not only are

> "The brothers and the sisters,
> The cousins and the aunts"

of peers and baronets duly entered, but also their kinsfolk and relations to a very remote degree. This feature alone will recommend the book to that large class of our countrymen and women who are proud of being connected, however distantly, with the peerage or baronetage, and desire that the rest of the world should be duly acquainted with the important fact. It will appeal to the widespread snobbishness of the British mind, and no doubt will not appeal in vain. Incidentally, of course, it also brings into prominence the intimate connexion that exists between all classes of the community. The English aristocracy is not a sacred caste. Its vitality is due to the fact that it is constantly being recruited from the middle classes, and that its cadets, in the course of a few generations, are indistinguishable from the common crowd. Mr. Foster is rather eccentric in the execution of this part of his design. For instance, he gives with great minuteness the descent of the Grosvenors of Drayton (whose present representative must be about twelfth cousin of the Duke of Westminster); while he passes over, almost without a word, many generations of the more important Grosvenors of Eaton. Again, we are favoured with quite a family history of the Mitfords; but the house of Lascelles starts abruptly into being with the creation of the first peer in 1796. No doubt these inequalities will be removed in a future edition, and some definite meaning assigned to the term "consanguinity."

The most conspicuous merit of Mr. Foster's volume is its style of illustration. Anyone who looks into the Armorials of the sixteenth century must be struck with the vigour and freedom which the limners then employed in their work. There is as much difference between the blazonry of the sixteenth and nineteenth century as there is between the architecture of the two periods, and the points of difference are the same. In the one case there is individuality; in the other there is none. In the one case we have artistic feeling; in the other, the mechanical rendering of a prosaic idea. The old nursery rhyme of "the lion and the unicorn fighting for the crown" suggests something of the way in which heraldic subjects were handled in olden times. There was life in it. The supporters did not stand on either side of the coat, like mutes at a funeral, but seemed to be actively engaged in upholding or defending it. Each illustration was, in fact, a little picture, and not the ten-thousandth impression of a commonplace wood-block. The false heraldry of the last century, and the wretched taste of certain Kings-at-Arms, had much to do with the degradation of the art of blazonry; but better feeling has now begun to show itself, and Mr. Foster's volume will help forward its development.

At the end of the *Baronetage* there is a section of the book entitled "Chaos," into which have been cast the particulars of more than sixty claims to the dignity of baronet. Upon the validity of these claims Mr. Foster passes no judgment, but we join with him in expressing our regret that no tribunal exists whereby the assumption of titles may be properly regulated. At present, there is no fear of punishment to keep back an unprincipled man from styling himself a baronet, and trading upon his self-assumed title; nor are there, so far as we know, any means by

which conflicting claims to a long dormant title may be satisfactorily determined.

Of course, in a closely printed volume of more than 1,300 pages, there must be some errors. Thus, *Wood* for *Woodford* occurs twice on p. 667; Edward Turnour is called Earl *of* Winterton, though his ancestor is stated to have been created Earl Winterton; and the fact of Bishop Maclagan's first marriage is altogether ignored. But we are bound to say that the faults are surprisingly few in number, and that the typography of the book is, like its illustrations, of rare excellence.

Mr. Foster states that he has devoted five years' incessant labour to his task, and is resolved to give another five to its correction. Let him adhere to this resolution, and he will not only justify the good opinion we have formed of his abilities but also deserve the success with which his labour will be crowned.

CHARLES J. ROBINSON.

Faune Populaire de la France. Par Eugène Rolland. Tome II. Les Oiseaux Sauvages. (Paris: Maisonneuve.)

THE second volume of M. Eugène Rolland's valuable work on the "Popular Fauna of France" discusses the nomenclature and the folk-lore of its wild birds as fully as did the first volume (ACADEMY, December 22, 1877) those of its wild beasts. Six other volumes are in preparation, which will be devoted to domestic animals and to reptiles, fish, and insects. The indefatigable industry of M. Rolland will also be devoted to an equally exhaustive work on the "Popular Flora of France," in four or six volumes. His present volume is well worthy of its predecessor, containing most careful lists of the numerous and often widely differing names by which the various wild birds of France are popularly known, compared with the names they bear in other countries, and very interesting contributions to ornithological folk-lore, chiefly consisting of the proverbs and rhymes associated with different birds by rustic fancy. If we take the woodpecker as a specimen of the subjects treated by M. Rolland, we find that it is known in France by fifteen names allied with or derived from the Latin *picus*, such as *picot*, *picateou*, and *pioque*. From a Teutonic root, whence comes the modern German *Specht*, are derived ten French names for the bird, such as the *épé* or *épèque* of Normandy. From its habit of pecking and piercing wood it has acquired eighteen descriptive names, such as the *beque bô* of Picardy, the *pica bo* of the Jura, or the *percebois* of Dauphiny. As a worker in wood in general, it is sometimes called the *charpentier*, a term answering to the Sicilian *carpinteri*, the Swiss *Zimmermann*. Its long tongue has gained it the designation of *longo lengo* in Provence, and its Walloon name of *bèche feu* is due to the idea that its beak is strong enough to pierce iron itself. The green woodpecker has nine names referring to its colour, such as the *pivar* of Anjou or the *pivre* of Poitou. Its cry of *plui-plui*, prophetic of wet, which has given rise in Somersetshire to its name of "rain-pie," is heard in such of its designations as the Norman *plieu-plieu*, and has led to its being styled in some parts the *avocat des Meuniers*. Besides which, it bears several other titles With it are connected many rustic fancies. It is said that when the basins of the sea, the rivers, and the brooks were dug out, the excavations were performed by the birds, all of which worked vigorously, except the woodpecker. By way of punishment for its refusal to assist in digging the soil, it is compelled to go on for ever digging into wood. And as it had no share in forming the world's reservoirs, it is not allowed to drink anything but falling raindrops. Therefore it is that it is always crying out *plui-plui*, in hopes that the clouds will give forth rain to assuage its thirst; and therefore also it usually maintains a vertical position in order that it may be ready to catch the falling drops. With this legend M. Rolland compares the stories connected with the Indian *chátaka*, which was supposed to live upon raindrops, and to be always looking skywards and appealing to the clouds with piercing cries. In some places the *avocat des Meuniers* is supposed to obtain supplies of rain for the benefit of its clients, the proprietors of water-mills, by digging up ant-hills. Very widely spread is the idea that the woodpecker is in the habit of strengthening its beak by rubbing it against a plant which has the power of imparting a supernatural force to whatsoever touches it. Many a French villager spends long hours in following the woodpecker about in hopes of discovering its talisman. How numerous are such seekers in vain is proved by the fact that the woodpecker is often heard to laugh. And when it does so it is moved to mirth by the sight of a rustic follower engaged in such a hopeless chase. In Normandy it is held that if the entrance to a woodpecker's nest is stopped by a piece of iron tightly driven in, the bird will apply to the obstacle a plant which will at once expel it. A similar belief is mentioned by Pliny as existing in his days. An undeserved character for conceit has been thrust upon the woodpecker in consequence of its habit of knocking at one side of a tree, and then running round to the other side to see if any insects have been startled out of their homes. The opinion of the peasants is that the bird has so high an idea of the power of its bill that it has no sooner struck a blow than it runs round to see if it has pierced right through the tree.

We have taken the woodpecker as the brick from which to form an idea of M. Rolland's ornithological edifice. But several other birds—the owl, the swallow, the nightingale, and the cuckoo, for instance—are treated by him at even greater length, and from the accounts given of them a rich harvest might be gleaned of proverbs, rhymes, and legends. Of the stories connected with the peculiarities of birds, the following may be quoted as specimens:—It is well known that the wren was the aerial Prometheus who conferred upon the earth the gift of fire, bringing from the sun a ray which burnt off its feathers. It may not be so well known that when all the other birds gave a feather apiece to re-plume the fire-bringer the owl alone refused, saying—according to a Breton legend quoted by Luzel—"The winter is at hand. I shall want all my feathers, for I fear the cold." In return for which selfishness it was condemned to be the saddest of birds. Only by night can it fly with safety. If it ventures out by day the other birds mob it. And for all its feathers, it is ever a-cold, and may be constantly heard at nights deploring its chilliness by cries of *hou! hou! hou!* At the same time its name of *chat-huant* does not imply that it is a *chat qui hue*. That designation is really a corruption of one of the names corresponding to the Old-French *chavan* or the Picard *cahouan*. About the kingfisher a tale is told in the Vosges and the *Pays Messin* to the effect that, during the time of the Deluge, Noah sent out from the ark that bird as well as the dove. A mighty wind arose, to avoid which it soared so high into the blue sky that its own feathers turned blue. But on its approaching too near the sun it became scorched, and the lower part of its body turned red. To escape from the heat it dived under water, and remained there so long that when it emerged the ark had disappeared, having been wafted to dry land. Ever since has the kingfisher been seeking it, following all manner of watery ways, and uttering sharp cries of distress. Its feathers still bear witness by their colour to its flight into the sky. Perhaps the best of all these tales is that about the blackbird from the Department of the Ain, communicated to M. Rolland, as was also the kingfisher legend, by M. Auguste Peupion. The blackbird was originally white. One day it saw a magpie hiding valuables in a hollow tree. On enquiring whence they came it was informed that a certain hole led to the underground home of the Prince of Riches, who would allow it to take away whatever it could carry. But it was necessary to abstain from touching anything before seeing the Prince. The blackbird entered the hole, and passed unscathed through a silver cave into which it led. But when it came to a cave of gold it could not refrain from pecking at the gold-dust. Instantly appeared a terrible demon emitting smoke and flame. The bird escaped with its life, but its plumage was all smirched, and has remained black ever since. Its bill, on the other hand, was turned bright yellow by the gold it touched. Whenever anyone comes suddenly upon a blackbird it takes him for the fiery demon, and flies yelping with fright. W. R. S. RALSTON.

NEW NOVELS.

Miles Harling. By A. Weber. (Walter Smith.)

Die Schwestern. Von Georg Ebers. (Stuttgart: Hallberger.)

James Duke. By William Gilbert. (Strahan & Co.)

A Bad Bargain. By R. E. Francillon. (Grant & Co.)

Jobson's Enemies. Book II. By Edward Jenkins, M.P. (Strahan & Co.)

Miles Harling carries out very fairly the promise which *At Sixes and Sevens* gave of Miss Weber's capabilities as a novelist. The story is on a larger scale and of a more ambitious character than its predecessor. Like that predecessor, it is, as Mr. Littimer would say, "young" in places, but there are

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worse faults than youth. The author has not yet attained to the faculty of drawing a man, her hero being a sister's ideal of a brother rather than a live human being. But her women are capital, and her command of pathos, not as in her former book leading her to the commission of wilful outrages on the feelings of her readers, is excellent. Moreover, the actual interest of the story—that mysterious quantity which, somehow or other, eludes critical analysis, and of which the most skilful analyst can only say that it is or is not present—is very considerable. As often happens with lady novelists, the heroine or *quasi*-heroine, Gwyneth Moore, is so severe a satire on the female sex that few men would, with the fate of Orpheus before their eyes, have dared to draw her. She is beautiful, virtuous, affectionate, and full of a certain kind of talent, but, at the same time, the most unmitigated and heart-breaking of fools. She spends her time chiefly in reading *Aurora Leigh* and the poems of Mr. Myers, and her other characteristics are such as the acute observer of life may have noticed in young ladies who chiefly spend their time in reading *Aurora Leigh*. Of course (there is no harm in saying it, for the intelligent novel reader will anticipate it very soon) she breaks or nearly breaks the heart of the good hero, and blindly adores a worthless rascal instead of him. Altogether, Gwyneth Moore may be said to be a great success. Mary and Eleanor Harling, the sister and aunt of the good young man, are also successes, but are less fully worked out. We should say that *Miles Harling* is, on the whole, the best novel that has been produced by the younger followers of the author of *The Heir of Redclyffe*. Personally, we could wish that Miss Weber, who is evidently a person of good knowledge in most things, had not talked of a Norman troubadour. The conjunction is exactly on a par with that of an Oxford senior wrangler.

Herr Ebers' series of Egyptian novels is becoming quite a formidable one in point of size. *Die Schwestern*, the latest member of it, has, in tolerably normal measure, the merits and defects of its predecessors and of other works of the class. Novels the scene and characters of which are taken from a wholly alien and unfamiliar state of society are rarely good absolutely. Even the prodigious labour and skill displayed in *Salammbô* have failed to secure for it much more than a *succès d'estime*; while *Hypatia* owes its attraction to the open allegorising which simply makes use of the unfamiliar appliances to tell a familiar story. Herr Ebers is neither a Flaubert nor a Kingsley, and, to take an example which naturally occurs when Egypt is the topic, still less is he a Gautier. The literary charm which makes the *Roman de la Momie* a delightful book, though a very dull novel, is not present in *Die Schwestern*. Still the book is readable enough. The sisters are two children of a Greek officer of the Ptolemies, who has been unjustly made away with and his wealth appropriated, while his daughters receive a scanty subsistence as attendants of the Temple of Serapis. The necessary lovers are provided for them in the persons of P. Cornelius Nasica and a young Corinthian, Lysias by name. The brother princes, Philopator and Euergetes, and their sister, Cleopatra, also figure largely in the plot. Herr Ebers, it should be said, deserves particular credit for the way in which his antiquarian knowledge is displayed without being obtruded. Perhaps, however, he has committed a fault in not making his tale more stirring than it is. Such novels should almost always be full of action if they are to be successful.

Mr. Gilbert's *James Duke*, which we have here well got up in a single volume, has a striking resemblance to *Ginx's Baby* in its opening, but hardly at any other part of it. It is, of course, so far as it is a novel at all, a novel with a very decided purpose, and may be rather said to be a typical history of life in the slums than anything else. Mr. Gilbert is distinguished from some other social reformers by rarely resorting to caricature or unjust attack in his exposure of social anomalies. In this volume the only thing of the kind we note is a rather unnecessary sarcasm on the practice of police magistrates having lunch. We should have thought that such functionaries certainly deserved, if anyone deserves it, a short interval for refreshment and retirement from the squalid atmosphere of their courts. This sally, however, stands almost alone, and, on the whole, the exposition of the various difficulties, temptations, and injustices whereby James Duke, an honest and well-meaning man enough, gets into scrape after scrape, is as temperate as it is well meant and well executed.

Mr. Francillon's Christmas story, if it is not quite worthy of the author of *Olympia* and of that most admirable fantasy-piece *Pearl and Emerald*, is a very fair specimen of its kind—the Christmas story, or collection of Christmas stories, of which *Household Words* set the example long ago. According to precedent the divisions of the narrative are very sharply cut, and each chapter is in a way independent, though all form part of the same tale. The first part, the scene of which is laid in the war of 1870, is in our judgment very much the best, and shows an excellent faculty in Mr. Francillon for this sort of work. The subsequent embroilment of the plot is less to our taste, and we could very willingly have spared the gaudy and greasy chromo-lithographs with which the book is illustrated, backed, as they are, moreover, with staring advertisements. This intrusion of trade puffs into the body of a volume has hitherto, we think, been confined to guide books and such-like ware. It is very bad anywhere, and cannot be too much discouraged.

Jobson's Enemies continues well. The Barbadian scenes of last month's number are well supported by the sketch of the little Canadian town of Cornwall in this second book. The society of Cornwall, its hotel, its inhabitants and their humours, are described with considerable precision and crispness of style, as well as with a directness which contrasts well with the somewhat clumsy intention and innuendo of much of the author's earlier work. Jobson is only a small boy by the end of this instalment, and, as yet, his enemies have not figured largely on the scene. But we shall not quarrel with Mr. Jenkins for not acting up to his title so long as he gives us such vigorous work as this. The sketch of an intended tarring and feathering which winds up this number, and in which a wicked major very nearly meets with condign punishment for his introduction of aristocratic and British vice into the pure atmosphere of Canada, is very good indeed. GEORGE SAINTSBURY.

CURRENT LITERATURE.

My Chief and I; or, Six Months in Natal after the Langalibalele Outbreak. By Atherton Wylde. (Chapman and Hall.) "My Chief and I" are the late Col. Durnford and Mr. Atherton Wylde, who first served under his "chief," then a captain of Royal Engineers, at Gibraltar. Circumstances having obliged Mr. Wylde to leave the army, he went to seek his fortune in Natal, and at Durban he fell in with Col. Durnford early in 1874. The colonel treated him with kindness and confidence, and took him with him on an expedition to destroy the passes in the Drakensberg range, so as to make it impossible for horsemen to enter Natal on that side or for cattle to be carried off over the mountains. Soon after the conclusion of this expedition, Mr. Wylde returned to England and wrote the present book while the events recounted in it were fresh in his mind. He wrote it chiefly in honour of Col. Durnford, to whom he submitted the MS. before venturing into print. The colonel's answer was:—"My dear boy, publish your book when I am dead and gone, if you like; but not before." The disastrous day of Isandhlwana hastened this publication, which seemed indefinitely postponed. The gallant Durnford had made so deep an impression on the mind and affections of his subaltern that the latter determined to give to the public all he knew of one he so honoured and admired. The events, indeed, so minutely recorded in this work have long been superseded by others of far more importance and interest; but it can never be unprofitable to have a record of so gallant, brave, and humane a soldier for the instruction of others. The most striking characteristics of this fine officer as depicted by Mr. Wylde are his humanity and strict sense of justice. These two qualities are constantly recurring in striking contrast to the cupidity, dishonesty, and cruelty of the colonists. Of their cruelty the author writes:—"One's blood runs cold at the repetition of such horrors, but burns with shame and indignation that they were inflicted in the name of the English Government upon an innocent and helpless people." These were the Putini tribe, to obtain justice for whom Col. Durnford spared no exertion, and incurred the enmity of the colonists. He assured Mr. Wylde that the facts related in his book respecting this tribe were strictly correct. It is to be feared that, in spite of the promises made to Col. Durnford, but scanty justice has been done to this unfortunate people, and now that he is gone there is the less prospect of full reparation being made to them. Should Mr. Wylde again appear as an author we would suggest more reticence with regard to his own private affairs and prospects.

Spiritual Evolution. By J. P. B. (Trübner.) The author of this *bizarre* little volume is evidently a man of considerable knowledge and wide culture. He has read and quotes from Mr. Darwin, Mr. Herbert Spencer, Dr. Maudsley, and other leading evolutionists. He has even studied *Mind*, *Nature*, and the *Nineteenth Century*, and is well up in the views of Mr. Romanes on Medusae and M. Paul Broca on Anthropology. But, with all his knowledge and culture, he seems a very pronounced and hopeless spiritualist of the deepest dye. Side by side with diagrams of the nervous systems of invertebrata we

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find such astonishing statements as these: "Spiritualists are assured, on the testimony of intelligent spirits of different grades, that there are different spheres in the spirit world which appear to be simply different parts of that world to which spirits gravitate naturally according to their different degrees of advancement;" "It is a commendable characteristic of these spirits who show the greatest amount of mental power that they constantly recommend investigators to use their own judgment;" or, "The spirit manifesting through the organism of Mrs. Jennie S. Rudd," &c. The author's view would appear to be that there is in every man a spiritual body, "not, as might be supposed, an immaterial essence, but apparently another form of matter, more tenuous, and less subject to our physical law of gravity;" and that this spiritual body has always undergone, and will after death continue to undergo, a parallel evolution to that of the physical body. He admits, however, that modern spiritualism is threatened with destruction "by imposture on the one hand, and the vacuity and mischievous falsehoods of undeveloped spirits on the other." Perhaps if he follows up these two clues he may succeed in clearing his brain of its cobwebs. The book is prettily printed on corrugated paper, with dainty green margin lines, and altogether presents an appropriately aesthetic and mystical appearance.

THE anonymous author of *A Village Life* (Glasgow: Maclehose) is a great reinforcement to the school of modern Scotch poets including Dr. Walter C. Smith and Profs. Veitch, Rankine, and Nichol, whose works are issued by the publisher to the University of Glasgow. The title suggests Crabbe; and there are touches here and there that remind one of the past master of realism in quiet life and verse. But the author owes more to such writers as John Wilson, Thomas Aird, and other reverent—but not reverend—photographers of Scotch "humble," but morally aristocratic, circles. Still, the quiet, emphatically "pawky" humour and the suppressed pathos with which he deals with such subjects as "The Village," "The Parson," "The Kirk," "The Beadle," "The Squire," and "My Lady" are all his own. He is strongest in description; this picture of a schoolmaster will be acknowledged to be perfect by all who are acquainted with the actual life of a Scotch village before the Education Act was passed:—

"A shabby pedant, if you will,
With rumpled hair and wrinkled face,
And full gray eyes beneath a brow
Rounded and high, and just a trace
Of humour on the working lips."

The leading moral characteristic of the book is a gentle, almost melancholy attachment to the past, accompanied by a tolerant but sometimes ruddy sarcastic appreciation of the material and spiritual activities of the present. There is hardly a weak line in the whole; it abounds in happy phrases such as "uproarious gravity," which perfectly hits off the demeanour of the "priests and laymen" who constitute a Scotch School Board, and in lines like these on Willie, the Beadle:—

"In the soft liquid of his eyes
A dainty, pawky wisdom lies."

The author quite unnecessarily predicts "the dust-bin" for his volume. It does not seek "to soar above the Aonian mount," but in its own "line" it is strong, and is bound to live and grow in public favour. It is to be hoped that the little leisure of an incessantly active life will allow the author to write more, and give full swing to his keen powers of observation, analysis, and description. Here he seems to have given only three-fourths of himself.

THE new volume of the *Transactions of the Royal Society of Literature* contains several papers of considerable interest. Capt. R. F. Burton compares the mysterious Ogham runes of Ireland with an equally mysterious Arabic system known as El-Mushajjar. Mr. C. F. Keary describes the earthly paradise of European folk-lore, a myth often in opposition to the ordinary Christian belief, as it placed the abode of bliss in the West and beyond the sea. Mr. Keary considers this to have been a myth of the soul's journey after death which had taken form before our Indo-Germanic ancestors had migrated from their original home in Asia. It afterwards took a more prosaic consistence, and may not have been without influence upon geographical discovery. Mr. C. H. E. Carmichael describes the Rubens Centenary. Mr. J. W. Redhouse vindicates the poetical character of the Turkish people by a number of selections and translations. Incidentally he shows how baseless is the calumny that the Moslems regard woman as unworthy of immortality. This error, though exposed by Sale when translating the Koran, still survives. Several passages in the Koran show that Mohammed held that "believing women" would share in Paradise, and a fine elegy on a lady by Fazil is cited with the same object. Among other selections he gives an *impromptu* written in the album of the Princess of Wales by Fuad Pasha:—

"Thy countenance a radiant mirror is, wherein
The fairest beauties of the mind resplendent glow.
Could artist's pencil truly paint thy crowning worth,
No other semblance would the charming picture show."

Mr. E. W. Brabrook shows that Sir Thomas More became a member of the Society of Advocates, commonly called Doctors' Commons, in 1514, a fact that has hitherto escaped the biographers of that great Englishman. The volume concludes with an article on poetry by Mr. G. W. Moon, who has culled definitions and descriptions from many authors and illustrated them by verses of his own, a proceeding equally notable for its superfluity and temerity.

Die Quellen des Flavius Josephus in seiner Archäologie. Von Dr. Heinrich Bloch. (Leipzig: Teubner.) Dr. Bloch holds a middle position between those who deny Josephus any sense of historical truth and those who, like Gfrörer, following some early Fathers, place him side by side with the most esteemed historians of antiquity. He thinks that, while the statements of Josephus are to be used with the utmost caution in matters which affect himself personally, he is both accurate and trustworthy in his use of traditional and literary material. To prove the latter point, Dr. Bloch investigates the relation of Josephus to his literary sources—Jewish, Hellenistic, and classical. He adds a brief chapter on the oral sources to which Josephus probably had access. The reason of this is that, when Josephus comes to the period of the Roman emperors, he indulges in a number of picturesque episodes which have no connexion with his immediate subject, and have all the air of being derived from eye-witnesses. The friendly relation between Josephus and Agrippa II. gives a ready means of accounting for this fuller treatment of the history. In the earlier part of Dr. Bloch's work, we may notice his careful examination of Josephus' relation to Nikolaus of Damascus, the apocryphal Book of Ezra, and the supposed memoirs of Herod the Great. In fact, he shows that whenever, in the course of his historical reading, Josephus found anything, however unimportant, bearing on Jewish history he carefully inserted it in its proper chronological place.

THE fourth volume of the English translation of M. Lanfrey's *History of Napoleon the First* (Macmillan) has just appeared. It comprises only the last part of the fifth and, unhappily, final volume of the original work, and brings the reader down to the end of 1811. Readers of the earlier volumes know that the translator has done his work well, and will welcome the completion of his task.

MR. TAYLOR'S *First Principles of Modern History, 1815—1879* (Relfe Bros.), contains a good many facts that are true, and some that are not true, such as that the present King of Greece was ever known as Prince George of Denmark, or that Prince Louis Napoleon, "by the 2nd of December, 1851, had overturned the Republic, of which he was President, *and caused himself to be elected Emperor of the French.*" The little work winds up with an elaborate defence of the foreign policy of the present Cabinet. Perhaps the most curious thing in it is an Introduction on the subject of home politics, which the author seems to have studied in the school of Delolme rather than in that of Mr. Bagehot. His definition of a Republic is as follows:—

"A Republic differs from the two former forms of government," *i.e.*, Absolute and Limited Monarchy, "in that the office of the chief ruler is open to the whole body of citizens; that the ruler is appointed by the people for a certain period of time; that at the end of that period he lays down his power and becomes again a private citizen; and that he may then be called to account for any wrong he may have done while in power."

If Mr. Taylor would think as well as write he would see what a bad definition this is. It will not in fact fit exactly the case of any one of the Republics which are famous in history. It will not suit Athens or Switzerland, which had no chief ruler at all, or the Provinces of the United Netherlands, where the Stadtholder was appointed for life, or even the United States of America, where the President may not only be called to account at the end of his term of office, but, as Andrew Johnson found out, in the middle of his term of office. Yet a writer who can deliberately compile such a definition tells us that his former books have had a "favourable reception at the hands of the press, the teaching profession, and the public generally."

The Veil Removed. By James Copner, M.A., Vicar of Elstow. (Remington.) This little volume is interesting as a sign of the times. It is written by a beneficed clergyman of the Church of England, and its chief object is to show that evolution is not contrary to Church doctrine, or at least to a somewhat pantheistic Christianity. Such an attempt proves at any rate that the evolution theory has entered on the second stage of its existence—the stage of reconciliations, harmonies, and compromises. Such headings as "On Creation by Natural Evolution," "Spontaneous Generation," "Evolution of Man," "Incredibility of the Narrative" [of the Flood], "Evolution of Religious Belief," "Knowledge in the Time of the Jehovist," "How Language was Invented," and "On Praying for Fair Weather" mark in themselves an enormous revolution. Mr. Copner's book contains little that is either strikingly original or remarkably well presented; but it blinks very few scientific or critical facts, and speaks out its author's mind with commendable fearlessness. On the other hand, Mr. Copner evidently feels that modern thought has somewhat loosened the groundwork of his faith in immortality, and he has recourse to the very doubtful aid of ghost stories and spiritualism to strengthen the tottering edifice. "Although," he observes, "the greater number of so-called mediums are mere cheats and charlatans who, for their own base ends, are not ashamed to reap advantage from the gullibility of fools; still, allowing for all this, there remains a residuum of facts which no hypothesis of

trickery or delusion can satisfactorily account for." Mr. Herbert Spencer would smile to find the primitive ghost theory reappearing in the last resort to prop up a dubious orthodoxy. But it is a pity that Mr. Copner should have admitted so damaging a sentence into a volume of otherwise interesting essays, calculated to do some good among the class to whom they are addressed.

NOTES AND NEWS.

THE Rev. T. E. Gibson has been making researches among the papers of the Blundells of Crosby, an old Roman Catholic family of Lancashire, who endured much persecution and many losses in consequence of their adherence to the "old faith." One result of these enquiries will be the publication by Messrs. Longman and Co. of a selection from the commonplace book of William Blundell, a Cavalier, and one of the refugees who returned from Breda with Charles II. Blundell appears to have been a man of an enquiring turn, fond of examining anything new and strange, and taking pleasure in exactness and measurement, and in consequence many of the entries in his commonplace book have a special value.

M. RENAN is expected to arrive in England at the beginning of April. He will deliver the Hibbert Lectures in London, and pay a long-promised visit to Prof. Max Müller in Oxford.

THE first number of a new weekly periodical, published at Manchester—the *Educational Chronicle*—will contain an article on "Universities—Scotch and English," by Prof. A. S. Wilkins, of the Owens College.

ONE book at least sold with Dr. Laing's library did not fetch an extravagant price. The surreptitious issue of the *Contemplations on Life and Death*, afterwards published in an authorised form under the title of *Manchester al Mondo*, was sold for fifteen shillings, and is understood to have passed into the curious library of a Lancashire collector who had been many years on the look-out for it. This little book of devotional essays, which at one time was considered a very appropriate gift for the attenders at funerals, is being reprinted by Messrs. Pickering, under the editorial care of Mr. J. E. Bailey, F.S.A., who is contributing a memoir of its author which, although brief, will be the most adequate yet written of Henry Montagu, first Earl of Manchester.

MRS. PFEIFFER's new poem, based on the tradition attaching to Roslin Chapel, and entitled "The Pillar of Praise," will appear in the February number of the *Contemporary Review*.

WITH the new year the business of Messrs. William Collins, Sons and Co., publishers, Glasgow and London, becomes a limited liability company. Two of the old partners retire—Mr. John Morison upon a well-earned competency, and Mr. John Walker, the latter to begin a new business as a publisher and wholesale manufacturing and export stationer, under the style of John Walker and Co., at 96 Farringdon Street.

Within a Circle, by Emily M. Harris, shortly to be published by Messrs. Marcus Ward and Co., will contain descriptions of work done by English Jews for each other.

WE understand that Messrs. W. H. Allen and Co. will publish in the spring an English-Persian Dictionary by Mr. A. N. W. Martin, of the India Office, the able translator of the Anwári Suhaili. This gentleman's attainments as a practical Oriental scholar are of a high order; and the exceptional opportunities which he has enjoyed of reading and translating native compositions and newspapers published at the present day in Persia, and not obtainable, as a rule, in England, give him special advantages for the task he has undertaken. The main object of the Dictionary is to assist students in acquiring the modern idiomatic Persian; and the services of an intelligent Shirázi have been made available for revision of the MS. leaves. Some notion of the forthcoming volume may be formed from the fact that there will be in it probably 15,000 to 20,000 words, many of which have never been heretofore committed to writing, and are comparatively little known to any European.

THE opening of the Library of the British Museum till seven p.m., which the introduction of the electric light has rendered practicable for some weeks, has brought thither a great crowd of persons anxious to profit by their new privileges, and the return to Parliament of the readers for the current year will no doubt show a large increase in their number over those who have attended during previous years. To supply the additional accommodation rendered necessary by these fresh readers, nearly a hundred extra seats were provided by the trustees after Christmas. At the ends of the lines of seats which front the centre of the room have been erected some further shelves, on which will soon be placed the more recent books of reference. Although further improvements must be introduced into the management of the British Museum before it can be pronounced satisfactory to the reading world in every detail, all literary students will recognise with pleasure the desire of the trustees to bring home to the public the advantages of the great institution under their charge.

THE *Timber Trades' Journal*, which for the last seven years has been published fortnightly, will, on and after January 3, appear weekly. The size of the journal will be considerably enlarged.

MR. J. E. A. STEGGALL, B.A., Scholar of Trinity College, Cambridge, Mathematical Master at Clifton College, Bristol, has been appointed to the Fielden Lectureship in Mathematics in the Owens College, vacant by the appointment of Mr. A. T. Bentley, M.A., to the principalship of the Firth College, Sheffield. Mr. Steggall graduated as second wrangler in January 1878, and subsequently gained the First Smith's Prize. There were twenty candidates.

Sketch is announced to appear weekly under the editorship of Mr. Reginald Shirley Brooks, son of the late editor of *Punch*.

PROF. ROBERTSON SMITH has started for Jiddah, where he intends to spend several weeks for the sake of making acquaintance with the peculiarities of the Arabic dialect spoken in that part of the country. He will then proceed to Aden, and possibly strike from thence into the interior.

THE novelette in the forthcoming number of the *New Quarterly Magazine* will be entitled "Michael and I," by Julian Sturges. The same number will contain, among other articles, one on Middle-Class Education, by the Rev. Mark Pattison; and one on Westminster School, in continuation of the series on "Our Public Schools" which was commenced last year.

MESSRS. C. KEGAN PAUL AND CO. will publish next week a memoir of the late Dr. Philip P. Carpenter, whose labours as a naturalist, a philanthropist, and a sanitary reformer, both at home and abroad, show him to have been a worthy member of the family which included such names as those of Dr. William B. Carpenter, the eminent physiologist, and his sister, Mary Carpenter, the equally eminent philanthropist.

PROF. FRANKLAND's long-looked-for work on *Water Analysis* will be ready for publication, by Mr. Van Voorst, during January.

A LIMITED liability company—the Grosvenor Library (Limited)—has been formed for the purpose of establishing a new circulating library in the West End of London. The site selected adjoins the Grosvenor Gallery.

TO-DAY a new journal entirely devoted to the interests of the Eastern and Mediterranean Powers, and to the development of their relations with the West—to be called *The East*—is to make its appearance in London.

M. MARIETTE, who has lately been created a Pasha, has just returned to Cairo from Paris in considerably better health.

THE Librarian Bodemann, of Hanover (as we learn from the *Bund*), has discovered in the Göttingen Library the famous "Reckoning Machine" of Leibnitz. This wonderful instrument, which at one time attracted the astonishment and admiration of all Europe, was invented by the philosopher during a long stay in Paris in 1672. The machine can not only add and subtract, but even divide and multiply. Herr Bodemann has recovered this unique treasure for Hanover.

THE present flourishing condition of journalistic literature in Hungary makes it a matter of interest to note that the first native Hungarian newspaper, the *Magyar Hirmondó* ("Hungarian Courier"), was started on January 1, 1780, exactly a hundred years ago, by Mathias Ráth, at Pozsony (Pressburg). As to the progress made from time to time in the publication of journals in the national language, we may mention that fifty years ago the number of Magyar periodicals was ten, that during the Revolution of 1848-49 it was over eighty, but after the suppression of the Revolution fell to nine. From 1867, the date of the restoration of the Constitution, to the year 1878 the number of Magyar periodicals rose from eighty to 284, of which latter nearly half were published at Budapest, and the remainder at seventy-one other localities.

PROF. FRANCIS J. CHILD, of Harvard, has printed a specimen of his proposed new comparative-text edition, in quarto, of his well-known collection of English and Scotch ballads. *Gil Brenton* is the ballad chosen; seven versions of it are printed from Jamieson's MS., Scott's *Minstrelsy*, Cromek's *Nithsdale and Galloway Song*, Buchan's *Ancient Ballads*, Elizabeth Cochrane's *Song-Book*, Motherwell's MS. and *Minstrelsy*, and Herd's *Scots Song*. An exhaustive Introduction sums up the differences of the seven versions, and gives an account of all the like Swedish and Danish ballads, and the Billie Blin, or Burlow Beanie, of balladlore—a demon sometimes serviceable, sometimes malignant. No such thorough work has been done elsewhere in English on this ballad as Prof. Child's Introduction and texts.

THE late Prof. Shirley, in his *Catalogue of John Wiclif's Original Works*, calls the attention of scholars to Wiclif's unpublished writings. Dr. Buddensieg, of the Vitzthum Gymnasium, Dresden, has recently transcribed all Wiclif's polemical tracts out of the MSS. at Vienna and Prague, and is preparing the most important of them—that entitled *De Christo et suo Adversario Antichristo*—for publication in the annual Programme of his school. The tract consists of fifteen chapters. Dr. Buddensieg has collated six MSS. to ensure the correctness of the text, and will add an Introduction, a description of the MSS., and critical notes. Messrs. Teubner, of Leipzig, will supply copies of the Programme.

MESSRS. HARPER AND BROS. have just published a book on *Civil Service in England*, by the Hon. Dorman B. Eaton, the successor of

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Mr. G. W. Curtis as chairman of the United States Civil Service Commission. It is described as a "historical and practical report on the evils of the spoils system in England, and on the successful working of the remedy."

IN the November number of the *Propugnatore* Signor A. Neri publishes an "Epistola di Fra Leonardo da Fivizzano, dell' Ordine di Sancto Augustino, a tutti i veri amici di Jesu Christo Crocifixo." It is directed against Savonarola, and was written May 12, 1487, after Savonarola's protest against the decree prohibiting all friars from preaching in consequence of the disturbances in Santa Reparata. Fra Leonardo's letter is reproduced from a contemporary printed copy, which the editor believes to be unique, and which is unknown to the collectors of Savonaroliana.

The History of Esarhaddon, King of Assyria, B.C. 681-668, is the title of a new volume in preparation for Trübner's Oriental Series, and is by Ernest A. Budge, M.R.A.S., Christ's College, Cambridge. It is to contain the Assyrian text copied from the original cylinders and tablets in the British Museum collection. Each word will be fully analysed, and, where possible, compared with the cognate roots in the other Semitic languages; and the ideographs will be explained by extracts from the bilingual syllabaries. This is, we believe, the first attempt to explain and analyse a whole Assyrian text yet made in England. Mr. Budge is also engaged on the preparation of an Assyrian Reading Book.

THE edition of the *Captivi* of Plautus by Mr. E. A. Sonnenschein, M.A., Assistant Professor of Humanity in the University of Glasgow, announced as in preparation some months ago, will be ready next week. It will contain a revised text and complete collation of the Vatican and British Museum MSS., a *facsimile* specimen of the *Codex Britannicus*, and an Appendix containing a large number of emendations of Bentley upon the whole of Plautus existing in MS. in the British Museum, and now published for the first time. The work will be published by Messrs. W. Swan Sonnenschein and Allen.

THE forthcoming number of the *Revue Historique* contains: "Condition civile des Juifs du Comtat Venaissin pendant le Séjour des Papes à Avignon," by L. Bardinet; "Un Corsaire normand, Jean Doublet de Honfleur," by Ch. Bréard; "Napoléon I. et le Roi Louis," by Du Casse, &c.

UNDER the title *We are Brothers*, a collection of poems in German and Italian has been published at Milan by Prof. Nicolo Claus, the author of several of the poems. His "Die Zwei Sterbenden" is rendered into Italian by Stoppani. It is an episode of the war of 1870–71. The ballad, "Zwei Völker," by Felice Cavallotti (born 1842), was written on the occasion of the visit of the German Emperor to King Victor Emanuel. Felice Cavallotti, Deputy to the Italian Parliament, has been for many years a public character in Italy as duellist, warrior, and writer. He is the author of prize poems on Guido, Agnese, and Alcibiades. Other pieces in Prof. Claus's collection are by Baravalle, Carducci, Stoppani, &c.

DR. KARL VOLLMÖLLER, Professor of Romance Languages and Literature at the University of Erlangen, has just edited, with notes, a Spanish Treatise on Precious Stones of the Fifteenth Century, by an unknown author, from the unique MS. in the British Museum (Add. 21,245). The same industrious editor is also publishing the *Poema del Cid*, from a unique MS. at Madrid, with Introduction, Notes, and Glossary; and has in preparation the Old-French romance, *Octavian*, from a MS. in the Bodleian Library (Hatton, 100).

MR. WARREN asks us to notice the following *errata* in his letter on "Irish Missals" in the last number of the ACADEMY:—In 3 the thirty-fourth letter should be "q;" and in 5 for "diclir" read "dichir."

M. W. VAN EYS writes:—

"Prof. Sayce's words carry such weight in philological matters that he will, no doubt, allow me to point out in his friendly review of my *Grammaire comparée des Dialectes basques* a statement which may possibly be misunderstood, namely, the influence of Prince Bonaparte's *Verbe basque* on my own theories on this subject. I do not possess Prince Bonaparte's work, and all I know of it is through M. Vinson's articles in the *Revue de Linguistique*. Two theories on the same subject could not be more opposed to each other than the Prince's and mine; the one excludes the other."

AT a meeting of literary men, held on October 14 at Tilsit, it was resolved to found a Lithuanian Folk-Lore Society, for the preservation of the ancient language and popular traditions of Lithuania. The ancient language of the Lithuanians, the most archaic among the living languages of the Aryan family, is fast dying out, as German, Polish, and Russian are daily gaining ground upon it on all sides; and the popular songs, tales, and myths of the Lithuanians are threatened with the same fate. It is high time, therefore, that the existing remains of their primitive civilisation, which have long since attracted the notice of scholars, should be collected and preserved from unmerited oblivion. Though a great deal has been accomplished in that way by the researches of Schleicher and others, the stock of ancient legends, traditions, and words is so considerable that the united efforts of many scholars are required in order to collect and sift it. Among the members of the committee which has been formed, we find the names of Miklosich, Nesselmann, Pott, and others prominent in the field of Slav philology. Intending members are requested to send their contributions to the treasurer of the Lithuanian Folk-Lore Society, Dr. F. Siemering, Tilsit, Prussia. The publications of the society will be sent *gratis* to members.

MAGAZINES AND REVIEWS.

The Antiquary. Edited by Edward Walford, M.A. No. 1 (January, 1880). The first number of a new magazine is commonly a very good one. *The Antiquary* is certainly no exception to the rule. If its editor can keep up to the very high level which he has attained, it will be a valuable addition to historical literature. Dr. Hayman contributes the first portion of what seems likely to be a most interesting account of Tewkesbury Abbey. There have been several ignorant little books written about this place before, but we imagine that in future Dr. Hayman's memoir will be the one which historians will consult. Mr. George Seton's short article on the Parochial Registers of England is important, but we wish it had been longer. Every antiquary knows that they are at present treated in a most careless manner. As they contain information of a priceless kind which does not exist elsewhere, it is the plain duty of the Government to put them in a place of safety, where they may be consulted with ease. The account of the siege of Colchester from a broadside in the British Museum is valuable. We doubt whether it contains any facts which may not be gathered by a painstaking person from the great mass of Civil War literature that has come down to us; but we have it here in a compact form, and accompanied by a very useful plan of the old town. It is not quite fair to speak of the resistance of "the loyal town to a body of fanatical and unprincipled rebels." Fairfax and the officers—Ireton, Rainborowe, &c.—who were with him on that occasion were not fanatics, and the loyalty spoken of was in the defending army who had got hold of the town, not by any means in the Colchestrians themselves.

THE current number of the *China Review* opens with a translation by Mr. Jamieson of a chapter from the General Code of Laws regulating the export and shipping trades of the empire, as well as the relations to be observed between the Chinese and the Miaou-tzze and the less civilised inhabitants of Formosa. In it we find that, with a caution suggestive of weakness, the law forbids Chinamen from entering the parts of Formosa occupied by the natives under pain of receiving a hundred blows, and any man marrying a Formosan woman renders himself liable to banishment for three years. The regulations limiting the article of export are stringent in the extreme, and any infraction of them is declared to be punishable by death. This chapter, in common with the whole Chinese law, is evidence how the Government, by the loss of its legitimate control over the people, is driven to maintain the outward appearance of order by force and oppression. The list of new Cantonese words contributed by Mr. Parker is interesting as showing how rapidly that dialect is breaking loose from the written language, and overstepping the hard-and-fast line within which the inelastic characters have so long bound it. Only two instances are given of the recent adoption of English words into the dialect, namely, *kot* for (the supreme) court, and *mak* for mop; but, as might be expected, the onomatopoeic element is largely represented. Another list of some value is that of the Corean pronunciation of a collection of about 400 Chinese characters. The importance of such lists in enabling us to arrive at the ancient pronunciation of Chinese is well known; and this one, though evidently preserving a more modern pronunciation than that found either in Japan or Cochin-China, will repay study. Among the Notes and Queries is a note by Dr. Bushell, of Peking, on the "Terra-cotta Vase with Supposed Chinese Inscription" discovered by Dr. Schliemann at Hissarlik. It is almost unnecessary to say that Dr. Bushell finds nothing Chinese in the inscription.

THE CONFERENCE OF HEAD-MASTERS.

THE annual conference of head-masters was held at Eton on December 19 and 20, under the presidency of Dr. Hornby. The meetings for discussion took place in the new drill-hall, which, with a number of workshops, has recently been built for the school by one of the most popular of Eton masters and old Etonians, Mr. Warre. The first subject brought forward was the Teaching of Modern Languages, papers on which, by Mr. Bowen, of Harrow, and Mr. Bull, of Marlborough, had been already circulated among members of the conference. The opener of the discussion held that the disciplinary value of French and German was similar in kind, but inferior in degree, to that of classical training; that if an average boy, with comparatively short time for study, were trained in modern languages, his attainments, besides being practically useful, were more likely to serve as a basis for future study; and that scholarly, intellectual teaching was indispensable. In the course of the discussion, Dr. Butler pointed out the difference between the intellectual effort required to turn English into a modern language and that demanded by the writing of Latin prose. The latter he characterised as a "macadamising" process, and illustrated the difficulty by suggesting for translation a passage from an election speech of Mr. Disraeli's:—"The spirit of the age points to unrestricted competition, and no statesman can withstand the genius of his epoch." He also charmed his audience by illustrating the value of original composition in modern

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languages from Villette, and from the personal experience of Charlotte Brontë as related by Mrs. Gaskell. Then followed a short but animated discussion of Dr. Lyon Playfair's Bill for the Registration of Teachers. On the one side, it was urged that it was the thin edge of the wedge that might imperceptibly extend the range of Government interference, and encroach on the independence of the higher schools; on the other, attention was called to the real danger to the community from the present state of things, when any person, however illiterate, may open a school, and to the long-continued and earnest efforts of private schoolmasters to obtain the protection and the professional *status* which a measure like that organising the medical profession would afford. On Friday, after the report of the committee, including a letter from Mr. Oscar Browning on the work of the Cambridge Syndicate for the training of teachers, had been read, the conference passed to the question of Entrance Scholarships at the Universities. The committee had recommended limitation of such scholarships to £50 for two years, to be continued if the scholar deserved it by his work at college, and to be augmented in cases of poverty. They also desired that competitions should be less frequent. The discussion was the most animated of the meeting, and showed how important a factor in the life of schools the competition for college scholarships has become. That it has opened the doors of the universities to many deserving men, that it has largely contributed, by the infusion of new blood, to the present vigorous life of the universities themselves, and that it has acted as a healthy stimulus to the schools is undeniable. But is there no danger lest, on the one hand, the aims of the schoolmaster should be vulgarised, and lest, on the other, the higher education should be looked upon as an expensive luxury which a lad of narrow means can only pursue by the aid of endowments, spent rather to lighten his personal expenses than to improve the teaching he receives? The meeting concluded with an eloquent tribute from Dr. Butler to the past glories of Eton, and anticipations of an equally glorious future (*sua si bona norint*), which those who were privileged to hear it will not easily forget.

OBITUARY.

MR. HEPWORTH DIXON.

A FEELING of regret at the sudden removal from this world of a man of letters who for thirty years has been unwearied in supplying amusement and instruction must have risen in the minds of most readers in our country a few days ago. When Mr. Hepworth Dixon had composed his first work (*John Howard and the Prison World of Europe*) it was only after repeated refusals that he could find a publisher sufficiently enterprising to venture on its publication. At the time of his death the products of his pen were anxiously sought for by competing publishers, and were translated into the language of every Continental nation. Mr. Dixon was a native of Lancashire, being born in Newton Street, Ancoats, a suburb of Manchester, on June 30, 1821, and was educated at Over Darwen. Like many other men of talent, from the present Prime Minister downwards, he was at first doomed to the drudgery of a lawyer's office, but followed the natural bent of his mind in penning "a stanza when he should engross." He tried his "'prentice-hand" in literature on the *Cheltenham Journal*, but soon abandoned it for life in London, and made his appearance before a larger circle of newspaper readers with a series of letters in the *Daily News* on the literature of the lower orders and the London prisons. When his volume on *John Howard* (1849) had attracted the attention of the public and passed through several editions, these contributions to the *Daily News* were republished in a book-form. Mr. Dixon's historical biography of *William Penn* (1851) materially increased his reputation by his vigorous defence of the character of the great Quaker against the charges brought by Lord Macaulay in the first two volumes of his *History of England*. The historian never acknowledged the justice of Mr. Dixon's defence by moderating his censures on William Penn; he treated Mr. Dixon, as he did the rest of his assailants, with an unbroken silence: but when death seized him the volume which he held in his hand was Mr. Dixon's biography of Penn. His next biography was that of one of England's greatest admirals, Robert Blake, and every reader of that stirring life will remember with delight the description of the career of the great Somersetshire hero. For many years he had been a valued contributor in historical criticism to our contemporary the *Athenaeum*; and on his return, in 1853, from a lengthened tour through Europe, he was summoned to fill the post of editor. For sixteen years, during a period of great activity in the book-world, he was responsible for its verdicts on the literature of the day; and when the time shall arise for a detailed history of English letters since 1851 the criticisms which he suggested and directed must not be overlooked. The travels of Mr. Dixon extended far and wide into both hemispheres, and every country he visited formed the subject of an entertaining volume. He explored the Biblical scenery of Palestine and the surrounding countries in 1864, and the result was seen in a vivid picture of the *Holy Land*. A protracted visit to the United States supplied the local colouring for two of his most popular works—*New America* and *Spiritual Wives*. Both these works were frequently reprinted in this country and in the New World, and provoked a vigorous rejoinder in German from Count E. von Kranitz. An equal measure of success attended his portraiture of *Free Russia*, which was translated into French, German, and Italian. Hardly a year has passed since he suspended the compilation of his closing volumes on *Royal Windsor* for a visit to our recent acquisition in the East, and for the production of his popular description of *British Cyprus*. It was during a visit to Spain in 1873 that he formed the idea, and laid the framework, of his *History of Two Queens*, Catharine of Aragon and Anne Boleyn. Mr. Dixon was an enthusiastic worker in the field of historical literature; and, although the experts in special subjects loudly asserted that the works which he produced in swift succession proceeded rather from a skilful use of the toils of others than from days passed by himself in exploring the hidden treasures at the Record Office and the Museum, these depreciating criticisms were powerless to avert the popular applause which always attended him. Such works as *Her Majesty's Tower* and *Royal Windsor* have circulated in thousands when the volumes of more laborious students have as yet only been sold by tens. Mr. Dixon ventured upon every branch of literature. He was by turns poet, novelist, and politician; for two of the latest creations of his fertile brain were in fiction, and his political opinions tempted him into printing several addresses on free voting and our representative system. But it is as a vivid portrayer of foreign travel, and as a brilliant painter of historic scenes in picturesque English which came to him only too easily, that his name will be best remembered. While travelling in Cyprus during 1878 he broke his shoulder-bone, through a fall from his horse, and the sad death of his eldest son in October last threw a gloom over his life; but his end was unexpected, and few out of the mighty host who, on the morning of last Monday, took up their accustomed newspapers expected to find the announcement of his decease. On Friday, December 26, he superintended the correction of the proof sheets of the third and fourth volumes of the *Royal Windsor*, and the work is now announced as shortly to issue from the press; but on the following morning he was seized with an apoplectic fit, and ere the day was dead his spirit had passed away.

WE regret to learn by the last Indian mail that Capt. C. J. F. S. Forbes, Deputy-Commissioner of Tharawadi, in British Burmah, died on November 28 of heart disease. His work on *British Burmah and its People*, reviewed in the ACADEMY of March 29, 1879, scarcely received in this country the attention that it deserved, having to compete with other books on the same subject to which more popular names were prefixed. But, as a scientific linguist, Capt. Forbes had no superior in the vast and complicated field afforded by the many dialects of Burmah. The *Journal of the Royal Asiatic Society* for April 1878 has two valuable articles from his pen on "Thibeto-Burman Languages" and "The Connexion of the Mons of Pegu with the Kols of Central India." In both of these he shows a grasp of true philological principles rare in an Indian official, and indirectly throws light upon some obscure questions of ethnology.

THE death is likewise announced of the Rev. E. Dudley Jackson, author of *Nugae Lyricae*, &c.; of Dr. Röder, Honorary Professor in the Faculty of Law in the University of Heidelberg; of M. Cokinos, Professor of Law in the University of Athens; and of Gen. Cavalli, of Turin, the author of many works on military subjects.

SELECTED BOOKS.

General Literature.

BOCHER, E. Les Gravures françaises du XVIIIe Siècle. 5e Fasc. Paris: Morgand. 40 fr.
BRASSEY, Mrs. Sunshine and Storm in the East. Longmans. 21s.
CHARDON, A. Photographie par Emulsion sensible. Paris: Gauthier-Villars. 3 fr. 50 c.
DEMAY, G. Le Costume au Moyen-Age d'après les Sceaux. Paris: Dumoulin. 20 fr.
HICKISCH, C. Die Tungusen. Dorpat: Karow. 2 M.
KUNST U. KUNSTLER. Hrsg. v. R. Dohme. 5. Bd. Leipzig: Seemann. 32 M.
LOTH, A. Saint Vincent de Paul et sa Mission sociale. Paris: Dumoulin. 30 fr.
MARQUET DE VASSELOT. Histoire du Portrait en France. Paris: Nadaud.
PARIS-MURCIE: Journal illustré, Numéro unique. Paris: Plon. 1 fr.
ROHDEN, H. v. Die Terracotten v. Pompeji. 1. Abth. Stuttgart: Spemann. 30 M.
RONNA, A. Le Blé aux Etats-Unis d'Amérique. Paris: Berger-Levrault. 5 fr.
SPITTA, Ph. Johann Sebastian Bach. 2. Bd. Leipzig: Breitkopf & Härtel. 19 M. 50 Pf.

History.

BAUDRILLART, H. Histoire du Luxe privé et public depuis l'Antiquité jusqu'à nos Jours. T. 3. Le Moyen-Age et la Renaissance. Paris: Hachette. 7 fr. 50 c.
CHÉRUEL, A. Histoire de France pendant la Minorité de Louis XIV. T. 3. Paris: Hachette. 7 fr. 50 c.
FELDZUGE d. Prinzen Eugen v. Savoyen. 1. Serie. 6. Bd. Spanischer Successions-Krieg. Feldzug 1704. Bearb. v. G. Ratzenhofer. Wien: Gerold's Sohn. 30 M.
FOURNIER, A. Gentz u. Cobenzl. Geschichte der österreich. Diplomatie in den Jahren 1801-1805. Wien: Braumüller. 5 M.
GILBERT, J. T. Facsimiles of National Manuscripts of Ireland. Part III. Longmans. 42s.
GRUYER, G. Les Illustrations des Ecrits de Jérôme Savonarole publiés en Italie au XVe et au XVIe siècle. Paris: Firmin-Didot.
MINTO, Countess of. Correspondence of the first Earl of Minto, while Governor-General of India, from 1807 to 1814. Longmans. 12s.
SCHAEFER, A. Die biblische Chronologie vom Auszuge aus Aegypten bis zum Beginn d. babylonischen Exils. Münster: Russell. 3 M.
SCHWICKER, J. H. Politische Geschichte der Serben in Ungarn. Budapest: Aigner. 8 M.
THUMSER, V. De Civium Atheniensium Muneribus eorumque Immunitate. Wien: Gerold's Sohn. 4 M.
TURNER, W. H. Selections from the Records of the City of Oxford. Parker. 21s.

Physical Science and Philosophy.

BERTHELOT. Essai de Mécanique chimique fondée sur la thermochimie. Paris: Dunod.
BRUN, J. Diatomées des Alpes et du Jura et de la Région

suisse et française des Environs de Genève. Basel: Georg. 8 M.
FALSAN, A., et E. CHANTRE. Monographie géologique des anciens Glaciers et du Terrain erratique de la Partie moyenne du Bassin du Rhône. T. 1. Lyon: Imp. Pitrat aîné.
FONTANNES, F. Les Invertébrés du Bassin tertiaire du Sud-est de la France. T 1. Fasc 1. Paris: Savy.
HERMANT, B. Histoire de la Philosophie scolastique. Seconde Partie. T. 1. Paris: Durand. 8 fr.
KLEIN, H. J. Anleitung zur Durchmusterung d. Himmels. Braunschweig: Vieweg. 24 M.
LUCAE, L. Beiträge zur Anatomie u. zur Entwickelungsgeschichte d. Nervensystems der Säugethiere u. d. Menschen. Berlin: Denicke. 100 M.
NYLAS, A. Das Microgonidium. Basel: Georg. 12 M.
SAINTE-CLAIRE DEVILLE, H. de. Causeries scientifiques. Paris: Rothschild. 5 fr.
LEDAY, W. Traité de Mécanique générale. T. 5. Résistance des Matériaux; Constructions en Bois, etc. Paris: Gauthier-Villars. 12 fr. 50 c.
LUTH, J. Beiträge zur Petrographie der plutonischen Gesteine. Berlin: Dümmler. 9 M.
WEITENHIN, H. Die Strömungen d. Festen, Flüssigen u. Gasförmigen. Zürich: Wurster. 8 M.
WINKLER, C. Anleitung zur chemischen Untersuchung der Industrie-Gase. 2. Abth. Quantitative Analyse. 2. Lfg. Freiberg: Engelhardt. 12 M.

Philology, &c.

ABOU'L-WALID, Opuscules et Traités d', p.p. J. et H. Derenbourg. Paris: Imp. Nat.
RAMGAINUS, F. In Platonis Protagoram explanationes. Romae. 2 fr.
ZUCKERMANDEL, M. S. Tosefta nach den Erfurter u. Wiener Handschriften m. Parallelstellen u. Varianten hrsg. 5. Lfg. Pasewalk: Schnurr. 4 M.

CORRESPONDENCE.

PROF. BUGGE'S RESEARCHES ON NORTHERN MYTHOLOGY.

London: Dec. 29, 1879.

The results of Prof. Bugge's researches on Northern mythology are, as summarised in your issue of November 30, of such exceeding novelty, that students will await with keen interest the full presentment of his argument in some accessible language. Will you allow me, however, to point out that the facts from which the professor draws such startling conclusions are by no means new? They have been before the world for nearly a quarter of a century; they were well known to the men who have made comparative mythology the science that it is, and who, with these facts before them, deliberately rejected the conclusions which Prof. Bugge now seems to have arrived at.

I am by no means overstating the case when I say that the parallelism of the Greek and Norse mythologies has been a commonplace of comparative mythology for the last twenty-five years—at all events, ever since the publication of Hahn's *Mythologische Parallelen* in 1859. This parallelism had been hinted at before, notably by Forchhammer, and in the earlier editions of the *Deutsche Mythologie*, but Hahn was the first to work out the idea fully and scientifically. Nearly every one of the points on which Prof. Bugge relies was made by Hahn twenty years ago. The identity of Thor with Hercules, of Loki with Prometheus, of Balder with Patroclus, was brought prominently forward, and, so far as I am aware, no one comparative mythologist of any standing has ever doubted Hahn's priority in the matter. All succeeding writers (I would instance more particularly Schwartz, *Ursprung der Mythologie*, 1860, and *Naturanschauungen der Griechen, Römer und Deutschen*, 1864-79, and Henne Am Rhyn, *Deutsche Volkssage*, 1875) are in full accord with Hahn as to the facts, though in their application of them they often differ widely from him. Hahn himself published in his *Sagwissenschaftliche Studien* (1876) a second and very much enlarged edition of the *Parallelen*, and in this book is to be found literally everything used by Prof. Bugge to support his theory.

The construction Hahn puts upon the facts is, I need not say, very different from that of Prof. Bugge. The two mythologies are, according to him, allied, because the Greeks and Teutons had a common origin. The differences between them are such as would naturally arise from the fact that the one race dwelt in the north and the other in the south. Their conceptions of nature would, as a matter of course, influence their nature-myths. This is sufficient, Hahn thinks, to explain all the variations between the two mythological systems, and he certainly makes out a very strong case in favour of his opinion.

A few other points in the professor's article seem to call for notice. The Midgard snake is not an imitation of the Early-Christian Leviathan; the very reverse is the case (see Grimm, *Deutsche Mythologie*, fourth edition, p. 834). In like manner, Loki is not Lucifer, but rather Lucifer Loki, *i.e.*, the mediaeval conception of the Devil was profoundly influenced by the belief respecting a personage in whom both the Christian missionaries and the great mass of their converts recognised a prototype of Satan (see Grimm, *D. M.*, fourth edition, articles "Loki," "Teufel"). Nor is this suggestion of Bugge's novel; Grimm had already hinted at it (see *Nachträge zur D. M.*, p. 82; and for the mutual action and reaction of Norse mythology and Christian tradition see *D. M.*, pp. 152, 834). It is well known, too, that Loki is the northern Prometheus (Hahn, *Mytholog. Parallelen*, p. 21), and it has been most convincingly shown that he is only explainable on nature-mythical grounds. As regards Phol and Apollo there is nothing new in Bugge's belief; Grimm had thrown out a suggestion to this effect on p. 80 of the *Nachträge*. There is no reason to believe, however, that Grimm ever saw cause to doubt the identity of Phol and Balder so convincingly established in the *Deutsche Mythologie* (see article "Paltar").

I do not wish to take up your space or I could multiply these instances almost *ad infinitum*. In almost every case Prof. Bugge has simply misinterpreted well-known facts, from which the legitimate inferences have long ago been deduced. Admitting, however, his hypothesis to be well grounded, admitting that the Norsemen did borrow their myths and their hero tales from Celtic imitations of the Greek stories, ought we not to find among the Celts a mythology and a "Heldensage" intermediate, as it were, between those of the Greek and those of the Norsemen? That this is hardly the case I will try to show in another letter.

ALFRED NUTT.

CAXTON'S "CHRONICLE."

Trinity College, Dublin: Dec. 30, 1879.

Will you allow me to mention, with reference to a paragraph in "Notes and News" of December 20, that the Library of Trinity College, Dublin, possesses a copy of Caxton's *Chronicle*, printed by Gerard Leuw at Antwerp in 1493? Unfortunately, though otherwise in excellent condition, the copy is imperfect, wanting several leaves. I may add that it contains a few leaves in duplicate.

JOHN K. INGRAM.

HENRY SMART'S BIOGRAPHY.

Brook House, Apperley, near Leeds: Jan. 1, 1880.

May I be permitted through your columns to say that I have now collected what I think may be deemed the chief points of interest in the late composer's early career up to the time when he was appointed organist of St. Philip's Church, Regent Street, London; and that any information of Smart's musical doings, &c., likely to be of use in my account of him, no matter how roughly given, will be gratefully accepted and acknowledged by me?

This opportunity may be taken to express my obligations to the numerous publishers who have so kindly and generously sent me copies of nearly all the known works of Smart, and from them I have been enabled to compile a catalogue which will prove most interesting and useful to those—and their name is legion—who regard my late lamented friend as one of the greatest English composers.

WM. SPARK.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 5, 5 p.m. London Institution: "Solar Radiation," by Capt. Abney.
8 p.m. Victoria Institute: "Late Assyrian and Babylonian Research," by Hormuzd Rassam; or, "The Druids and their Religion," by J. E. Howard.
TUESDAY, Jan. 6, 3 p.m. Royal Institution: "Water and Air," V., by Prof. Tyndall.
8 p.m. Society of Arts: Juvenile Lecture.
8.30 p.m. Zoological: "Preliminary Notes on Individual Variations in *Equus asinus*," by J. H. Steel; "Notes on *Chlamyphorus truncatus*," by E. W. White; "On the Mammals of Asia Minor," II., by C. G. Danford and E. R. Alston.
8.30 p.m. Biblical Archaeology (Anniversary): "The Monuments and Inscriptions on the Rocks on the Nahr-el-Kelb River," by W. St. C Boscawen.
WEDNESDAY, Jan. 7, 8 p.m. Geological: "On the Portland Rocks of England," by the Rev. J. F. Blake; "On the Correlation of the Drift-Deposits of the North-West of England with those of the Midland and Eastern Counties," by D. Mackintosh; "On the Genus *Pleuracanthus*, Agass.," by J. W. Davis
8 p.m Archaeological Association.
THURSDAY, Jan. 8, 3 p.m. Royal Institution: "Water and Air," VI., by Prof. Tyndall.
7 p.m. London Institution: "The Man of the Caverns," by Prof. W. Boyd Dawkins.
8 p.m. Mathematical: "A Theorem in Spherical Trigonometry," by Prof. Cayley.
8.30 p.m. Royal. Antiquaries.
FRIDAY, Jan. 9, 8 p.m. Astronomical. Quekett.
SATURDAY, Jan. 10, 3.45 p.m. Botanic.

SCIENCE.

Dictionnaire d'Etymologie Daco-romane: Eléments slaves, magyars, turcs, grecs-moderne et albanais. Par A. de Cihac. (Frankfort: Ludolphe St. Goar.)

AN interval of nine years has elapsed since M. de Cihac published the first volume of his interesting work on Roumanian etymology—a thin octavo of 332 pages, dealing with the words of Latin origin. This has been followed in the present year by a second instalment, a book of 816 pages, which contains the Slavonic, Magyar, Turkish, Modern-Greek, and Albanian elements. It is with the latter of these volumes especially that I have to do on the present occasion. The philological parentage of the Roumanian language has long been satisfactorily ascertained; it has taken its place as a member of the Neo-Latin family, to which its grammatical structure very decidedly assigns it, even if we do not altogether adopt the somewhat exploded dogma that there can be a mixed vocabulary, but not a mixed grammar, of a language. For example, to say nothing of some of the Eastern languages, where mutual influences may be traced in members of different families, we have distinct evidences in Finnish of the grammar being modified by Teutonic.

I shall in the present notice confine myself almost entirely to the Slavonic element in Roumanian. This subject has already been handled in a masterly manner by Prof. Miklosich, *Die slavischen Elemente im Rumunischen*, of whom I may truly say, borrowing the words of the epitaph of one of our own authors, "*Nihil quod tetigit non ornavit.*" On the subject of the predominance of these Slavonic words, M. de Cihac speaks very frankly. He tells us, as the result of his own labours, that in an analysis of the Roumanian vocabulary the Latin elements only constitute one-fifth, while Slavonic are almost double, or two-fifths, and he has been very careful to select words that form part of the actual spoken language. In this frank avowal he is in direct opposition to the fanatical and pseudo-patriotic party, who affect to treat all these Slavonic

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forms as intruders, and are occupied in coining new words and constructing a system of orthography based upon the Italian, now that the Cyrillian letters have been banished. The head of this school is M. Hajdeu, a man to whom Roumanian literature is in some respects much indebted for his spiritedly edited journal, *Columna lui Traian* (the Column of Trajan), in which he has reprinted many valuable documents relating to Roumania, and his Critical History of the Country (*Istoria Critica a Romanilor*). His soundness as an etymologist may, however, well be doubted when we read his derivation of the word "Dunare," the Roumanian for Danube, which is cited by M. de Cihac in the present volume on p. 105; this etymology is as eccentric as any of the Slavonic derivations of Kollar and Dankowski, and may fairly rival Dr. Mackay's Celtic explanation of Greenwich as the Town of the Sun. I will give it *in extenso* for the benefit of the readers of the ACADEMY:

"Dunare vient de la radicale da- dan donner et de l'albanais re- vre nuage; donc duna-re 'donnant des nuages,' νεφελοφόρος, ancien nom thrace du Danube, dont les Daco-Romans ont fait Dunare."

It is in vain that we try to follow M. Hajdeu into the labyrinths of Thracian and Dacian—languages as yet unclassified and still remaining a puzzle to philologists.

The same desire to expel all words the roots of which cannot be traced to Latin has actuated the compilers of the new Dictionary in process of publication at Bucharest. It has been the fashion in the present century in the case of many languages which have been regenerated to substitute these new words coined by scholars for the old popular expressions, thus causing the spoken language to vary more and more from the written. The Magyar and Cech languages form two complete parallels. In the case of Roumanian, however, the attempt appears more incongruous, as the Latin elements really constitute so small a part of the vocabulary. Thus, with a literature hardly thirty years old, the language is obscured by the labours of pedants and a multiplicity of systems of orthography.

M. de Cihac holds far more temperate views; he speaks of the great influence and even *preponderance* of Slavonic. Not only has the vocabulary been influenced to the extent just mentioned, but the structure of the language has been considerably modified—to take the Slavonic suffixes, for example. Again, the names of places are in the majority of instances Slavonic—*cf.* Dumbovitza, the river on which Bucharest is situated, and of which the Roumanian proverb says,

"Sweet water of the Dumbovitza,
Whoever drinks it never more departs;"

Tirgovitza, Cernavoda, Jablonitza, &c., &c., and also the names of families. Finally, the popular mythology, the folk-lore (as is the case with the Magyars), are almost entirely Slavonic.

The Roumanians would do well to bear in mind these facts, which only corroborate the incisive criticisms of Rösler, whose book is as destructive of illusions as Fallmerayer's for the modern Greeks. The great gap in the Roumanian history of a thousand years, and the constant migrations of the small remnant of Trajan's colonists, are pointed out in this work; nor has this suggestive writer been sparing in his criticisms of the chronicles which, purporting to be ancient, come to us in such a dubious guise.

These Slavonic elements introduced into Roumanian are to be traced to two main sources—first, the Old Bulgarian (or, to follow the nomenclature of Miklosich, the Old Slovenish), which has naturally had great influence upon Roumanian as the language of the Church, and the one chiefly employed in such literature as the country boasted—scanty enough—till the close of the eighteenth century. In the same way it crushed the development of Servian till the days of Dositei Obradovich and Vouk Stephanovich. Secondly, those elements which have been derived from the Ruthenian or Red Russian (for all practical purposes identical with the Malo-Russian) of the Bukovina or Polish, which was sometimes used as the official language of the country. As Polish has itself so largely influenced Red Russian it would not always be possible to separate these elements accurately. As regards the Slavonic words which have been taken from the Old Bulgarian, we see their antiquity by the preservation of the nasals (and the Magyar shows the same influences), whereas they are lost in the Neo-Bulgarian, except in a single dialect, specimens of which were given in a late number of Prof. Jagić's *Archiv für slavische Philologie*. The following interesting instances are given by Rösler (p. 128):—

Rou., porunca, order.	Old-Bulg., poręka.
Rou., dumbrava, wood.	Old-Bulg., dębrava.
Rou., sfint, holy.	Old-Bulg., svęt.
Rou., simbata, Saturday.	Old-Bulg., sębota.
Mag., szombat.	

In a short article like the present I can only call attention to a few words which seem to possess special interest. *Colinda*, the Christmas song; this word has been transferred to Roumanian from the Slavonic dialects, where it is well known; the collection of words derived from it, as given by M. de Cihac, is very striking, and shows the deep-seated influence of the Slavs. Thus, in Hungarian, it has become *koledalni*, to beg; and in Albanian *kolendre*, a round cake baked on Christmas Eve. It is undoubtedly the Latin *calendae*, derived through a Slavonic medium, and the nasal preserved in Roumanian shows how early it must have been introduced. We get the well-known Slavonic root *grad*, a hedge, enclosure, with the interesting variation *pograda*, a cemetery; *gospod*, in the sense of master or lord, is still in use, but in many instances has been superseded by *domnu*, Lat. *dominus*. *Joimir*, a mercenary soldier, looks like a transformation of the Polish *zolnierz*. *Pinzarie*, money, gives us a Roumanian form of the Slavonic *penez*; *iubesc*, to love, is a curious instance of the loss of the initial J, for it is the same as the Russian *lioubit*; parallels may be given from many languages, in Swedish, for example, it is sometimes lost in the beginning of a word.

Among the words of Magyar origin are many very curious; thus, *Netot*, a Hungarian Gipsy, literally not a Tot or Slovak, the word *Tot* being the regular Magyar name for Slovak, said to be from the demonstrative pronoun. The Magyar affects to despise this race, from which many of his most valuable fellow-citizens have been taken, Kossuth among the number. A strange word, too, is *ujoara*, which is simply the Latin *usura* filtered through a Magyar channel. The Modern-Greek elements in the language are very extensive, as in Bulgarian, and we must not forget that the country was for some time under the Phanariot governors, who mercilessly plundered it during their short and precarious terms of office.

The history of the Roumanians will fully explain the peculiarities of their language, nor must we forget that till lately it was as much a language of peasants as Lithuanian has continued to be. The strange modification some of these Greek words have undergone must invest them with interest for the classical student. Take a word like *sosesc*, for instance, which, from the Greek σώζω (I will not say *parce detorta*) has come to mean "to arrive." Many of the articles in this Dictionary are so copiously illustrated that they furnish ample material for philological study.

Some of the etymologies contained in this elaborate work must undoubtedly be tentative, but we may well congratulate M. de Cihac on the production of a work of considerable research, which has cost him many years of toil, and which must have its fascinations both for the Romanic and Slavonic scholar. The Roumanian provinces have now a clear course before them since they have shaken off the Turkish yoke. Their literature is in its infancy, but begins to show signs of vigour, although I regret to see them so much influenced by Gallomania, which, however, some of their own authors have not failed to ridicule.

M. de Cihac has done well in exercising sobriety where so many of his countrymen have been led astray, and in preferring scientific accuracy to the wild dreams of heated patriotism. WILLIAM R. MORFILL.

CURRENT SCIENTIFIC LITERATURE.

Science Teachings in Living Nature. By W. H. Watson, F.C.S. (Stanford.) The title of this book is not perhaps very happily chosen; at least it is somewhat misleading, or does not fully express the scope and object of the book. It is a popular introduction to the study of physiological chemistry and sanitary science, which it discusses in five chapters, well arranged, and full of useful information. Commencing with the origin of life and the composition of our bodies, the author passes on to plants, their food, and place in nature; afterwards he discusses the chemistry of the respiratory process, and of digestion and nutrition, and, in conclusion, disease, decay, and death. The work seems to occupy that unfortunate position between a strictly scientific treatise and a popular essay which so many semi-scientific publications occupy. Nevertheless it will be read with profit by the medical student before he commences severer studies, and by the general reader interested in the problems of life.

Units and Physical Constants. By G. D. Everett, M.A., F.R.S. (Macmillan.) This work was originally published by the Physical Society of London in 1875. The present volume is substantially a reprint, supplemented, however,

by a large addition of physical data. After a discussion of the general theory of units, the author makes choice of three fundamental units, and then passes on to the special units employed in the various branches of physical science and astronomy. The work abounds in formulae and constants, and it is arranged with care and precision. It must form an essential component of the libraries of all physical laboratories, and the investigator in physical science will find it one of his most useful companions. The arrangement is good, the work is conscientiously done, and a great mass of useful information has been collected from very diverse sources.

Natural History Rambles: Lakes and Rivers, by C. O. G. Napier, F.G.S.; *Mountain and Moor*, by J. E. Taylor, F.L.S., F.G.S. (S. P. C. K.) These are not only very pretty books, but contain much useful information conveyed in a popular and pleasant manner. The plan pursued is a capital one, inasmuch as it shows in a convenient way all that is most characteristic in the various fields for observation which Great Britain offers to the naturalist. For instance, the volume which treats of *Lakes and Rivers* begins with a brief account of the few mammals which inhabit our waters, and then describes at greater length the aquatic and marsh birds, the *amphibia* and the fishes, which frequent our fresh-water system. A chapter is also devoted to the *mollusca*, and another to the flowering plants and *algae*. Some variety is given to the treatment by the description of a ramble among the marshes of Sussex during the month of May, which we hope will not stimulate its readers in the too fascinating pursuit of bird-nesting. The illustrations are numerous and good, and the letterpress so far above the ordinary level of similar books that we are at a loss to understand how the volume could be produced for the modest sum of half-a-crown. The same observations apply in great measure to Mr. Taylor's *Mountain and Moor*, which, however, possesses one additional merit. Its author very rightly prefaces his treatise with a sketch of the geology of our mountain system and the origin of hills and vales. There can be little doubt that some knowledge of the creative forces that have been at work largely helps toward the intelligent enjoyment of natural scenery.

NOTES OF TRAVEL.

AT the last meeting of the Leipzig Geographical Society, on December 17, a paper was read on the glaciers of Norway by Dr. Penck, who has personally examined them, and has carefully explored the two great groups, the Iostedasbrae and the Folkfona, the former of which is very extensive. Additional interest was imparted to the subject by the comparison drawn between the glaciers of Norway and those of Switzerland, in which the points of resemblance and difference were duly noted.

HERR SCHÜTT's preliminary report on a visit to the Luba king Mai has been published in the *Mittheilungen* of the German African Association. The German traveller left Malanje on July 4, 1878, and reached Mai's capital, in lat. 6° 53′ S., long. 22° 10′ E., on January 18, 1879. His hope of being permitted to visit the country of the cannibal Kaselange and the shores of a huge Lake Mukanda, or Lufua N'Gimba, reported to exist in the north, was doomed to disappointment, mainly owing to the machinations of the Muata Yamvo, who is inimical to European explorers. After a stay of only five days, Herr Schütt was obliged to retrace his steps to the south. Whether Dr. Buchner, whom he met at Malanje, will be more successful remains to be seen. In the meantime we look forward with interest to a more ample account of his explorations, which have substantially added to our knowledge of the basin of the Zaire.

DR. ROHLFS is back at Rome. His mission, though a failure as regards its main object, has nevertheless resulted in considerably enlarging our knowledge of the eastern Sahara. The farthest point reached by him is Boëma, a small oasis of Kebabo, in lat. 24° 32′ N., long. 23° 13′ E., and at an elevation of 1,310 feet above the sea-level. Rohlfs' Diary and Dr. Stecker's Meteorological Journal have not hitherto been recovered, but the map is safe.

THE *Bollettino* of the Italian Geographical Society contains a map of Epirus by E. de Gubernatis, for many years Italian consul at Yanina. The map, drawn on a scale of 1: 400,000, is based in a large measure on the author's own route surveys. In discussing the various cartographical materials of which he has availed himself, and among which Kiepert's general map of Turkey occupies the foremost place, Signor de Gubernatis speaks in the highest terms of the Austrian charts, but says, with reference to the English ones, that the one published in 1824 is "less defective" than that issued in 1864. The Austrian staff map is not well spoken of. Estimating the area of Epirus at 8,400 square miles, with 480,000 inhabitants, the author assigns 5,060 square miles, with a population of 290,000 souls, to the Greeks, or to districts in which Greek is spoken by a portion of the population.

THE first instalment of Dr. Junker's Report on explorations in the equatorial provinces of Egypt has appeared in Petermann's *Mittheilungen*, accompanied by a map drawn on a scale of 1 : 750,000. The region explored by Dr. Junker lies to the west of the Upper Nile, and extends southward to the country of the Lubari, in lat. 2° 45′ N., and within thirty-five miles of the northern end of Baker's Albert Nyanza.

WE hear that the American Board of Commissioners for Foreign Missions have resolved to despatch a missionary expedition to Central Africa in order to join in the great civilising movement initiated by European societies. After careful investigation as to what localities, not already occupied, would be most suitable for their enterprise, they finally selected two. The first of these was the great tract of country in the Zambesi basin which has been conceded to M. Paiva de Andrada, as already recorded in our columns, and which extends from the mouth of the Shire some 600 or 700 miles to the westward, with a reported area of 9,000 square leagues. The other region comprises the elevated plateau of Bihé and the basin of the Quanza (or Coanza) in Western Africa. It is believed that the Board will finally select the last-named field of labour on the ground of its healthiness, and also because it is easy of access and occupies a favourable position for reaching the centre of the continent.

MR. STOKES, a member of the Church Missionary Society's Nyanza Expedition, has recently made a journey from Rubaga, the capital of Uganda, to the Ripon Falls, where the Nile issues from the Victoria Nyanza.

THE second French missionary expedition which was despatched from Algiers at the end of June to reinforce the parties on Lakes Tanganyika and Victoria have passed Mpwapwa on their westward journey. They report that the Algerian mules which they took with them have proved almost useless, having arrived at Mpwapwa in a very bad state. When last heard of the expedition was proceeding slowly through Ugogo.

THE question of an interoceanic ship-canal through the American isthmus is being taken up in the United States, and schemes differing from that of M. de Lesseps are most in favour. One of these is the lock-canal through Nicaragua advocated by Admiral Ammen, who is stated to have received influential support. Another project is the cutting of the canal from San Blas Bay on the Atlantic side to the Chepillo Roads and the head of the Panama Gulf on the other side. San Blas Bay is undoubtedly a magnificent harbour, but the adoption of this route—the shortest of all—would necessitate the construction of an enormous tunnel through a mountain range varying in height from 500 feet to 700 feet.

SCIENCE NOTES.

The "Courant Ascendant."—Dr. Hann, whose views on this ancient hypothesis of Saussure's, as incorrectly set forth in modern textbooks of meteorology, were noticed in the ACADEMY for March 1, 1879, has published in the Austrian *Zeitschrift* for September some further remarks on the question, in which he points out the absurdity of attributing the diurnal range of the barometer to this cause, for then the phenomenon would be different over forests from what would be manifested over bare plains. He also shows that the air is never so dry at the earth's surface that a mass could ascend, say, 50,000 feet, without producing clouds by the condensation of its contained moisture, and yet the "courant ascendant" must be strongest on a cloudless day. Dr. Hann, like von Lamont, believes in local ascending and descending currents causing a general mixture of the atmospheric strata.

The Theory of Atmospheric Motion.—The Deutsche Seewarte has commenced the issue of papers entitled *Aus dem Archiv*, and the first of these is by Dr. A. Sprung, "Studies on the Wind and its Relations to Pressure." The question is treated from a purely mathematical point of view, as it has been by Ferrel and Mohn, and Dr. Sprung sums up his conclusions by saying that he shows that the old ideas of the influence of the earth's rotation on trade and anti-trade winds are not contradictory to modern views, but that, as the former theory only recognised a part of that influence, it could not explain all the facts. He draws special attention to his treatment of the action of inertia as the most important part of his work.

African Ethnology. — Several ethnological papers on the dark-skinned peoples of Northern and Central Africa were written by Dr. Robert Hartmann, of Berlin, on his return from Sudan. Desiring, however, to present a more substantial contribution to African ethnology, he wrote some time ago an elaborate monograph on this subject. The first part of this monograph, forming an octavo volume of upwards of 500 pages, has just appeared as a Supplement to the *Zeitschrift für Ethnologie*, the organ of the Anthropological Society of Berlin. The volume is entitled *Die Nigritier: eine anthropologisch-ethnologische Monographie*—the author giving his reasons for preferring the term *Nigritier* to *Neger*. The value of the volume is much increased by a series of thirty-five lithographic plates showing the physical features of the various peoples described in the text. These plates are admirably executed, and in some cases are coloured after nature.

The Diurnal Range of the Barometer in Russia.—To volume vi. of the *Repertorium* Capt. Rikatcheff has contributed a most elaborate paper on this question, and has appended to it a new theory of the phenomenon. His discussion has been conducted with great care, and the list of *errata* discovered by him in Kupffer's bulky volumes covers thirty pages. Capt. Rikatcheff points out that in most previous discussions it has been assumed that the reading at 24h. is the same as that at 0h., whereas the pressure is

never exactly the same at the end of the day as at the beginning. He therefore takes account of this regular change. The chief new feature in the results is the discovery of a third maximum at about two a.m. It is urged that it is absolutely necessary to take account of anemometrical data in the discussion, and the following principles are proposed for the explanation of the phenomenon:—(1) The differences of temperature on different meridians, due to the daily march of temperature; (2) daily currents produced by these differences in the upper and lower strata; (3) the motion of the entire phenomenon from east to west, which displaces the culminating points of the daily currents to the east of the meridians of maximum and minimum of temperature; (4) the influence of the differences in velocity of rotation at different altitudes, which, as Liais has shown, accumulates a greater mass of air over the morning meridians than elsewhere; (5) the formation of vapour and its condensation at night, which reduce the differences between the two minima.

M. C. H. GODET, author of the *Flora of the Jura*, died recently at Neuchâtel in his eighty-third year.

MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY.—(*Friday, Dec.* 5.)

DR. J. A. H. MURRAY, President, in the Chair.—The paper read was by Mr. H. Sweet, on "The History of English Sounds and Dialects, Part I." The present paper dealt with the history of the English dialects in the middle period, and their development out of the Old-English ones. Mr. Sweet gave a survey of the materials for the study of the old dialects, and of the principles of determining the value of MS. evidence, remarking that only a small proportion of existing MSS. represent a pure dialect, or, indeed, a possible language. He gave great prominence to the influence of the dialects on one another, and described their history as a series of partial levellings over varying areas at different periods. West-Saxon as a separate dialect became extinct in the twelfth century, being absorbed into Mercian, although it communicated many of its own distinctive features to the latter.

ROYAL SOCIETY OF LITERATURE.—(*Wednesday, Dec.* 17.)

JOSEPH HAYNES, Esq., in the Chair.—A paper was read by Dr. Waldstein, "On the Group of *Hermes and Dionysos*, by Praxiteles, recently discovered at Olympia" in the Heraeum at that place, the existence of which has been noted by Pausanias (v. 17, 3), and stated by him to have been the work of that famous sculptor. In this paper, Dr. Waldstein pointed out that doubt had been cast on this attribution by some recent German critics, who were inclined to give it to a grandson of Praxiteles, who bore the same name. He, however, argued from a minute criticism of the sculpture that there was really little ground for this theory, as the artistic character of the *Hermes* harmonises completely with that of all the works which have been hitherto associated with the name of the elder Praxiteles; who is believed, also, to have greatly influenced Lysippus in the canon of human proportion constructed by that sculptor. Between the "figurae quadratae" of Polycletus, and the slim graceful forms of Lysippus, Dr. Waldstein urged that the sculptures of Praxiteles were the natural transition. But the *Hermes* was really more than a point of transition in the development of Greek sculpture; it was a type by itself, as is clearly shown by the numerous *replicas* we have of it. Dr. Waldstein then discussed the sad and pensive element characteristic of Praxitelian art, and accounted for this, both psychologically in the sculptor himself, and historically from the times in which he lived, concluding his paper with a comparison of the age and works of Pheidias as contrasted with those of Praxiteles.

NUMISMATIC SOCIETY.—(*Thursday, Dec.* 18.)

W. S. W. VAUX, Esq., F.R.S., in the Chair.—A paper was read by Mr. Percy Gardner on the coins of Elis. The writer divided the history of the district into fifteen periods, beginning with the Persian wars and ending with the reign of Caracalla, and assigned to each period its appropriate coins. He also attempted an explanation of the principal types of Elis, such as the eagle and the thunderbolt, and pointed out their close connexion with the Olympic festival, over which the inhabitants of Elis presided.—Another paper by Mr. Gardner was laid before the society, treating of solar symbols on the coins of Macedon.—Miss Hogg communicated a paper on a hoard of late Roman coins recently discovered at Baconsthorpe in Norfolk.

PHILOLOGICAL SOCIETY.—(*Friday, Dec.* 19.)

DR. J. A. H. MURRAY, President, in the Chair.—Two papers were read:—(1) "*Dare*, to 'give,' and *-dere* to 'put' in Latin," by J. P. Postgate, M.A., in which the current view of *credere*, &c., containing the root *dha* (place) was opposed on the ground of *dh-* never becoming *d-* in Latin, but regularly *f-*, as in *facio*, *frenum*, from *dha*. The view that *dh* in these words might have been regarded as medial, in which position the change to *d* is regular, was also opposed. The general conclusion was that these words are compounds of *da* (give).—(2) "English Etymologies correcting some of Prof. Skeat's, Part II.," by Mr. H. Nicol. It was shown that the derivation of French *effrayer* from the half Germanic *exfridare*, "put out of peace," "disturb," due to Prof. G. Paris, was confirmed by the meaning of the English *affray*. The other etymologies discussed were:—*attire*, from Old-French *atirier*, "arrange," and that from Germanic *tiari* = Modern-German *zier*; *badger*, from Old-French **blaagier* = Latin **ablātāticārium*; *breeze* (cinders), from Old-French *brese* = Modern-French *braise*, and ultimately from Germanic *brasa* (fire); *costive*, from Old-French **costevé* = Latin *cōnstīpātum*.

FINE ART.

ARCHAEOLOGICAL NOTES ON A TOUR IN SOUTHERN ITALY.

I.

INTERESTING in the highest degree by reason of their ancient memories, the provinces of the southern extremity of Italy are very little known to tourists; even archaeologists visit them very rarely, and they still have many a discovery in store for those who will take the trouble to explore them carefully. I have just made a very hurried journey through certain portions of them, and, despite the shortness of my sojourn, I have been able to glean on the way certain observations which are, I think, not wholly devoid of novelty. Hoping to be able to extend and complete them on a future tour, I will give a brief summary of them here.

APULIA.

My first stay in this province was at Canosa. I was fortunate enough to be able to visit a tomb of some importance, dating from the beginning of the fourth century B.C., which had been opened a few days before by some workmen engaged in constructing a cellar. It was composed of a chamber hewn entirely out of the *tufa*, in the shape of a tunnel, with a pointed roof, supported in the centre by a square pillar, formed by allowing the natural *tufa* to stand. This tomb had already been violated in ancient times, and then despoiled of all the metal objects that it might have contained; but the clay vases all remained in their original position. I was also able to study the whole of the pottery contained in two other tombs, of different epochs, recently discovered. Finally, I succeeded in climbing up, with considerable difficulty, into the great tomb, with eleven chambers, excavated about 1840—the largest and most important ever found at Canosa—a tomb which, in the second century B.C. and the early part of the first, was the burial-place of the family of the Dasmi, one of the greatest aristocratic houses of Apulia. This tomb was truly magnificent, and well deserves to be drawn by an architect before it is completely and irretrievably ruined. In front of it is a kind of square *atrium* open to the sky; and on three of the sides of this *atrium* the wall of rock, cut vertically, presents a *façade* surmounted by a pediment, which is supported by Doric pilasters stuccoed in colours, the whole in a very fine and elegant style of architecture. The chief vestibule, which is entered by the central door, likewise shows numerous traces of paintings on its walls representing trees and flowering plants, in the midst of which are birds flying.

Two new facts result from my observations at Canosa. The first is the discovery of a class of painted potteries hitherto unknown, and which I afterwards found throughout the whole of Apulia side by side with vases with black and red figures painted on them. They consist of very small vases with geometrical patterns in imitation of those of the primitive ages, executed in black and violet on a creamy white ground. The forms are very original, and one type represents a duck swimming on the water. Both forms and decorations very forcibly recal the potteries of Cyprus. This kind of ceramic ware continues the traditions of the industry of the primitive ages, but its archaism is only imitative, for it is found in association with the vases decorated with red figures of the great classical and severe style. It only disappears toward the time of Alexander, when we begin to trace in the red-figure vases the style of exuberant richness and overcharged decoration which characterises the whole class of strictly Apulian vases. The ceramic ware of which I am speaking maintained itself, therefore, up to that date, in the native furnaces; and, by the side of the vases with black or red figures, imported by commerce from the Greek cities, it represents the common household pottery—that sold at low prices.

The second fact relates to the unglazed terra-cotta vases, painted after baking with bright colours which were never fired—vases which have numerous little figures in relief. This is a speciality peculiar to Canosa, and the richest series known is that which became the property of the Louvre with the Campana Museum. By combining my own observations with the information supplied me by professional *scavatori*, I have been enabled to satisfy myself that remains of this kind *never* occur in juxtaposition with painted vases, even those of most recent date. They represent a later epoch, which must begin in the second century B.C., and come down to the times subsequent to the Social War. This last conclusion results from a positive fact. The finest and most numerous of the vases in question—those of the Campana collection, and those which formed the Biardot collection, dispersed at a sale in Paris some years ago—were taken from the great eleven-chambered tomb of which I have just spoken. Now, on the wall of one of the chambers of this tomb is engraved the Latin epitaph of Medella, daughter of Dasmus, buried on the 3rd of the Kalends of January under the consulship of C. Calpurnius Piso and M.' Acilius Glabrio, 687 A.U.C. (65 B.C.), the same year in which the *Lex Gabinia* was voted giving Pompey the command in the war against the Pirates. This Medella seems to have been the last person buried in the tomb. The epitaph to her memory is well known; it is given in all the great collections of inscriptions by Mommsen, Ritschl, and Father Garrucci. But, hitherto, no one had pointed out the connexion which this inscription compels us to recognise between its date and the nature of the objects found in the tomb on which it is engraved.

The necropolis of Canosa, which is of very great extent, is by no means exhausted. A

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search is still always successful, and regular excavations would be easy and profitable. There are some spots belonging to the State which have never been explored, where the soil sounds hollow under one's feet, and where the topmost tombs cannot be more than a yard or a yard and a-half below the surface. We must, it should be added, distinguish two different districts of tombs. The ancient Apulian necropolis, which was still used for burial in the first century B.C., was partly covered by the Roman city of the Imperial epoch. The latter was very large. Canusium, which was rapidly declining in the time of Strabo, regained much of its importance under the Emperors, especially when it became the Colonia Aurelia Augusta Pia of which inscriptions tell us. This new city extended principally in the direction of the River Aufidus, extending down into the valley to a great distance from the old acropolis, and far beyond the limits of the Apulian city. The point which its walls, now destroyed, once reached in this direction is marked by a great gate, built of brick, and still standing amid the fields. This was the gate through which the road from Beneventum ran, the course of which, as far as the river, is marked by the ruins of some brick mausolea. Beyond the line of walls indicated by this gate extends the Roman necropolis, where excavations yield but trifling results.

The bronze colossus of Barletta is one of the archaeological marvels of the former kingdom of Naples. It was, according to tradition, taken out of the sea in the Middle Ages, and it is scarcely probable that a metal statue of such exceptional dimensions can have been executed for a locality so unimportant as Barduli, the predecessor of Barletta. I am decidedly of opinion that this colossus represents Theodosius rather than Heraclius, though the latter is the more generally received view. I cannot recognise in a statue so remarkable in point of art, with its haughty bearing, its striking and lifelike aspect, especially in a statue so purely Roman in style and costume, without any Byzantine element, a work of the seventh century. It seems to me impossible to attribute it to a later date than the end of the fourth. It is greatly to be wished that the Government, or the municipality of Barletta, would make up its mind to remove the absurdly small cross which has been placed in the right hand of the statue. To restore the original aspect of the colossus and the fullness of its imposing effect, it would be needful to replace the great sceptre, in the shape of a *hasta crucigera*, which the Emperor held in his uplifted hand and on which he leaned.

Ruvo had no less attractions for me than Canosa, by reason of the brilliancy and rapid succession of the discoveries—especially of its painted vases—which have taken place at the city of the Rubastini. There are no tombs there, as at Canosa, hewn out of the solid rock and surviving all excavations. The sepulchres are of a purely Greek type. They consist of a square sarcophagus of *tufa*, or else of a small square chamber, without an entrance, formed of blocks of stone or large tiles, and covered with blocks of stone. Once only on the walls of one of these little chambers paintings have been found—those published by Raoul-Rochette and preserved in the Naples Museum, representing a dance strongly resembling the τράγγα of the modern Greeks. The necropolis of Ruvo, which is much less extensive than that of Canosa, has now been turned over in every direction by excavators, and only yields a few objects at long intervals. All, therefore, that the antiquary has to see in this locality consists of the two collections formed in the palmy days of excavations. The first, that of Signor Jatta, forms a regular museum, worthy of a great State. It contains several thousand vases, all important and well chosen. All the principal specimens have been published, and Signor Jatta himself printed an excellent general catalogue of his museum some years ago. The other collection, that of Signor Caputti, is much less numerous, but contains ten first-class pieces, including the famous *hydria*, which represents the interior of the studio of a painter on pottery with Athena coming in to crown him in the midst of his work. Signor Caputti's most important vases belong to the age of the great and severe style of the red figures. They were found in a plot of ground which is the property of their present owner, where that part of the necropolis seems to have been which was used habitually for purposes of burial at the end of the fifth and the beginning of the fourth century B.C. This is perhaps the only spot in the neighbourhood of Ruvo where excavations would still yield considerable results. Signor Jatta has, in the course of the present year, devoted a special volume to the Caputti collection.

One general remark which is applicable to the tombs of Canosa and Ruvo, and indeed to those of the whole of Apulia, is the small quantity of bronze objects met with as compared with the development and magnificence of the pottery remains and the richness of the gold ornaments which have been discovered in some of them. Bronze appears almost exclusively in the form of armour. The breastplates are generally of an Attic type, decorated in front with medallions in relief in a very beautiful style. In every well-attested case, only one greave has been found with the skeleton instead of two, a circumstance which surprised Millin, but which proves that the Apulians had adopted the same practice as the Samnites, of only protecting one leg with defensive armour.

I was not able to see the museum which, it appears, is being formed at Molfetta, as it was closed; but I was permitted to study the little provincial museum which is in course of formation at Bari. It is still in germ, and is entirely comprised in three cases. Hitherto it possesses only some small vases, of which but a few are at all interesting, and two or three very fine terra-cottas. At all events this museum may henceforth serve to convey an idea of what is generally to be met with in the second-rate necropoles of Bari (Barium), Trani (Turenum), Bisceglie (Natiolum), Bitonto (Butuntum), Monopoli (Minopolis), Altamura, Binetto (Ypinum), and other places in the neighbourhood. Apulian vases of the decadence almost exclusively prevail, together with the so-called "Gnatian vases," with light white decorations on black glaze. I use the expression "so-called" because there is really no serious reason for preserving this appellation, which was invented by the Neapolitan dealers. Nothing gives any pretext for placing at Gnatia the centre of the manufacture of a class of potteries which must have been made in more than one place, and which are equally met with in all the necropoles of the district between Canosa and Tarentum.

Everywhere, too, in this same region we continually find the little *skyphoi* with red figures, bearing an owl on each side between two olive branches; but they occur in even greater abundance than elsewhere at Ruvo and Tarentum, two cities which, at certain epochs, chose the owl as their monetary emblem. These *skyphoi* bearing the owl never occur in the same tombs as the vases with red paintings in a severe style, but from the moment of the appearance of the Apulian vases strictly so called, with their large and intricate decorations, later than the days of Alexander, down to the utmost period of the manufacture of painted pottery. We find, by-the-way, the same vases with the owl at Cumae and at several places in Campania. There are, therefore, considerable chances in favour of our recognising in them commercial importations from Attica rather than products of local potteries. And, in any case, even supposing them to have come from Italic furnaces, they were at all events copied from models of Athenian origin.

The provincial museum of Bari, side by side with the wares bearing imitative geometrical patterns which I have already mentioned in speaking of Canosa, likewise possesses a few genuinely archaic vases of the period of primitive geometrical ornamentation, which came from the little necropolis of Canneto. They are truly original in appearance, and are all the more worthy of attention inasmuch as hitherto Apulian ware of this epoch was absolutely unknown.

I am speaking here exclusively of the remains of antiquity. If I were more competent to treat of mediaeval archaeology, Puglia would supply me with ample material, for the architecture of the eleventh and twelfth centuries is simply triumphant in Puglia. There is scarcely a single city in the district but possesses some great and noteworthy church of that period. The study of these buildings, with their noble exteriors, would furnish a magnificent subject for the researches of connoisseurs in architecture. The work executed by Victor Baltard under the auspices of the Duc de Luynes only just skims the surface of the subject, and much remains to be done before it can be dealt with thoroughly. I am surprised that it has not tempted somebody, and I would recommend it to the best attention of those who interest themselves in the history of the arts in the Middle Ages. Although the interior of some of them has been deplorably modernised within the last century, the cathedral of Canosa (which remains inviolate), with the mausoleum of Bohemond, Prince of Antioch, adjoining it; the stately cathedral of Trani, with its fine bronze gates; those of Barletta, of Ruvo, and of Bitonto; those of Bari and, still more, the capitular church of St. Nicholas in the same city—all in the highest degree deserve to be drawn and made the subject of a special publication. During the domination of the Normans, Puglia reached an unexampled height of prosperity; it was, in the strict sense, the heart of their empire on *terra firma*. Then a great school of architecture arose, with a very sharply defined style, distinct from that which flourished simultaneously in Sicily, but worthy to compare with it, although it has never hitherto acquired the same renown. This school, in which is perceptible a truly Norman influence more accentuated than in Sicily, produced the fine churches which I have just enumerated, and also many others in the inland districts toward Melfi and Andria which I had no opportunity of visiting. It is absolutely necessary that the works of this school should be studied and its history written. The careful exploration of the province of Puglia possesses no less interest for the Semitic scholar. From the end of the Roman empire, during the whole of the earlier portion of the Middle Ages, this district was the seat of numerous singularly flourishing Jewish settlements, which were only disorganised and persecuted by the brutal and fanatical government of Charles of Anjou. These Israelitish communities, which continued for a long course of centuries, have left behind them numerous memorials of their existence. For instance, there are still to be seen at Trani the remains of large and ancient synagogues. But Jewish inscriptions are peculiarly plentiful in Puglia. The time between the fourth and sixth centuries of the Christian era is represented by the important catacombs of Venosa, which have never been minutely investigated. Still more precious are the vestiges of the later

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epoch, which are spread through almost every city in this region. It is well known that in many districts of Europe there is a considerable wealth of Jewish epigraphy down to the seventh century, and that after the eleventh its remains are everywhere numerous. But hitherto, except in the Crimea, the period extending from the seventh to the eleventh century has presented an absolute *hiatus* in the series of the remains of this epigraphy, a *hiatus* the more to be regretted as this period was that of the change of customs which brought the Jews to return to Hebrew as the language of their epitaphs, instead of Greek and Latin, which they had preferred in the previous centuries. The ancient Jewish cemeteries of Puglia, hitherto neglected and unknown, fill up this *lacuna*, and furnish us with the elements of a rich Hebrew epigraphy from the seventh to the eleventh century. Last year, at the Florence Congress of Orientalists, Prof. Ascoli presented, with comments, the important collection of inscriptions of this class brought together by the venerable and accomplished Archdeacon Tarantini, of Brindisi. This was, it may be said, the event of the congress, and the value and novelty of these discoveries were highly appreciated by the most competent scholars gathered together from all parts of Europe. But Archdeacon Tarantini's researches were only concerned with a small number of localities; they can by no means be considered exhaustive. After them much remains to be done in the same track; the majority of the cities of ancient Apulia must be carefully explored from this point of view, and those who are specially interested in the history of Judaism in the Middle Ages will find here a very fruitful field which it is high time to cultivate. FRANÇOIS LENORMANT.

GROSVENOR GALLERY.

[*First Article.*]

THE winter exhibition at the Grosvenor Gallery consists, as heretofore, of water-colour drawings and studies in monochrome. In both sections, however, the works now displayed are from the hands of living artists, and there is thus a favourable opportunity of contrasting the present resources of the English school with the record of its progress supplied by the collections of former years, and of comparing the sketches and designs of our own painters with the drawings by masters of an earlier epoch. It will be remembered that in the exhibition of last year the history of English water-colour painting was brought down to our own day; but the drawings which were then presented to the public, although bearing the names of living artists, had, in nearly every case, been previously exhibited. They represented, in fact, the labour of many years, and they had been carefully chosen by the artists themselves as representative examples of the successive stages of their art. The present series of drawings brings us to a still later phase of English water-colour painting. Many of the elder professors of the craft are to be found among the contributors, but their contributions are of recent date, and are now displayed side by side with the works of younger painters, many of whom were perforce excluded by the regulations of previous years. It is satisfactory to find that these younger men are fully competent to sustain the character of the particular branch of art to which they have devoted themselves; and the existing societies of water-colour painting will be gratified to discover that the annual exhibitions of their members do not by any means exhaust the existing resources of the school. This is the more satisfactory because there was at one time a fear that the exhibition at the Grosvenor Gallery could not be successfully organised without some injury to the interests of these two societies. The experiment that has been made proves, however, that there is ample room for all; and its effect will be to free the two bodies to which we have referred from complaints of exclusiveness, which, indeed, find a sufficient answer in the limited space at their command.

But, reserving for the moment all particular reference to the works of English artists, we may draw attention at once to a feature of the present exhibition which gives it a distinct character of its own. We refer to an important series of drawings contributed by the members of the Society of Water-Colour Painters of the Hague. Any effort to give to contemporary art an international character is sure of a welcome; and in this instance it is peculiarly interesting to be able to study the practice of a foreign school in the use of a material that we are wont to regard as specially our own. Englishmen are somewhat too quick to assert and to believe that here, and here only, are the mysteries of water-colour painting understood. The merest glance, however, at the drawings we have named will serve to convince even the most patriotic spirit that such a belief cannot be supported. That our painters have any reason to fear the comparison need not be said; but the ablest of them will doubtless be among the first to admit that they have here to compete with men many of whom have acquired complete mastery over their material. It would be idle to contend for the superiority of either style, for they are so completely distinct as scarcely to admit of any contest. The Dutchmen, it may be remarked at once, are scarcely conscious of the later aims of English water-colour painting. They do not affect to use the material as a means of complete realisation, nor do they seek for the imitative strength and reality of colour which many of our painters can command. In their hands the art still retains much of the simplicity of effect which belonged to the English drawings of a past generation, and they have not, save in a few isolated instances, attempted to break through the limitations which this earlier style imposes. Within the chosen scheme of their labour they prove themselves, nevertheless, to be possessed of a distinct originality both of aim and method. The early efforts of English water-colour were strictly limited in tone no less than in colour; but in the finest of these Dutch drawings, although the local tint rarely approaches to the strength of effect which is constantly attempted in oil, the facts of tone are rendered with a force and fullness that are independent of any conventions of style. This fullness of tone, combined with a strict moderation of colour, produces a general impression of sobriety, which sets these drawings in marked contrast with most of the contributions of our own artists. For it may be observed that the results of the so-called pre-Raphaelite movement, which was mainly directed towards a more complete and precise imitation of natural colour, still linger about the products of our younger school of painters; and the tone where it is true is rarely of great depth or of varied and subtle gradation. But, apart from this command of the facts of light and shade which is common to all the best of these Dutch drawings, and in virtue of which they are distinguished as a class from the contemporary examples of our own school, there is to be noticed in several individual instances a peculiar quality of execution which bears witness to a distinct technical method. Many of these drawings, although apparently painted with the utmost simplicity, have a delicate beauty of surface that is difficult to describe. The transparent colour retains a richness of effect such as would almost suggest vellum, and not paper, as the substance employed by the artist; and yet this effect is obviously the result of no extraordinary elaboration, but of a particular mode of working.

It is time, however, to pass from these general characteristics of the school to a consideration of some of the more prominent examples. All the qualities we have been discussing are seen in the highest perfection in the several works contributed by J. Maris, whose landscape studies sometimes remind us in their spirit of the earlier art of Holland. His *View at Schiedam* (19) shows a choice and arrangement of composition such as Rembrandt or de Konigh might have adopted; and yet it is marked at the same time by an entirely modern feeling for the truth of a momentary and passing effect of weather. With its mass of illumined cloud suspended above the little town, and the bright glow of evening light upon the red roofs of the picturesque group of houses, it stands out as a direct and powerful study of a phase of beauty actually seen and faithfully recorded. The scope of the artist's powers and the breadth of his artistic sympathies are attested by a small interior (20) executed in a wholly different key of colour, and by a full-length figure of a little girl holding in her hand a peacock-feather (2). The vigour and freedom of handling characteristic of the school are exemplified in the two drawings contributed by H. W. Mesdag, the president of the society. The first of these, representing a line of fishing-boats at anchor (5), is painted with a slightness of touch that is half concealed by the absolute certainty with which every stroke of the brush is laid; while in the second (44), showing a winter scene, a more careful method is employed, without any loss of breadth in effect. The claims of landscape again find worthiest support in the several contributions of du Chattel, W. Roeloss, and Joseph Neuhuys. *A Dutch Lake* (22), by the last-named of these artists, is specially remarkable for that delightful quality of surface to which we have already directed attention. A low horizon leaves full space for the wide expanse of cloud-covered sky, the delicate tones of which are perfectly mirrored in the tranquil water. The picture is altogether a balanced harmony of different gradations of white, and yet within the narrow compass of its colour scheme the artist has found occasion for the exercise of the subtlest qualities of art. We have scarcely spoken of the figure subjects, although they hold no mean place in the collection, comprising, besides several interiors, a masterly portrait by Israels (27) and one or two groups of rustic figures by Blommers and Astz. Nor have we spoken of the flower and fruit pieces by Mdme. Mesdag and Mdlle. Backhuysen, but enough at least has been said to give an idea of the great interest that attaches to this particular feature of the exhibition.

J. COMYNS CARR.

OBITUARY.

BY the death of Mr. Dominic Colnaghi—which took place the other day at the great age of ninety-one—we have lost the oldest of the old printsellers, a whole group of whom, including Mr. Tiffin, Mr. Benoni White, Mr. Halsted, and Mr. Hogarth, have been removed by death within the last year or two, and some very lately indeed. Mr. Dominic Colnaghi was for a long time, though not at all recently, we believe, the chief of the historic print-shop in Pall Mall, and he was a man whose critical judgment and whose honesty were trusted entirely by two generations of connoisseurs.

THE historical painter, Christoph Nilson, died at Munich on December 19. He was born at Augsburg in 1811. During the years 1841–44 he painted the thirty-nine pictures from the Greek War of Liberation, as a type of the

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German *Befreiungskriege*, from the cartoons designed by Peter von Hess. He also adorned the magnificent staircase of the State Library with an allegorical composition of his own invention, and with the ideally costumed figures of eminent moderns, and in union with other artists executed the series of frescoes after Kaulbach's drawings, which King Ludwig I. arranged for the decoration of the exterior of the new Pinakothek, but which have now almost wholly yielded to destructive climatic influences. The most famous of his original works is his series of compositions from Schiller's *Song of the Bell*.

THE Antwerp School has just lost one of its most eminent artists in the person of Jacob Jacobs, who for a long time past has held the post of professor of landscape and animal painting at the Antwerp Academy of Art. Jacobs belonged to the school of painters which rose into prominence after 1830 and founded the Belgian patriotic band who contributed not a little towards the recognition of their newly constituted fatherland. He was born at Antwerp in 1812, and also studied there, and only later visited Italy, the East, and Scandinavia. He exhibited at the early age of twenty, and his fame quickly spread. Belgium, and especially Antwerp, retained most of his works, and his funeral was followed by all his artistic brethren of the Antwerp Academy, besides other eminent Belgian artists.

ART BOOKS.

The Gentle Shepherd. (Edinburgh: W. and A. K. Johnston.) The effort to reproduce this classic pastoral worthily has been greater than the success; for, notwithstanding all the endeavours of Messrs. Johnston, this is not a volume for which we can say much as a whole. And yet the type is excellent, the paper luxurious; there is a memoir, there is a glossary; the Prologue is published for the first time, and there are given all the original airs to the songs. We do not like the binding; it is undeniably gaudy, and its "entirely new style" is one we do not wish again to encounter. Nor do the illustrations altogether please us, though they are David Allan's, and though they may fairly be considered to be "graphic." But it seems ungracious to take so much exception to a volume which has received care, which must have been produced at serious cost, and which is undoubtedly fine and to the taste of many people not over scrupulous in matters of duty.

The Pied Piper of Hamelin. By Robert Browning. Illustrated by Jane E. Cook. (London: Autotype Company.) The work of illustration now before us is not the first of Jane Cook's, nor the first that has been meritorious, but it is distinctly the best. She has entered thoroughly into the spirit of the story told so brightly by Mr. Browning, and has brought invention to bear upon her work. Never before was the plague of rats so easy to realise, or the discomfort which caused the townsfolk to come flocking to the mayor. And in the different aspects of the varied population of the quaint German town the artist has not neglected the opportunity of portraying beauty and a character that is curiously comic. She has justified very amply that opinion of the civic authority held by the townsfolk, and summed up by Browning in the expression—"Our mayor's a noddy." And children will like to pore over this book for its vivid pictures—albeit not invariably drawn with correctness or great learning—of the strange adventures of "all the little boys and girls" of Hamelin. The volume affords, in brief, adequate illustration of a poem already classic.

NOTES ON ART AND ARCHAEOLOGY.

THE free Sundays at the Royal Manchester Institution ended on the 28th ult., as the Exhibition closes with the present week. On the eleven Sundays the visitors have averaged 4,698 each day. As the rooms were only opened between two and five o'clock, it is evident that the conduct of these great crowds has been exemplary, since not the slightest damage has been done to any of the pictures.

A COMMISSION has been formed in Paris for the purpose of organising a museum of casts from the antique. This project has long been talked of, but it seems now as if it would be definitely carried out. The right wing of the Trocadéro building is to be used for this purpose.

THE Louvre was necessarily closed to the public during the late snow blockade in Paris, as all the attendants and servants of the museum were required for the work of removing the snow from the roof and windows of the building.

THE January part of the *Etcher* will contain an etching by Robert W. Macbeth, entitled, "Weary with Watching"—a girl sitting in the twilight before the dying embers of a fire. The other two etchings in this part will be by the late Edwin Edwards and Dr. A. Evershed.

THE vexed question of the restoration of St. Mark's and the outcry that has been raised about it in England seem at all events to have led to one desirable result, that of reminding all countries of their duties and responsibilities in the matter of affording protection to their ancient buildings and historic monuments. England undoubtedly is not in a position to throw stones at other nations for their neglect of this duty; but, having lately been led to see to a certain extent the error of her former ways, she is now, like all new converts, extremely desirous of propagating her recently acquired views. In a letter to the *Chronique des Arts* of December 13, Mr. Henry Wallis, pursuing a subject before mooted in that journal by the French painter, M. Adolphe Guillon, points out the advantage that would accrue if France would follow the example of England and institute some such association as our "Society for the Protection of Ancient Buildings." The influence of France would doubtless be great over other countries of the Continent, and would be more likely to have a good effect than the violent protests of the English press, which have lately excited both ridicule and bitter feeling in Italy. But it must not be forgotten that France has already a Commission des Monuments historiques, which is responsible for all the works undertaken for the preservation of its really important buildings; and that, though a society of the kind proposed would be likely to be of service with regard to smaller buildings and unregarded relics of antiquity, it could not have the same utility as in other countries where no Commission des Monuments historiques exists. The line to be drawn between preservation and restoration is very difficult to fix. Even the most skilled experts cannot sometimes determine its position. It would be lamentable if, in our present anti-restoration zeal, we should lose sight of the plain duty of preserving as far as possible the artistic monuments left us by our forefathers. In the opinion of M. Louis Gonse, the editor of the *Chronique*, France sins more by neglecting such works of preservation than by any excess of restoration.

THE Society "Arti et Amicitiae" of Amsterdam are organising a retrospective exhibition of works in gold and silver to be opened next April.

AN exhibition of the works of the Russian painter Vereschagin is now open at the Cercle of the Rue Volney.

A PAINTING by the distinguished French artist M. Feyen-Perrin has just been bought by the French Government. It deals with the same subject as Rembrandt's celebrated *Anatomy Lesson*—that is to say, it represents the well-known surgeon Velpeau dissecting a corpse before his pupils. It is to be placed in one of the salles of the Ecole de Médecine in Paris.

M. GEORGE BERGER has just published with Messrs. Hachette the course of lectures on the French School of Painting which he gave at the Ecole des Beaux-Arts in 1876-77.

THE number of *L'Art* for December 21 is entirely devoted to the subject of "Art in Wood," including wood engraving, wood carving, and upholstery work in general. Some splendid specimens of carved furniture are given by way of illustration.

MR. W. CAVE THOMAS contributes this month to *Social Notes* a short article on Michelangelo, illustrated with a design representing the arts of painting and sculpture.

THE most important article in the new *Zeitschrift für bildende Kunst* is by Josef Wastler, and is entitled "Mantegna's *Triumph of Petrarch*." It has been supposed that Mantegna painted this subject on the opposite wall to his celebrated *Triumph of Julius Caesar*, the great *tempera* series now at Hampton Court; but, if so, all traces of his work have long since disappeared. Herr Wastler, however, has lately discovered at the Castle of Colloredo at Udine a series of six small *tempera* paintings on wood representing the *Triumph of Petrarch*, which he considers to be the studies for the larger series in the theatre at Mantua. He brings forward strong evidence to show that these works were not executed, like the *Julius Caesar* series, by Andrea Mantegna, but by Francesco Mantegna and an artist of the same school named Tondo. The subjects depicted in this series are the *Triumphs of Love, Chastity, Death, Fame, Time and Eternity*. These were subjects frequently treated by the art of the time, and their rendering in this series appears to have been only an adaptation from a celebrated ivory bas-relief which is still preserved in the Cathedral at Gräz. This relief, however, judging from the one illustration given of it, has even a more decided Mantegnesque character than the painting supposed to be copied from it. Herr Valentin finishes in this number his sketch of Philipp Veit; and a long review of Mrs. Mark Pattison's *Renaissance of Art in France* and M. Léon Palustre's magnificently illustrated work *La Renaissance en France* is contributed by Prof. Thausing.

WE have received the first number of *The American Art Review*, a magazine intended to occupy, in the United States, the same position as the *Portfolio* occupies in England. It is a handsome quarto of forty-eight pages, with numerous illustrations and three etchings *hors texte*; the "managing editor" is Mr. S. R. Koehler, and the publishers are Messrs. Estes and Lauriat, of Boston. The articles on American subjects ("American Etchers," "The Washington Monument," "The Barye Bronzes in the Corcoran Gallery, New York," &c.), which are the strength of the *Review*, are all up to a good level, and bear witness to the rapid growth of the artistic and literary class in the United States. But the best thing in the number is the admirable etching by Mr. R. Swain Gifford, of Massachusetts, entitled "The Way to the Shore," a vigorous and truthful study of wind-stunted trees and coarse grasses, and the distant sea. Mr. Gifford, a sketch of whose history and work is given in the number, ought to be better known in Europe than he is, for he is a true artist. The other plates are by Mr. Smillie after Ch. Jacque, and by Rajon after

Murillo, the latter a brilliant rendering of the artist's little-known portrait of himself, now in the Gallery at Buda-Pesth.

MESSRS. CASSELL, PETTER, GALPIN AND CO. write:—

"Our attention has been called to the notice of *Our Own Country* which appears in your issue of the 27th ult. The expression there made use of in reference to the scheme of the entire work will, we fear, mislead your readers as to the range of the undertaking. We shall, therefore, feel much obliged by your mentioning in your next issue that the volume noticed by you forms the *first section only* of the complete work, which will be extended to several volumes."

THE STAGE.

THE present holidays offer, at all events, the interest of variety at the theatre. There is something for everybody's taste, from poetical comedy to realistic comedy, and from realistic comedy to pantomime. Unfortunately, certain of the pieces appear more remarkable by the expectations they have excited than by those which they have gratified. It is much to have a play from the Poet Laureate, but something still hangs upon the excellence of the play, and there is nothing in Boccaccio's little story, which the Laureate has used, to quite account for the frequency of its selection. Nor does Mr. Tennyson appear to have enriched the tale with any special graces of treatment. Pleasant lines there are, indeed, of Tennysonian simplicity and Tennysonian terseness; but neither poetical nor dramatic excellence appears, as a whole, to have been attained, and some broader comedy introduced into the piece gives little pleasure to the audience. The performance on our stage of slight pieces, full of literary work, and confessedly abstaining from great dramatic situations, has been frequently recommended. The effort on the part of the management of the St. James's is undoubtedly creditable, but the very people who have most recommended such pieces may, without inconsistency, be but lukewarm in their praise of this present one. Little literary pieces by writers hardly less accomplished than Mr. Tennyson himself are presented not seldom in France. Hence the recommendation. But in France, when such a piece succeeds, it does so partly by reason of the skill with which the writer, while eschewing great dramatic effects, is continually busied with smaller dramatic effects—with turns of thought and expression which give opportunity to the actor. Work that is almost entirely literary, or work which, when it ceases to be so, is occupied with broad effects of comedy in that which is deemed to be needful deference to the vulgarer traditions of dramatic effect, has less chance of pleasing. The writers, it may be, hardly exist in England who can be certain of success in stage pieces which are brief and of slight construction and yet aim to be literature. Another method of treatment than that adopted in *The Falcon* is probably necessary, and another order of story may be hardly less essential. The appearance on the stage of work of Mr. Tennyson's could hardly be unaccompanied by a more than ordinary refinement of rendering, of dressing, and of decoration. At the St. James's Theatre this is satisfactorily seen; but, as regards acting proper, Mr. and Mrs. Kendal have no great occasion for the display of their art, and of small occasions, the continuousness of which is wont to save to the stage such a piece in France, there is but an insufficient number. Mr. Tennyson's appearance in stage literature—or, to speak more correctly, his return to it—does not seem likely to have a very revolutionary influence, and Messrs. Gilbert, Byron, and Burnand will probably continue masters of the situation.

THE general expectations have been fulfilled, and Covent Garden has again whatever credit may attach to the achievement of having produced the greatest spectacle of the year. *Sindbad the Sailor* is spectacular chiefly; the scenes are strung but loosely together, the familiar story is not told with particular clearness, nor is it clear to tell, and reliance is placed on gorgeousness of raiment, glitter of accessories, troops of stage-folk—and folk to whom the stage is probably only known at Christmas-time—dances, music, and colour. At Drury Lane the literary merit of the pantomime—since clearness of construction is of itself literary merit—is due to Mr. E. L. Blanchard, who, under his own name or that of the Brothers Grinn, has so long contributed to the entertainment of all at what used to be "the national theatre." *Blue Beard* is this year Mr. Blanchard's theme. Of other London theatres producing pantomime, it is hardly necessary to mention more than the Gaiety, whose Christmas entertainment enlists a number of performers sufficient of themselves to fill the *auditorium* of many a provincial theatre. The programme at this house would appear to have been changed not in the least because the earlier entertainment had not been successful—for it was highly popular, and will be resumed—but because Mr. Hollingshead is of opinion that there is a time for everything, and that this is not the time for pure burlesque. All times, however, at the Gaiety are for Miss Kate Vaughan, and the Gaiety audience is not even at Christmas to be deprived of her presence. The Standard and the Surrey—the two large, distant houses, which by the aid of the railway the enterprising playgoer may yet hope to reach—both of them present their wonted form of entertainment. And at Sadler's Wells it is not only for the inhabitants of the district of Clerkenwell and the New River that Mrs. Bateman has provided her holiday fare. At Sadler's Wells the thing is done with intelligence. But it would be difficult to say that in any one of these entertainments there is to be discovered the brightness and freshness of literary wit which alone could make them proper subjects of prolonged notice. The modern theatre is not often intellectual, but at Christmas-time there is not even the pretence of intellect. Why does nobody introduce the French *Revue*, in which the topics of the year are the main theme?

THE Vaudeville Theatre has re-opened after a holiday of two or three weeks. Suitable decorations have been introduced into this pretty and convenient little playhouse, and the place has been cleansed. Moreover, on the night of re-opening, and subsequently, there has been revived a comedy excellently played at this theatre five or six years ago. The *Road to Ruin* has hardly a fault in the eyes of modern playgoers, save this one—that it contains no very attractive part for a "leading lady," or a "juvenile leading lady." Its performance at the Vaudeville now, as formerly, is associated with two excellent impersonations by Messrs. James and Thorne. The piece is funny, and will have a fair run.

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LITERATURE.

The Life and Work of St. Paul. By F. W. Farrar, D.D., F.R.S., late Fellow of Trinity College, Cambridge; Canon of Westminster, and Chaplain in Ordinary to the Queen. 2 vols. (Cassell, Petter, Galpin & Co.)

DR. FARRAR'S book has been now so many months before the public, and has obtained so wide a circulation, that we need not spend much space on the description of it. The two handsome and portly octavo volumes remind us closely of the author's *Life of Christ*. Each of these volumes is divided (in a somewhat illogical manner) into a number of "books." The first four chapters of volume i. discuss various introductory matters of unequal interest; the next four take us through the earlier part of the book of the Acts; and with chapter ix. (p. 169) we enter at length in earnest upon the life of St. Paul. We are not sure whether, as a matter of art, in writing a Life of St. Paul, Dr. Farrar ought to have yielded to the temptation to expatiate so largely upon Acts i.–v., or ought rather to have gathered up the whole previous history in a single forcible chapter such as he knows how to write; but for bringing out the meaning of such interesting events most readers will forgive him. The first volume closes with the end of St. Paul's first stay at Corinth, so that the second volume contains a much larger share of St. Paul's literary work, with a much smaller proportion of incident. Both volumes contain neat coloured maps (we cannot say much for the confusing uncoloured one on p. 188 of volume i.) and numerous excursuses, of which some (*e.g.*, those on Gamaliel, the Herods of the Acts, and the Pastoral Epistles) are useful, and will be read with interest; few, we venture to think, will care much for the excursus which consists of an odd and scanty selection of testimonies to St. Paul's style, or for its pedantic neighbour, which deals (as Dr. Farrar does *ad nauseam* throughout both volumes) with his rhetoric. The book is introduced with a dedication, neither graceful nor at all adequate, to the Bishop of Durham. It closes with a carelessly compiled Index.

Dr. Farrar's work divides itself naturally into two portions, viz., that which consists of actual narration or historical disquisition, and that which consists of theology and is connected with the Apostle's writings. To treat with equal success of these two widely different branches of the subject would require a very first-rate genius, and no one would be surprised to find a considerable inequality between what may roughly be called the first and second volumes of Dr. Farrar's book.

Of the laborious diligence with which the author has worked at the enormous literature of the subject it is impossible to speak too highly, and the material which he has amassed has been woven together with the greatest skill. The result is a narrative which will be devoured by many thousands of English people who would never have dreamt of reading the less brilliant works of the Dean of Chester and Mr. Lewin. Persons who are unable for themselves to draw a very lifelike picture from the perusal of the Acts and Epistles will here find, at any rate, something very tangible. They will find (according to Dr. Farrar's quotation) that εἰ καὶ Παῦλος ἦν, ἀλλ' ἄνθρωπος ἦν. It is undeniable that a book of this kind was greatly needed. We cannot candidly say that justice is, in our opinion, done to St. Paul's *character*, but his adventures and heroic endurances are set forth in glowing colours and with that enthusiasm which overbears all carping criticism. Next after M. Renan's treatment of the same period this may be considered the most charming popular history of the origin of Christianity; while it is needless to say that it exceeds its French rival in sense of responsibility and regard for facts.

Dr. Farrar's gifts for narrative and description are too well known to need exemplification, but we might perhaps point, as instances of the author's best style, to chapter xiv., containing the history of Philo's legation; to the fine passage about St. James (i. 423); to the admirable description of the riot at Ephesus (volume ii., pp. 33–43), where Dr. Farrar forcibly shows how vast had been the effect of the Gospel in Asia during St. Paul's stay there, and clearly explains the reasons of the Jews in putting Alexander forward; and to the riot at Jerusalem (ii. 308–17). We propose to touch somewhat carefully upon a few of the points of special interest.

Though the appearance of St. James can kindle the author's imagination, Dr. Farrar throughout his book does but scant justice to the Bishop of Jerusalem, or to the Church of Jerusalem, or, indeed, to the Twelve. He loses no opportunity of heightening the antagonism between these and the subject of his memoir. It is certainly well that we should be reminded that men took sides very strongly even in those days in the Christian Church; and it is clear that the Judaistic party claimed to be thought loyal adherents of James; but Dr. Farrar has no right to deduce from St. Paul's words, "Other of the apostles saw I none, save James, the Lord's brother," the lecture on James' narrowness, and the formal character of this interview, which he gives us in volume i., p. 233. He entirely mistakes St. Paul's mind when he says, "Even now," at the time of the Congress at Jerusalem, "Paul must have chafed to submit the decision of truths which he felt to be true to any human authority;" and adds that St. Paul had but one consolation to make his case less depressing than that of a Dupanloup awaiting a Papal decision—the consolation being that Paul had "the inward voice, the spiritual intimation, which revealed to him that this course was wise and necessary." It might, perhaps, be thought that a Dupanloup would have quite as complete a conviction of the wisdom and necessity of the appeal; but however that may be, we can be absolutely certain that St. Paul had sufficient faith to believe that the conference could only issue in a wise decision, when we read his ἀνέβην δὲ κατ' ἀποκάλυψιν. In face of the clear distinction drawn in Acts xv. 4, 5, between the Church of Jerusalem and the apostles and elders on one side, who "received" the missionaries, and the Pharisees who marred the unanimity of the reception, how dare Dr. Farrar keep on in this strain? "In the very hottest moment of displeasure against those who at any rate *represented themselves* as emissaries of James" (i. 410; the italics are his own); "Whatever may have been the action of James, or of those who assumed his authority, neither in the New Testament, nor in the earliest Christian writings, is there any trace of enmity between Paul and Peter" (i. 447); "His opponents could produce their 'commendatory letters,' and, at least, claimed to possess the delegated authority of the apostles who had lived with Jesus" (ii. 97);

"It was true that this class of men came from Jerusalem, and that they belonged to the very Church of Jerusalem for whose poorer members he was making such large exertions. It was true that, in one flagrant instance, at any rate, they had, or professed to have, the authority of James. Could it be that James, in the bigotry of lifelong habit, had so wholly failed to add understanding and knowledge to his scrupulous holiness, &c., &c.? If so, it could not be helped. James was but a man" (ii. 131).

So determined is the Doctor to find antagonism between St. Paul and the Church of Jerusalem that, in spite of the ἀσμένως ἀπεδέξαντο ἡμᾶς οἱ ἀδελφοί of Acts xxi. 17, he writes:

"As we read the narrative of the Acts in the light of the epistles, it is difficult to resist the impression that the meeting between the Apostle and the elders of Jerusalem was cold. . . . There lay all this money. . . . Yet we are not told about a word of thanks, and we see but too plainly that Paul's hardly disguised misgiving as to the manner in which his gift would be accepted was confirmed" (ii. 294).

On the next page Dr. Farrar undertakes to correct the A.V. for rendering κατηχήθησαν "they are informed;" he himself renders it, "they have been studiously indoctrinated." If his own scholarship had been a little less hasty, he might have seen in this one aorist a sign of relenting and repenting after a wrong judgment. St. Paul's loyal return to Jerusalem had quite falsified all this teaching already; "they *were* schooled to think that you taught apostasy," but now it will be impossible to think it. There are very serious sanctions against bringing unfounded accusations against any person, which Dr. Farrar can hardly have thought of when he allowed himself to pen the following:—

"So unanimous, . . . even, we fear, among some nominal Jewish Christians, was the detestation of the man who taught 'apostasy from Moses' that in most circles there was no need of concealment [of the murderous conspiracy of the forty Jews]. When St. Peter had been in prison and in peril of execution, the Christian community of Jerusalem had been in a ferment of alarm and sorrow, . . . but St. Peter . . . was regarded with feelings very different from those with which the Judaic believers looked on the bold genius whose dangerous independence treated Mosaism and its essential covenant as a thing of the past for converted Gentiles. We hear of no prayer from any one

of the elders or the 'many myriads' on behalf of St. Paul."

Most readers will be convinced, after reading Dr. Farrar's statement of the case, that Titus was circumcised on the occasion of St. Paul's second visit to Jerusalem. It is true that Dr. Lightfoot has decided against this view, but Dr. Farrar has had the boldness to re-open the question, and we think he has the best of it. If St. Paul meant that Titus was *not* circumcised, we agree with Dr. Farrar that it would have been more natural, even in the excited state in which St. Paul wrote, to have said οὐδὲ . . . περιετμήθη. There are two points, however, which Dr. Farrar misses in a very odd manner, one of which, at least, would considerably strengthen his argument. Why does he, in the name of common sense, translate Ἕλλην ὤν, "Greek though he was," as if his Greek nationality were a natural reason for circumcising him? And why does he, in the name of Greek scholarship, translate τῇ ὑποταγῇ, "by way of submission," as though demonstratives meant nothing? Surely St. Paul is conscious of having made an act of ὑποταγή, or personal self-denial for the sake of others, in which Titus joined? This, which was merely a personal matter, had been construed by the Judaising teachers of Galatia as an acknowledgment of error in not having taught the necessity of circumcision. St. Paul accordingly says that he laid fully before the heads of the Jewish Church the Gospel which he preached among the Gentiles. Possibly they urged him first to teach the general necessity or advisability of circumcision; then, finding that he would not consent to this sweeping change, they urged that at least Titus, as being there in Jerusalem, had better be circumcised; and this, for such reasons as Dr. Farrar alleges, he agreed to. "But," he says, "not even Titus, though he was with me there upon the spot, was under any compulsion to be circumcised—for he was a Gentile—but because of the sham brethren smuggled in, some men who sneaked in to spy out our liberty which we have in Christ Jesus, in order that they might, for the future, reduce us to slavery—not that we *yielded* to them even for an hour by the self-suppression—in order that the Gospel truth might throughout abide with you." A glance at the use of ὑποταγή and ὑποτάσσεσθαι in Bruder's Concordance is enough to show that it expresses that personal subjection of one's own inclination to the advantage—even to the caprice—of others which is one of the first demands of Christian ethic.

It will be a surprise to many to find that Dr. Farrar maintains that St. Paul had been married. In the first place where he touches upon the subject, the fact is stated with a somewhat offensive coolness. Speaking of St. Paul's early training, he says:—"That training, as we can clearly see, was the ordinary training of every Jewish boy. . . . At thirteen, he would, by a sort of 'confirmation,' become a 'son of the commandment.' . . . At twenty, or earlier, like every orthodox Jew, he would marry" (i. 43). It is, we fear, a confession of blindness to say that we cannot "clearly see" the necessity of the supposition. Dr. Farrar's argument from 1 Cor. vii. 8 is a curious one (i. 80). He thinks that ἀγάμοις there must needs mean "to widowers," for which he says there is no Greek word (he forgets that χῆρα is the feminine of χῆρος), "because he has been already speaking, in the first seven verses of the chapter, to those who have never been married." We should like the learned author to take the trouble to read through those first seven verses and see whether he still thinks they are addressed "to those who have never been married." There can be little doubt that the expression ἄγαμος, "unmarried," means in the first instance one who never has been married; and in verse 34 it may be said to represent the foregoing ἡ πάρθενος. It is only by transference that it is used, as in verse 11, of one who has been parted from a spouse, as we speak of a man leading "a bachelor life" when his wife is away. Thus, all we can say is that τοῖς ἀγάμοις καὶ ταῖς χήραις means "to all unmarried persons and to widows," with a preponderant reference to persons who have never been married. This becomes clearer when we read the beginning of the chapter a little more carefully than Dr. Farrar has done. St. Paul is asked to decide between the married and the unmarried state (whether virginity or widowhood). He answers unhesitatingly for the unmarried state: "It is a grand thing for a person not to touch a woman." He then just concedes that there are advantages to be gained by marriage, and that married life has its duties. Married people are not, without mutual consent, to leave each other. If they *do* thus leave each other he allows them to re-unite, but prefers that the separation should be permanent ("But my will is that all persons should be as I myself am"); only there are obvious difficulties in the way. After this digression addressed to the married he resumes what he had left in verse 1—"But to unmarried persons and widows I say it is a grand thing for them if they continue in the same condition as myself," *i.e.*, unmarried. There is therefore here not a word to indicate whether St. Paul was a widower or never married at all, and we have to conclude from other grounds. If he was a widower we gather that his marriage must have been an unhappy one and a source of anxiety to him. Dr. Farrar appeals to "the deep and fine insight of Luther" to show that none but one who had tried the experiment could have written so wisely and tenderly on the subject; but the incontinent Reformer was no disinterested judge. We should indeed venture to say that the peculiar homely tenderness which is so marked in St. Peter is conspicuously absent from St. Paul. It is useless, however, to guess from character; and when we turn to the facts which Dr. Farrar alleges, they are not worth much. Granted that the Rabbis made matrimony a duty, celibacy was not a thing unknown, and Barnabas—not to speak of James—seems to have been a case in point. The grand argument of Dr. Farrar depends on a great many "ifs." It is by no means certain that Saul was ever a member of the Sanhedrin—in fact, quite improbable. If he was, Dr. Farrar allows that, according to the Mishna, marriage was not an indispensable qualification for membership; while the later works to which he refers state, not so much what was in fact required, but what their authors deemed good for an ideal Sanhedrinist. Clement of Alexandria only makes him a married man in order to explain the γνήσιε σύνζυγε of Phil. iv. 3, which (like M. Renan, who thinks it means Lydia) he understands, in defiance of grammar, to mean "my true wife." As Dr. Farrar rejects this interpretation (he takes Synzygus for a proper name), he cannot claim Clement's support, and finds himself confronted with an almost universal Christian tradition that Paul lived from first to last a life of virginity.

It is a pity that Dr. Farrar, in writing his account of the voyage and shipwreck, has not submitted his narrative to the censorship of some competent nautical authority, and, if possible, to one who is well acquainted with those particular seas. Nothing can be more excusable than that a Canon of Westminster should himself be unacquainted with the technicalities of the sea; but the book might thus have been made more correct and less perplexing. A friend of the reviewer's, who was for many years a captain in the Peninsular and Oriental service, and is intimately acquainted with the Mediterranean, points out a large number of details in which the author's ignorance of seamanship has misled him, sometimes into blunders which appear a little ludicrous to a professional mind. What makes Dr. Farrar assume, for instance, that they started from Caesarea with a westerly wind (ii. 365), which would be blowing home into the harbour of Caesarea, and make it extremely difficult for a heavy craft to beat out of the harbour and weather the rocks off the northern point, as well as give her a lee-shore to sail along all the way to Sidon? What does he mean (p. 366) by "beating to windward by the aid of land breezes and westward currents right across the sea which washes the coasts of Cilicia and Pamphylia?" The confusion of the sentence is by no means clarified by the foot-note on the next page—"It will, of course, be borne in mind that they could not work to windward." As a matter of fact, ancient ships could and did work to windward, though only so as to gain off each tack an angle of 11·15′—not quite two miles to windward for every ten sailed, which would well account for Acts xxvii. 7. Dr. Farrar errs in good company when he renders ἄνεμος τυφωνικός "a tempestuous typhoon," as though there were any connexion whatever between the Greek word and the Chinese name which has passed into English; it is, perhaps, an instance of what Dr. Farrar, on the same page, calls a word *surfrappé*. The run described by the author as a kind of mad race which brought the ship under the lee of Clauda (if that be the right name of the island, not Καῦδα—the modern name being Gaudo, not, as Dr. Farrar states, Gozzo) was by no means so hopeless a matter as we are given to understand, but doubtless designed by the captain in order to get into the smoother water there. And why in the world does Dr. Farrar think they left any part of the mainsail set? or that they set the *artemo* (here called a storm-sail, though he rightly calls it later on a foresail), which was the very last a captain would think of setting when the object was to keep her up to the

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wind, and to prevent her from running to leeward in the direction of the Syrtes? Or what would Dr. Farrar himself, on a few moments' reflection, think of the wisdom which, thus "having made all as snug as their circumstances permitted, let her drift on, broadside to leeward, at the mercy of the wind and wave!" But, perhaps, the crowning piece of seamanship is what we find on p. 375. That ἱστοκεύη means the mainyard cannot be doubted, nor that it was cast out; but our excellent naval friend assures us that he would have taken away the captain's certificate had he done what Dr. Farrar and others think he did. It was not for the purpose of lightening the ship that it was cast out; for it was useful, when well secured above the decks, to steady the vessel, as also fore and aft the ship to give the soldiers and prisoners something to cling to. To part with this spar without hope of recovery would have been to render the ship helpless when the gale abated. The word which is used (ἐρρίψαμεν) is the regular technical word for casting an anchor, and there can hardly be a doubt that these admirable seamen (whose object was to retard the drifting of the ship as much as possible) made of it what is called a sea-anchor. This would give a much better account of the slowness of their progress towards Malta than that which Dr. Farrar takes from Smith of Jordanhill. Dr. Farrar omits also to account for Euroaquilo carrying the vessel to Malta at all, instead of on the Syrtes, which was due partly to the effect of a sea-anchor cast from somewhere near the bows of the vessel, and partly to the fact that these Levanters invariably veer to the east, or even to the south of east, as soon as they escape from the Archipelago into the open Mediterranean.

The latter portion of the second volume gives us the impression of being huddled up to suit the demands of a publisher; and we cannot but hope that Dr. Farrar, in a new edition, will give more time to considering the Spanish journey, and also to the question of St. Peter's presence at Rome. It is absurd to characterise the Epistle of Clement of Rome as "tradition," as Dr. Farrar is content to do. For doctrinal purposes, indeed, it is all very well to draw a distinction between Scripture and tradition, but not for history. Clement shows a personal and familiar acquaintance with St. Peter and St. Paul, and his statements are no more to be snubbed with the title of "tradition" than those of the Acts.

We have already said that Dr. Farrar's treatment of the epistles of St. Paul is by no means equal to his treatment of the history. His analyses, indeed, are often very useful; and the introductions (we may, perhaps, name especially that to the Epistle to the Galatians) convey the usual statements in a very agreeable form. Each epistle is paraphrased—here a bit translated, here a condensation, there an expansion, the connexion being often very well displayed—and undoubtedly English readers who go through the two volumes will learn a great deal about the epistles which they would not have been able to make out for themselves, and which they would not have the patience to pick out of a commentary, even if a good English commentary were always to be found. We may therefore be very grateful to Dr. Farrar for popularising much of the latest research on the subject. At the same time, to be done really well, even for the half-educated class at which Dr. Farrar aims, these epistles required the hand of a theologian. The Epistle to the Romans is especially disappointing; but then how few would be capable of dealing adequately with it! Dr. Farrar's off-hand and frivolous procedure with doctrinal points may be seen exemplified in i. 614 foll., in connexion with "the Man of Sin;" or in ii. 186 foll., in connexion with justification. We may just mention (not as a matter of theology) that the author adopts the theory that the salutations of Rom. xvi. are addressed to the Church of Ephesus, and were properly attached to the copy of "Romans" which was forwarded to Asia. The position is very well maintained. We only wonder that it has not occurred to Dr. Farrar that the concluding doxology seems much more in keeping with the style and purpose of the "Epistle to the Ephesians" itself than with the treatise to which it is now attached, and we should be glad to see some investigation of the question whether these are not really parts of the Ephesian copy of *that* letter rather than of their copy of the letter to the Romans.

We hope we have not spoken unkindly of a book for which we are sincerely grateful. If it be so, we feel compelled to remark in self-defence that the author's *style* is one which drives a reader into involuntary antagonism. Enough has been said by others on this point, and it would be ungracious to add more. If anything could have cured Dr. Farrar's tendencies, the strictures upon the style of his *Life of Christ* would have done so, but we must henceforth suppose the disease to be congenital. We may be allowed, however, to hope that, if Dr. Farrar presents us again with a work of the kind (we trust he will), he will put the proofs into the hands of someone of ordinary taste to strike out as much as he pleases without fear. We should then lose the little tags of gaudy quotation like "expressed in dithyrambs, and written in jets of flame," "clenched antagonisms," "rush of congregated wings," "gone glimmering down the dream of things that were." The ordinary "illiterate *am ha-arets*" or "humble *hediot*" who compose (we presume) the "*choots-learets*" would no longer be startled to find themselves called by such names; while the "*Chakam*" does not need to be reminded of them. "Ger" and "mesith" and "minim," "chaluka" and "mezuzoth" and "cherem," "tephillîn and tsitsîth," would disappear. Perhaps even we might be delivered from sentences like "Probably they regarded him, at the best, as the Ananias for future Eleazers," or "We have not a single instance of Gematria or Notarikon, of Atbash or Albam, of Hillel's *middoth* or of Akibha's method of hanging legal decisions upon the horns of letters." "Crypts of shame" would be refused admittance as the rendering of τὰ κρυπτὰ τῆς αἰσχύνης, as well as words like "charism" and "esemplastic;" and the author would not have been allowed to mar a very forcible passage by introducing a "finished specimen of courtly *eutrapelia*."

In a new edition, also, it would be well to remove the misprints, of which we have noticed considerably over a hundred, especially in the Greek, which give the book a very unscholarly appearance. Those in ii. 465, 537, of "Thrace" for "thence" and "Lymus" for "hymns" are very ridiculous. By accident also Dr. Farrar puts "Domitian and Maximin" (i. 177) where he means "Diocletian and Maximian" (he is wrong, however, about the fact); "Maximius Galerius" (i. 318) where he means "Maximianus Galerius." On p. 377 (volume i.) he twice confuses us by "east" for "west" and "west" for "east." In one place (we have lost the reference) "Ægean" stands for "Adriatic." We might ask also to have the notes, in a subsequent edition, more carefully attached to the words they are intended to explain, instead of the somewhat random position they now occupy. But these are all but small blemishes in a book which will kindle a flame of new interest in the life of St. Paul throughout the whole of England.

A. J. MASON.

Sunshine and Storm in the East; or, Cruises to Cyprus and Constantinople. By Mrs. Brassey. Maps and Illustrations. (Longmans.)

MRS. BRASSEY's record of a cruise to Cyprus and Constantinople will be received with pleasure by many of her old friends who followed with sympathetic interest the fortunes of the *Sunbeam* during its voyage round the world. True, the scenes now described are more familiar than were the lonely islands of the Pacific. Still, there are nooks and corners in the Mediterranean which a traveller confined by necessity to the use of public means of locomotion only rarely finds an opportunity of visiting; and some of these are described here. Besides, a description of our ancient haunts, if emanating from a kindred mind, often revives reminiscences of a pleasant nature, and proves more attractive than would an account of localities with which we are not personally acquainted.

Mrs. Brassey unreservedly takes her readers into her confidence. She introduces them into her charming family circle, and makes them participators of all the joys and woes which a voyage on the fitful ocean entails, even when undertaken in a yacht so luxuriously fitted as is the *Sunbeam*. For the nonce she chooses to live in a glass house, but who would be so ungallant as to throw a stone? On the contrary, few are likely to rise from a perusal of her confidences without being charmed by her simple frankness and impressed with her restless energy and perseverance. Who among us would persist in yachting if, after thirty years' experience of the sea, he were constrained to admit that he became as ill as if he had never been to sea before? Nor are there many who would outdo Mrs. Brassey as an indefatigable sight-seer. Not a single opportunity appears to have been missed by her, and occasionally even "Tom" preferred to stay on board his comfortable yacht rather than accompany his wife on her never-ending trips to museums, churches, castles, and places of amusement.

Perhaps the most interesting portion of the book is that which relates to Constantinople. In that much-coveted capital of the East Mrs. Brassey spent a considerable time,

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and came into contact with all sorts of persons, not the least remarkable of whom must have been the "travelling professor from Oxford, come out to observe the transit of Venus, with very strong opinions of his own—among others, that Sir Isaac Newton was a fool." The author reproduces with zest the gossip of the place, and has a great deal to say about the idiosyncrasies of poor Abdul Aziz, whom all the world appeared to have agreed to treat as a madman. One of his manias, we are told, was a dread of fire, and he ordered that all flat candlesticks should be placed in saucers filled with water. We are gravely told that "he had two of the sultanas bowstrung for transgressing this rule." After an entertainment provided by the Khediv, then in Constantinople, the Sultan ordered the gold dinner service to be carried off to his palace, intimating "that no one could eat off it after him." M. Chlebowski, a Polish painter whom he employed to paint sea-pieces from sketches of his own, had a great deal to suffer from the Sultan's peculiar sense of humour, and at the end of nine years was obliged to give up his employment, quite broken in health.

"On Friday the Sultan used to say:—'You are a Christian, so you can work, though it is our Sabbath;' on Saturday, 'You are not a Jew, so of course you work to-day;' and on Sunday, 'I know this is your day of rest, but it is not mine, as I am a Mussulman; so you must work for me.'"

Very striking is the contrast between the Constantinople of 1874 and that of 1878.

"Constantinople has lost much of its glitter and glory, but the mud, squalor, and misery remain, and are increased tenfold. . . . The bazaars have very much gone off since 1874. . . . Everybody in Turkey—certainly in Constantinople—from the highest to the lowest, appears to be more or less hard up. The slaves from the harems are constantly bringing valuable jewels and plate to be disposed of for a little money, not having themselves the least idea of their value. . . . A friend of mine saw five splendid hoop gem rings, each worth nearly a hundred pounds, sold by a slave to a Jew for one pound each; and, on another occasion, some superb coffee-cup holders, a mass of rubies and diamonds, disposed of for next to nothing. . . . The bazaars themselves are picturesque, dirty, and dark, as of old, but the gay part of the crowd has departed. No more gorgeous silk-lined carriages, drawn by white horses, and guarded and attended by eunuchs, slaves, and soldiers; no more less pretentious equipages, from which step ladies, attired in silk and satin, and sparkling with jewels, their bright eyes imperfectly concealed by their yashmaks and feridjees. All these are past and gone, and all that can now be seen are a few poorly dressed ladies making their small household purchases. . . . One or two of our former intimate friends denied themselves to us from a feeling of dislike that their altered circumstances should be seen."

On the Women's Rights movement in Turkey Mrs. Brassey is able to communicate some interesting information, for she came into contact with several ladies of the highest rank, whose harems she visited and who returned the visit on board the *Sunbeam*, a very bold step five years ago. One of her visits to the wife of Hilmeh Bey she describes as follows:—

"She was at home and received us in a French *robe de matinée*, a blue cashmere beautifully embroidered with wreaths of roses, *crêpe lisse* ruffs and frills, a pile of dyed golden hair (naturally black) rolled and twisted and curled in the latest fashion. She laid down a French novel to rise and greet us—rather a contrast to the last harem I had been in at Tunis. All the women of the higher classes of the present generation are tolerably educated, have European governesses, and read European books—principally novels, I fancy—and all bemoan their present hard fate very much. To hear this poor little woman talk of her own and her lady-friends' feelings, you would think the revolution must soon come. The children of the present day in Turkey are brought up to think the system of *yashmaks* and confinement a most tyrannical custom, and not to be endured. Still I am afraid education does not prevent their using the cowhide frequently and very cruelly on their slaves."

At another harem "the conversation turned, as usual, on the wrongs of the Turkish women, and the most ardent longings for freedom and liberty were expressed by all." This was in 1874. Four years afterwards, in 1878,

"their costumes were more Parisian, their *yashmaks* thinner than ever, and the slaves, having forsaken their beautiful Eastern costumes since we were here before, looked more fashionable, but not half so pretty. The last four years seem to have added greatly to the amount of liberty they enjoy. They are now much less particular about seeing gentlemen, and, once in the cabin, laughed and talked with the greatest freedom and enjoyment."

These aspirations may at no distant date lead to a social revolution; but as long as the institutions of polygamy, white slaves, and black eunuchs are allowed to exist there can be but little chance of the emancipation of women. As long as the "proprietors" of these outspoken and superficially educated ladies are content to leave things as they are, no great change in the social position of Eastern women is likely to take place. And that the men, with rare exceptions, are not yet prepared to yield to the demands for "freedom and liberty" was shrewdly hinted at by one of the ladies concerned. "Though my husband is not so very particular himself," she said, "I don't believe he will ever do anything to emancipate us or get us places at the theatre. They are all alike—such *Turks!*—and are too glad of an excuse to go out alone and enjoy themselves."

Numerous woodcuts, some of the best from original drawings by the Hon. A. Y. Bingham, form a pleasing feature of the volume, the cover of which has been designed by no less an artist than M. Gustave Doré.

E. G. Ravenstein.

The Letters of Charles Dickens. Edited by his Sister-in-law and his eldest Daughter. (Chapman & Hall.)

The claim put forward by those who have arranged these two volumes of the *Letters of Dickens*, that they have given us "another book from Charles Dickens's own hands," it is easy to concede; and, though Miss Hogarth and Miss Dickens have gone no further in their professions as to the contents of this book, another claim might conceivably have been made with regard to it, and would likewise have been readily allowed—that the book is one which must exalt immeasurably the popular estimate of the character of the writer. It was shown in Mr. Forster's volumes how constantly and fully Dickens lived in his writings till his own identity seemed lost in that of the people his art had created—and, indeed, more than once in his Prefaces the author had himself hinted at this. It is shown in the newer publication how thoroughly it was the character of the man, his own sympathy with men and women, his own activity of hatred and good-will, which was reflected in his work. It was a clever person—I forget his name—who said that there was one sufficient reason why he could never himself hope to write a popular story—he lacked the first qualification of a novelist, who is also a thoughtful and independent man, "the power of adroitly suppressing his own opinions." But Dickens never needed that power. He was himself in full sympathy with the popular mind, and in his novels, to be sure of popularity, he had no need to forget what he believed and what he wished for. He was on the stage indeed, but *in propria persona*. He was not playing a *rôle*.

This is one of the things made evident most clearly in the volumes which have had already, in so many quarters, so hearty and deserved a welcome. They make plain that Dickens, not only by his writings, was a leader of men: a leader by right of his energy and judgment, and impulsive affection. He was, of course, egotistical, as a leader is bound to be; there is something quite entertaining in the implied belief of the jog-trot critic, in society more than in journalism, that a man who knows he is born to lead and to originate must be, for modesty's sake and manners' sake, perpetually performing the elaborate farce of pretending that he desires only to follow and to copy. Dickens never played that farce. He was a great figure in the world, and he knew it, and enjoyed it. He was the chief figure in his own large group of relations, friends, and business associates. He was interested, and genuinely, in all their affairs. He did his best, at all times, with the energy that characterised him, to help, and counsel, and further them. Himself he never spared. But his career still remained above everything else. He rightly felt it was the most important thing that lay within his control. And the world, indeed, has every reason to be very grateful to him for the "egotism" which insisted on the accomplishment of his work.

The letters of Dickens—the public knows it by this time—extend from the early days before the publication of *Pickwick*, when he was ordered on journeys for the *Morning Chronicle*, and when fourteen pounds a month, "to write and to edit" for Messrs. Chapman and Hall, was "an emolument too tempting to resist," to the last day at Gadshill Place, when he had already long reached, and, in the face of rivalry, energetically maintained, his post as the most widely influential writer of the century. The early letters are, indeed, comparatively few, and they are also, generally speaking, somewhat brief and bald. It was not in the beginning of his career that Dickens formed the habit of addressing to many friends letters that, for fullness and completeness of detail, as well as for exactitude of statement, might compete with the more famous epistles of the eighteenth century, when

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letter-writing was a very elegant accomplishment for the people of education, who were also the people of leisure. That as time went on Dickens acquired the custom of so much private writing is not only, as everyone has felt it to be, proof of his superabundance of activity—this curious engagement in literary labour not only gratuitous (for that is nothing), but often unnecessary—it is also a proof that written thought came from him so spontaneously that often what would to most men be labour was only an exercise and a recreation. The fact points in an interesting way to what must have been the facility of his professional work. And, indeed, a view of the MSS. of the novels written in his best period confirms the conviction of this curious ease. Where other men chattered Dickens wrote, and wrote with finish as well as with force, and wrote literature that was to be inevitably lasting.

One of the things in these now published Letters which will not fail to exalt the writer in the estimation of that younger generation of cultivated people which never knew the writer *himself*, and which has been accustomed to consider his pathos as little better than a profitable affectation, is the evidence the Letters afford of the warmth and grace of his sympathy. It was given to him to be able to feel strongly and to condole delicately. Take the excellent little letter addressed to Mark Lemon when he had lost a child:—

"Leech and I called on Tuesday evening, and left our loves. I have not written to you since, because I thought it best to leave you quiet for a day. I have no need to tell you, my dear fellow, that my thoughts have been constantly with you, and that I have not forgotten (and never shall forget) who sat up with me one night when a little place in my house was left empty."

And here is a part of a letter to Miss Mary Boyle, speaking of the death of Richard Watson, and of Dickens's first visit to the house since the death:—

"Yes, on that bright cold morning when I left Peterborough, I felt that the best thing I could do was to say that word that I would do anything in an honest way to avoid saying at one blow, and make off. I was so sorry to leave you all; you can scarcely imagine what a chill and blank I felt on that Monday evening at Rockingham. It was so sad to me, and engendered a constraint so melancholy and peculiar that I doubt if I were ever much more out of sorts in my life. Next morning, when it was light and sparkling out of doors, I felt more at home again. But when I came in from seeing poor dear Watson's grave, Mrs. Watson asked me to go up in the gallery, which I had last seen in the days of our merry play. We went up, and walked into the very part he had made and was so fond of, and she looked out of one window and I looked out of another, and for the life of me I could not decide in my own heart whether I should console or distress her by going and taking her hand and saying something of what was naturally in my mind. So I said nothing, and we came out again, and on the whole perhaps it was best; for I have no doubt we understood each other very well without speaking a word."

And, next to the deepening of men's impression of the warmth of Dickens's friendships, and of his sensitiveness to the sufferings of the people he liked and the people he did not know, there arises from a reading of the present Letters—which express his mind so intimately—a conviction of the variety of his interests, and here and there of their strength. He was not the personal acquaintance of all the world of drawing-rooms, but the personal friend of many folk of all kinds, scattered over town and country; closely allied here and there to some representative of the Stage or of Literature—to Macready, to Fechter, to Barry Cornwall, to Wilkie Collins—closely allied, and just as likely to be, to pleasant people without rank or reputation, people whose merit was youth, or prettiness, or vivacity. With art of all kinds he, of course, came into contact; but of pictorial art his appreciation seems to have been guided by his friendships: the pictures he cared about were those by the popular men of his day. The greater work of some living men, who were less popular, or were less known to him, does not seem to have found in Dickens a very keen or admiring observer. The art of sculpture he has hardly occasion to mention; with regard to the art of music, he appears scarcely to have risen to the classical, certainly not to the "Future."

But, just touching many arts, there was one—besides his own great art of writing—that he knew profoundly. Of the Stage he was an almost faultless critic; it has been said only too often that he might have been a great performer. From the beginning of his career to the end it had freshness of interest for him. During part of his youth he was every night at the play, and in his mature age the theatre—wherever it was good—was just as fascinating. He appreciated perfectly the polished art of Regnier, the grace of Fechter, the quiet and tender naturalness of Miss Kate Terry; and long before he himself, so to say, almost brought the art of the stage upon the platform—I mean in the more dramatic of his readings—he made quite a business of the pleasure of private theatricals, and was engaged as busily with *The Frozen Deep* as in writing the *Tale of Two Cities*. He seems to have been determined to have as much as possible of the double career; nor when he devoted himself to the theatre was he actor alone—his stage contrivances were as shrewd and ingenious as Mr. Irving's.

Practically it was to his love of the Stage that his life was sacrificed. The iron nerve had borne up under the strain of writing a score of novels which he knew were to be, in a sense, for his own generation, the standard of fiction—it actually broke down only under the excitement of nightly contact with the public for whom he was both the player and the play. The hold which his readings—which were in truth the most arduous of his stage practice—took upon him was gradual. They began as a charity and as an amusement. But his temperament was sure to turn any artistic amusement into labour—into struggle for excellence. Physical exercise was the only thing that could have remained with him purely recreative. The two hours' reading, which at first was little studied—was taken much as it came—got gradually built up into a difficult part, each line laboriously yet lovingly studied, and the first creation of the novelist overlaid by the second creation, which is that of the actor. As time went on a greater physical strain was to be put upon him. He had for years been content, in the *Carol*, in the *Chimes*, and in *Little Dombey*, with stage effects of light comedy or of quiet pathos. *Dr. Marigold*, with its abrupt transitions from the humour of the Fair to lamentation and upbraiding at the death of the child, must have been more trying; but Dickens was to be tried most when he could least of all endure the effort—when he determined to add to laughter and tears the harrowing art of the melodrama. The reading of Sikes and Nancy—"the murder in *Oliver Twist*"—was a tremendous assertion of his power as an actor, and as such, of course, delightful to him; but it cost him too much. Its success was unquestionable, and it is perhaps not too much to say that for a time it overpowered the maker of it. In his delight in the excitement of the effect produced he was nearly losing a sane appreciation of the just relations of things—a little of the earlier "egotism" for which he has been blamed would have been of service to him then; it would have helped him to feel at the necessary instant that he was spending himself too much, and that he owed to himself some greater care for his life. Probably he felt this later on; when the step of retirement had once been taken (though it was taken too late) he enjoyed the relief of limiting himself to a single excitement—the excitement of public writing—and this he continued with comparative ease in the quiet of his Kentish home. But the final readings were keenly felt by him as quite pathetic things. An actor who has no other voice for the world than his voice on the stage, instead of a novelist who is to be remembered perpetually, might have written thus of the great part in *Oliver Twist*, as it was done before a morning audience of the theatrical profession, and was to be done finally very soon:—

"It was a very curious scene. The actors and actresses mustered in extraordinary force and were a very fine audience. I set myself to carrying out of themselves and their observation those who were bent on watching how the effects were got; and I believe I succeeded. Coming back to it again, however, I feel it was madness ever to do it so continuously. . . . *So I hope you may be able to come and hear it again before it is silent for ever. It is done again on the evenings of the 1st February, 15th February, and 8th March.*"

It *was* "done again," and three months after the last reading, the other art, on which he had then contentedly fallen back, was itself arrested. The admirable labour of *Edwin Drood* was left incomplete.

The merits of *Dickens's Letters*—apart, of course, from their necessary biographical interest for the world—lie in their resemblance to the most vivid of conversation; the best of them might have been talked laughingly over a dinner table, or said quietly to a single companion in moments of feeling. Amidst the hurry of the nineteenth century a better letter-writer can hardly arise. Even in the leisure of the eighteenth there was nothing more interesting, more piquant, or more vivid. There was this difference only—that the writer then wrote, often, his ripest reflection; his letter was an essay. The ripest reflection of Dickens was put into his books.

FREDERICK WEDMORE.

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Reviews and Discussions, Literary, Political, and Historical, not relating to Bacon. By James Spedding. (C. Kegan Paul & Co.)

Mr. Spedding's essays probably gain rather than lose from a circumstance which he mentions apologetically in his Preface. "Almost all of them were written," he tells us, "not because he wanted a subject for an article, but because an article on the subject was wanted at the time." That is to say, they did not arise incidentally in the course of his own special line of study—"relating to Bacon"—but the topics were suggested to him by the editors of the journals in which they were first published. It is good for a writer of discursive habits of study to be thus prompted. He does not know the extent of the knowledge he has amassed till he is called upon to give it forth. If left to himself, he falls into grooves, or goes on accumulating miscellaneous facts, without any attempt to reduce them to order. A summons to him from the outside to set forth all that he knows about a particular subject is a wholesome stimulus. In a volume of essays written under such extraneous impulses, we have the fruits of the action of more than one mind. A breadth and variety of purpose is given to them which they would probably have lacked if the writer had simply followed his own inclination, and reviewed and discussed books and subjects which fell within his own favourite beat.

The variety of subjects with which Mr. Spedding deals may be judged from the titles in the list of contents. The Working of Negro Apprenticeship in 1838, the Bill for the Suspension of the Jamaica Constitution in 1839, Tales by the Author of *Headlong Hall*, the Wakefield Theory of Colonisation, the Civilisation of Africa, Dickens's *American Notes*, Tennyson's Poems, Hartley Coleridge, *Twelfth Night* at the Olympic in 1865, the *Merchant of Venice* at the Prince of Wales's in 1875, are topics separated by considerable intervals. To all of them Mr. Spedding brings the same painstaking judgment and clearness of vision. He does not aim at brilliancy of style; his object apparently has been to make up his mind seriously and carefully, and to say what deliberation suggested with all plainness of speech. Most of the papers were written for the *Edinburgh Review*, when it was under the editorship of Mr. Macvey Napier. Mr. Spedding seems to have had occasional differences of opinion with his editor, and to have had to submit sometimes to alterations which did not commend themselves to his own judgment. He here reproduces the original text, and in one instance he certainly triumphs over the editor. He had obtained leave to review a new edition of Mr. Tennyson's first two volumes of poems, on condition that he would not commit the *Edinburgh Review* to any praises or prophecies that would endanger its reputation. But at the close of his article he could not refrain from prophesying that Mr. Tennyson's powers were equal to the production of greater work than these fragments and snatches of song, and that if he could find a subject large enough to take the entire impress of his mind, he might produce a work which should "as much exceed them in value as a series of quantities multiplied into each other exceeds in value the whole series added together." Craftily qualified as this prediction was, it was too venturesome for the *Edinburgh*. Mr. Spedding takes a pardonable pride in calling attention to the fact that he foresaw the Laureate's greatness.

This is by no means the only instance of justness of judgment, of keen-sighted sagacity, which the collection contains. It would be difficult to name a critic who shows greater steadiness in appreciating things at their true value. The judicial clearness with which he sifts the unsound elements from the sound in such matters as the Wakefield Theory of Colonisation, or the project set on foot in 1841 for carrying civilisation into Central Africa, is not more remarkable than the delicate sympathy with which he estimates the poetry of Tennyson, the character of Hartley Coleridge, or the acting of Miss Ellen Terry. The somewhat stiff and constrained movement of Mr. Spedding's style, the comprehensive, circumspect, measured development of his theme, does injustice to the quickness and fineness of his perceptions. He fortifies his conclusions with such caution that one does not at first recognise how quickly they must have been reached. That the highest power of understanding is not always united with the highest power of expression is a truth which most people, upon reflection, would admit; but it cannot be classed among self-evident truths, and people often proceed upon the very opposite assumption. Fluency is oftener paralysed than helped by insight. Mr. Spedding's criticisms of the representations of *Twelfth Night* and *The Merchant of Venice* are not fluent, but they show the liveliest and most subtle attention to the significance of the smallest details in the movement of the plays and a fine sense of their proportions as harmonious works of art.

Mr. Spedding stands confessed in this volume as the author of the review of Dickens's *American Notes* in the *Edinburgh*, which gave such offence to the novelist. The sentence in the review against which Dickens more particularly remonstrated was to the effect that he had gone out to America as "a kind of missionary in the cause of international copyright." This Dickens resented as "a malicious misrepresentation," and expressed himself strongly on the subject both in a letter to the *Times* and in a private letter published recently in the volume of Mr. Macvey Napier's correspondence. The *Edinburgh Review* made a sort of retractation and apology, declaring itself to have been in error as to the motive of Dickens's visit to America. This retractation was printed without Mr. Spedding's being consulted; and in republishing the article he justifies his original statement by quoting from Dickens's letters in Mr. Forster's biography to show how warmly he interested himself in the copyright question. The letters recently published contain many other passages showing how prominent the question was in Dickens's thoughts. It was unnecessary that Mr. Spedding should defend himself from a charge of malice against the writer of the *Notes*, and it is not at first easy to see why the imputation of being a missionary in the cause of copyright should have given Dickens such hot offence. The review itself, however, explains the mystery. It is not at all an ill-natured review, and it makes ample admission of Dickens's qualifications to write as a passing observer in a strange country. It was really in paying an implied compliment to the novelist by treating him as if he were a scientific and systematic traveller, giving an account of America as Mr. Mackenzie Wallace might do, that Mr. Spedding seems unintentionally to have wounded Dickens in one of his sorest points. After enumerating Dickens's advantages for describing the American people, and presenting "a just image of their existing social condition," he went on to deal as follows with his disadvantages:—

"To balance these, however, it must be confessed that he labours under some considerable disadvantages. His education must have been desultory, and not of a kind likely to train him to habits of grave and solid speculation. A young man, a satirist both by profession and by humour, whose studies have lain almost exclusively among the odd characters in the odd corners of London, who does not appear to have attempted the systematic cultivation of his powers, or indeed to have been aware of them, until they were revealed to him by a sudden blaze of popularity which would have turned a weaker head—who has since been constantly occupied in his own peculiar field of fiction and humour—how can he have acquired the knowledge and the speculative powers necessary for estimating the character of a great people, placed in circumstances not only strange to him, but new in the history of mankind; or the working of institutions which are yet in their infancy, their hour of trial not yet come—in their present state resembling nothing by the analogy of which their tendency and final scope may be guessed at? Should he wander into prophecies or philosophic speculations, it is clear that such a guide must be followed with considerable distrust. Nor, indeed, can his opinions be taken without abatement and allowance, even in that which belongs more especially to his own province—the aspect and character of society as it exists. As a comic satirist, with a strong tendency to caricature, it has been his business to observe society in its irregularities and incongruities, not in the sum and total result of its operation—a habit which, even in scenes with which we are most familiar, can hardly be indulged without disturbing the judgment; and which, among strange men and manners, may easily mislead the fancy beyond the power of the most vigilant understanding to set it right."

It might be thought that Dickens would have been more amused than angry at being reminded of his deficiency in "habits of grave and solid speculation," and his inability to observe society "in the sum and total result of its operation;" but, as the world has since been given to understand, there was nothing about which he was so sensitive as the defects, from an academical point of view, of his early training. Mr. Spedding had unconsciously put his finger, or rather one might say dealt a blow with the full weight of his hand, upon a point to which Dickens could not bear the slightest allusion without agony. Here, in all probability, lay the secret of the bitter warmth with which Dickens protested against the treatment of his *Notes* by the *Edinburgh Review*. Few persons will think that Mr. Spedding applied the right standard to them when he examined them as the observations of a dispassionate naturalist, though

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everything that he says in the application of that standard is indisputably just and true.

WILLIAM MINTO.

CURRENT LITERATURE.

MESSRS. VINCENT AND DICKSON'S *Handbook to Modern Greek* (Macmillan) is, to our mind, quite the best book that has been published on the subject. The execution is scholarly throughout, and the method excellent. Speaking of the latter, Prof. Blackie, who has written a Preface to the work, says:—

"The principle of this plan is that the ear and the tongue should be exercised largely from the beginning, and not merely the memory and the understanding. This implies that no rules should be learned which are not immediately put in practice, and that it is wiser to educe the rule from familiar materials than to inculcate the rule and leave the materials to be painfully searched for as an after-business."

It is, in fact, a modification of Ollendorff's useful method, though the teaching is more scientific and the learning less a matter of rote. The authors call attention to the following features—viz., that the exercises are composed of sentences constantly used in ordinary conversation; that, for the convenience of those who wish to gain a rapid conversational knowledge, the English and Greek in these are given side by side; and that in the dialogues, which compose the second part, an endeavour has been made to give trustworthy information about Greece and the Greeks. Accordingly, while we have a dialogue on travelling in the interior of the country, we do not find one, as we used to in old conversation books, "On being thrown out of your carriage." The more important lessons are accompanied by a list of words to be exemplified, and by exercises in translation from English into Greek and *vice versa*, each having its own vocabulary. In respect of the Greek words, a due mean has been observed between the old Romaic and the classical expressions, while many books of the kind err in almost excluding the former element. We can mention one in which ἵππος is regularly used for "horse," οἶνος for "wine," and ἄρτος for "bread," and these words no doubt may be found in advertisements at Athens, but we pity the person who should try to obtain those articles by means of those names in the country districts; in this work the popular ἄλογον, κρασί, and ψωμί, which everybody uses in ordinary life, are employed, and the pig is allowed to retain his expressive name of γουροῦνι. In some instances both forms are given, the less usual being put in brackets, as οὕτως by the side of ἔτσι, "thus"; ἡμίονος by μουλάρι, "mule"; ἐφίππιον by σέλα, "saddle"; and though δύναμαι is admitted in some places, ἠμπορῶ is found in others. It is an excellent sign that the lists of conjunctions and adverbs are full, for the former of these are the joints and hinges on which sentences turn, and are of the first importance for a ready use of the language; while the latter contribute that shading to the signification, the need of which is soon felt. It would have been well, however, if some of the older and more complex expressions had been given; thus while we find μαζὶ μέ for "together with," we miss ὕστερον ἀπό for "after," and ἐπάνω εἰς for "upon." It should be the aim of books of this kind to be useful, not merely to residents at Athens, Constantinople, and Corfu, but also to travellers; and such persons ought not to be wholly cut off from communication with the natives, even those of the Greek-speaking part of Turkey, as will be the case if they are only acquainted with the classical dialect. The question is not exactly as it is put in the introduction to this book, whether the grammar now taught in Greece differs little from that taught in our public schools, for the young Greek learns the familiar expressions at home in the same way as the young Englishman does, though his English grammar may be strict and classical; but the foreigner needs some instruction in the popular speech. However, as we have said, this book generally preserves a happy medium, and a person who had mastered it would start in the country with a good vocabulary, a knowledge of the various forms, and sufficient facility in the use of words to render conversation in a short time easy to him, supposing always that he had said the exercises aloud, and with the right pronunciation. It may be hoped that the demand for books of this kind will increase, and that visitors to Greece will not neglect the facilities they offer for obtaining a knowledge of the language.

Hymns in Prose for Children. By Mrs. Barbauld. Illustrated. (Murray.) This book, first published more than a century ago, will hardly be brought back to popularity by the rich setting of paper and print with which its publishers have adorned it. An old edition of Mrs. Barbauld, thumbed and torn by generations of children who have themselves passed away long ago, has a pathetic interest of its own, like a Family Bible or a Cocker's Arithmetic. But an *édition de luxe* of the same, with modern illustrations, becomes little else than an anachronism. Of the illustrations, the best are the landscapes and the flower-pieces, which never change. The scenes of human life are, in some cases at least, very coarsely drawn. "The Toad Spitting its Venom amongst Turtle Doves" is wisely separated into a toad at the bottom of the page and a dove at the top. But children of the present day are accustomed to learn their natural history from writers who do not sacrifice truth to an imaginary moral.

Thornton Hall. By Phebe F. Mackeen, author of "Theodora Cameron." (Hodder and Stoughton.) If young ladies receiving a "higher education" in America talk and act in the manner described in this volume, one can only wonder what their less refined sisters must be like who have not had the advantage of the culture of "Thornton Hall." As a specimen of the style of the book, we quote the following conversation between two of these young ladies who have just learnt that "when calcic fluoride is acted upon by sulphuric acid a very corrosive gas is obtained called hydric fluoride. The reaction is shown in the following equation:— $H_2 SO_4 + Ca F_2 = Ca SO_4 + {}_2H F$." As a reaction possibly after this equation, they "prink" themselves out for a walk, and meet two "jaunty-looking sophomores, twirling their newly allowed canes," at whom they make eyes in passing. After managing a little by-play flirtation with these same young men, with whom they were not acquainted before, in a sweet-stuff shop, one of the young ladies remarks to the other,

"'Yes, but *did* you mind Clough's gloves? Gracious! They look as if his hands were melted and run into them.'

"'Never saw such a fit in all my life,' said Sue.

"'I didn't like his necktie anyhow, great flashing thing. I think it's horrid,' objected Connie.

"'It isn't either! It's real nobby; enough handsomer than that little scrimpy one of Coggin's,' retorted Sue.

"'I don't care,' returned Connie; 'Clough looks as if it took him all his time to get himself up, and Coggin as if he was stylish because he couldn't help it'"—

a discriminating remark by-the-way on the part of Miss Connie. Of course, all the girls at Thornton Hall are not quite as bad as this, but even the high-toned ones talk and think in a way we should be sorry to find imitated by English young ladies. It must be said, however, that the conversation of the book, although vulgar, is very amusing, and the characters graphically depicted. If it were not for the utterly misplaced religious element in it it might pass as an amusing caricature of school-girl life in America.

Up and Down; or, Fifty Years of Colonial Experiences. By Capt. W. J. Barry. (Sampson Low and Co.) Here we have an autobiographical sketch by Capt. Barry of his adventures in Australia, California, New Zealand, India, China, and the South Pacific, which affords ample evidence that the author is something of a "rolling stone." He has not done rolling yet, it would seem, for he announces his intention of returning to New Zealand, which appears to be his Elysian Fields. There is much more amusement in the book than might have been expected from the feeble joke with which the Preface concludes.

Political Studies. By the Hon. George C. Brodrick. (C. Kegan Paul and Co.) Mr. Brodrick is well known as a prominent member of that earnest band of "Oxford Liberals" of whom very few have hitherto been successful in winning their way into Parliament. In view of the forthcoming election and a new constituency, he now publishes a selection from his writings, to illustrate rather than to defend the political consistency of his career. Beginning with two Oxford Prize Essays of 1855, he carries us down to papers on "Liberal Organisation" contributed to a provincial newspaper in the present year. Few public men, and perhaps still fewer public writers, would care to institute such a direct comparison between their youth and their middle age. But it is one of the characteristics of the school to which Mr. Brodrick belongs that their political views were moulded, not by their individual characters, but by the common influences of their academical training. As the great Marquis of Wellesley represented a departed type of public men nurtured upon Latin verses, as in later days religious conscientiousness has been the mark of the still surviving Peelites, so a faith in the higher education pervaded all that generation which passed through Oxford at the time when free competition was first introduced. The letters on "College Fellowships," which fitly conclude this volume, show that Mr. Brodrick has adhered more closely than most to the programme of that time.

Modern India and the Indians: being a Series of Impressions, Notes, and Essays. By Prof. Monier Williams. Third Edition. (Trübner.) The author informs us that this edition, "revised and augmented by numerous additions," . . . "will be found a great improvement on those that preceded it." As to the revision of particular passages we cannot speak; but it is our deliberate opinion that the new chapters directly tend to spoil what was before a good book. No traveller ever visited India better equipped than the Professor with linguistic learning and hereditary sympathy. Wherever he describes scenes that passed before his own eyes, or traces back the manifold phases of the Hindu religion at the present day to their Sanskrit origin, we read with equal interest and respect. But unfortunately he has been induced to take all India for his province, and to attempt, as it were, the compilation of a handbook to a continent, without knowing the value of his several authorities. His new chapters are headed, "Villages and Rural Population of India" and "Progress of our Indian Empire." Either of these subjects would be enough for one book or one ordinary man. Prof. Monier Williams, in his desire to be popular and concise, has become untrustworthy, and imperilled a reputation which stands deservedly high. Let one example suffice. He thus (p. 274) describes the alliance of Warren Hastings with the Nawab of Oudh

against the Rohillas:—"We were compelled to clear Hindustan of certain troublesome Afghan tribes in the Rohilla War of 1775." Not even the date of this is accurate; and it is taken without acknowledgment from Dr. Birdwood's *Report on the Miscellaneous Old Records of the India Office*, where we read (p. 89), "Hindustan was swept clear of its Afghan pests during the Rohilla War of 1775."

Monarchy and Democracy: Phases of Modern Politics. By the Duke of Somerset. (James Bain.) Some few years ago, if we remember rightly, his Grace of Somerset was pleased to let the world into the secret of his religious scepticism. He has now applied the same touchstone of a keen and unimpassioned intellect to the problems of modern politics, among which he at one time moved. His mind is full of matter, and he wields an incisive pen. We know of no better example, apart from daily or rather evening journalism, of that growing reaction against popular freedom which dates from the death of John Stuart Mill. In his time free-thought and political Liberalism went hand-in-hand as they do to-day in France. We seem now to have entered upon an epoch when intellectual culture runs a risk of being divorced from democratic enthusiasm. Such epochs have occurred before in the world's history, and the popular cause has in the end emerged triumphant. If one duke expends a princely fortune upon excavating for himself a subterranean palace, another may be allowed to solace his old age with cynical reflections upon the tendencies of the day.

Akbar: an Eastern Romance. By Dr. van Limburg-Brouwer. Translated from the Dutch by M. M. With Notes, &c., by Clements Markham. (W. H. Allen.) The author of this book, who died in 1873, was an Oriental scholar and a native of Holland. Following the example of the well-known Egyptologist, Dr. Georg Ebers, he attempted to bring his learning to bear indirectly upon the public mind through the medium of an historical romance. The period chosen for illustration was the reign of Akbar, "the greatest and best native ruler that ever held sway over Hindustan." In civil administration and in foreign conquest, Akbar equally deserved the epithet of "great;" but it is characteristic of our author's nationality that he should lay special stress upon the toleration which Akbar extended to the professors of all religions, and upon the eclectic and half-sceptical form of faith which Akbar himself promulgated. The Great Mogul asking his Jesuit guests what they would do to him if they got him to their own country is a satirical touch worthy of a Dutchman. The translator, whose identity is scarcely concealed under the initials of M. M., has done her work with admirable smoothness. Mr. Clements Markham takes the opportunity to pour out a wealth of bibliographical knowledge which is by no means the least valuable part of the volume. He points, also, the moral of the whole by calling upon his readers to reflect whether India is better governed and more happy now than it was in the sixteenth century. An opinion, we fancy, is widely prevalent that before English rule extended over the country India had never known the meaning of order, religious freedom, material prosperity, and intellectual life. The truth is that there have been many prosperous epochs in Indian history, to one of which we are here introduced.

NOTES AND NEWS.

THE Rev. J. E. Vaux and Mr. J. T. Micklethwaite are preparing a collection of usages connected with the English Church locally prevalent but not universally accepted. In them much historical information often lies latent, and they always offer considerable interest to archaeological eyes. The editors ask for the co-operation of all who are aware of the existence of the kind of usages they are about to describe in their forthcoming work, which will bear the title of *Church Folk-Lore.*

WE understand that the old-established business of Messrs. William Collins, Sons and Co., publishers, bookbinders, and wholesale stationers, of Glasgow and London, of which the Lord Provost of Glasgow is the senior partner, will in future be carried on under the Joint Stock Companies Acts as a limited company. The nominal capital is £200,000, of which £176,000 has been paid up. None of the shares will be offered to the public. The Lord Provost is the chairman of the company, and all the other directors are gentlemen who for many years have been in connexion with the late firm, and will continue personally to superintend the management.

WE regret to hear that Mr. Robert Louis Stevenson, author of *Through the Cevennes* and other works, is reported to be very seriously ill in the United States.

WE understand that Messrs. W. H. Allen and Co. are about to publish a book on Herát. The author, Col. Malleson, C.S.I., proposes to prove the necessity of the immediate occupation of that place by England. The book is expected to appear about the 20th inst.

MISS AMELIA B. EDWARDS' new novel, promised some time back for the first week in January, has been postponed till the first week in February, when it will begin and continue weekly in the *Graphic* under the title of "Lord Brackenbury."

MESSRS. C. KEGAN PAUL AND CO. will publish in a few days, as a companion volume to the *In Memoriam* issued at Christmas, a small edition of *Poems selected from Percy Bysshe Shelley*, printed on rough hand-made paper and bound in parchment. The volume is dedicated to Lady Shelley, and has a Preface by Mr. Richard Garnett, of the British Museum.

WE understand that Messrs. Macmillan and Co. have in the press, and will publish about the opening of Parliament, a small volume by the Marquis of Bath on the social conditions and political prospects of the Bulgarians in their new Principality and in Eastern Roumelia, the result of his lordship's recent journey to those regions, where he had the fullest opportunities of observing the state of things.

THE German students of the University of Vienna have sent an invitation to Prof. Max Müller to ask him to lecture to them during the coming year.

WE understand that the first edition of the first number of *The Antiquary* has been exhausted in a few days, and that a second is now being issued.

Young Lord Penrith, the new story by the author of *Lady Flavia*, *Lord Lynn's Wife*, &c., will be shortly published in three volumes by Messrs. Hurst and Blackett.

MR. WILLIAM CORY, better known to old Etonians as Mr. William Johnson, has completed the first part of his *Guide to Modern English History.* It treats of the events belonging to the period from 1815–30, and will be published next week by Messrs. C. Kegan Paul and Co.

Enga, a new novel by Mrs. Prestwich, author of *Harbour Bar*, will be published by Messrs. Macmillan and Co. in the spring.

THE Philological Society's English Dictionary is now so well in hand that Dr. Murray has been able to issue a first list of his wants down to *Adj.*:—A. Words, for which no quotations have been sent in; B. Words, mainly obsolete, for which later quotations are wanted than the date set after each; C. Words, for which earlier quotations are wanted. In List A. we are surprised to see "about—nearly, absently, academicals (robes), acetose, acidifica, acrimoniously, actionably, adjacently," among awful forms like "accresciments," "acetabuliferous," "adessenarian," &c. In B. the latest instance of "abusiveness" is in 1662, and of "ademption" in 1765. In C., "adjust" is not yet known before 1611, or "actor—player" before Shakspere, while the first date of "aboriginal" is 1788. The Lists have gone out to the "six hundred" who are reading for the Dictionary, but there is work for 600 more if they will write to Dr. Murray, at Mill Hill, N.W., and help. A specimen Dictionary-article—"Address"—has been printed by him, tracing the meanings and uses of the word from its first introduction in 1375 A.D., "to stand up, to stand erect," till the present day.

MISS BRADDON'S new novel, *Barbara*, will be issued by Messrs. J. and R. Maxwell towards the close of January.

DR. GEORG NÖLLE has published at Halle an interesting Dissertation on the "Fifteen Tokens before the Day of Doom" so popular with Early-English writers. He shows that there are five types of the legend, of which that by Petrus Comestor is far the most widely spread. Of thirty-four versions of it in different languages, Dr. Nölle gives an account; and we have little doubt that the number will be doubled by the time that the Early-English Text and the Old-French Text Societies have done their work.

THE Belgian Government has announced its intention of awarding prizes for the two best historical poems in French and Flemish dealing with the most memorable events of the past fifty years; and for the best lyric ode in the same languages, in honour of the Belgian Fatherland. Juries have also been appointed to decide what pieces in French and Flemish shall have the honour of representation at the public expense on the occasion of the national *fêtes.*

THE reception of the Duc d'Audiffret-Pasquier at the French Academy is fixed for February 19. M. de Viel-Castel will reply.

THE Governors of the Bank of England have republished, with Mr. Effingham Wilson, the first Lord Liverpool's Letter to the King on the Coins of the Realm, which has been for some time virtually out of print.

M. DE PRESSENSÉ is a candidate for the vacant seat in the Academy of Moral and Political Sciences.

A NEW Catholic and Legitimist quarterly is to appear immediately in Paris. The principal members of its staff are MM. Fresneau, de Margerie, and de Lapparent.

THE subject set by the Academy of Inscriptions for 1879 was "A Study of Literary History on the Greek Writers who were born or lived in Egypt from the Foundation of Alexandria to the Conquest of the Country by the Arabs." Not a single essay was sent in, and the subject has been again set for 1882.

MR. JOHN PINCHBECK, C.E., writes to the *Times* that the real authors of *Sir Edward Seaward's Narrative* were Dr. Porter, of Bristol, and the widow of the late Col. Booth. The MS. was simply submitted to Miss Jane Porter, the nominal editor, by her brother, before it was sent to the printers.

THE *Times* states that the Pope contemplates publishing the various catalogues of the Vatican Library, and has named a commission composed of the librarian, Cardinal Pitra, the under-librarian, the two first custodians, and the eminent archaeologist, the Commendatore Giovanni-Battista de Rossi, to consider the best means of carrying his intention into effect. The Pope has

also given orders that one of the rooms of the Vatican archives shall be set apart for the convenience of those who, provided with the requisite commission, desire to consult the documents it contains.

DR. SPITTA is engaged in printing a scientific grammar of Egyptian Arabic. The work will be of great value to the philologist, since accurate information on this interesting Arabic dialect (or rather dialects) has hitherto been very scanty.

PROF. DE LAGARDE has made a valuable addition to the critical apparatus of the Septuagint version by printing the Paris portion of the important Codex Sarravianus (Lagarde's G). The leaves of the same codex preserved in the Leyden Library were printed by Tischendorf in the *Monumenta sacra inedita* (1870). The newly printed portion forms the second *fasciculus* of Prof. de Lagarde's *Semitica*.

THE same "unhasting, unresting" (we wish we could add indefatigable) scholar has also published a miscellaneous volume called *Praetermissorum Libri Duo* (Göttingen: in Commission bei Dieterich). The passages here printed from MS. sources, though largely theological in subject, will be of most interest to special Arabic and Syriac scholars. The first in order is a most instructive Arabic-Syriac vocabulary, first printed at Rome in 1636, but much too little known and exceedingly rare; it is the Kitâb el-targumân of Elûjâ of Nisibis. The second is the Commentary on the Psalms of Bar Hebraeus, for the first time completely published from a Göttingen and a Berlin MS. The commentator's love for archaic words, and his remarks on Syriac pronunciation, give a special value to this treatise. The other passages are smaller in extent, but seem of considerable importance.

A CORRESPONDENT of the *Novoye Vremya*, writing from Finland, gives some account of recent publications in the Finnish language. It appears that Christmas is the season of greatest activity in the publishing world of Finland. Every intelligent Finlander considers it his duty to procure one or other of the numerous books appearing at that season. The Christmas of 1879 has been signalised by the issue of several works which attest the literary solidarity of Finland with the other European nations. One of these is *A Biographical Dictionary of Eminent Men connected with Finland Past and Present*, the first part of which has just been published by the Historical Society of Finland. This part contains notices of about a hundred and fifty persons distinguished in the political and literary history of Finland. Another work, entitled *Leading Ideas in the History of Mankind*, by Prof. Koskinen, of the University of Helsingfors, is the first original composition on the philosophy of history which has appeared in the Finnish language. Among recent translated works, Shakspere's *Hamlet* and Dickens' *David Copperfield* are announced.

THE new year brings an increase in the number and size of the multitudinous newspapers of Switzerland. A fourth daily journal appears in Bern under the name of the *Berner Stadtblatt*, while the *Berner Post* and the *Berner Zeit* are enlarged. Zürich has two new political journals, a daily *Schweizerisches Centralblatt* and a weekly *Zürcher Wochenblatt*. The *Eidgenosse* of Luzern, the *Walliser Bote*, and the *St. Galler Zeitung* also appear in a larger sheet. A *Schweizerisches Gewerbeblatt*, edited by the architect, Ernst Jung, of Basel, is published at Winterthur, with illustrations in the text, and stitched in a coloured wrapper.

THE forthcoming English-Persian Dictionary mentioned in our last number is by Mr. A. N. Wallaston.

WE are sorry to find that a printer's mistake escaped us in our notice of Miss Maive Stokes's *Indian Fairy Tales*. Instead of saying that the notes had been written by "Mr. Stokes," it should have been by "Mrs. Stokes." Also, in the notice of *British Goblins* (ACADEMY, December 27, 1879), for "Silvestre" read "Souvestre"; and for "a Welsh writer edited by Croker," read "a Welsh writer cited by Croker."

WE regret to record the death, at Halliford, on the 2nd inst., of Mr. W. Wells Gardiner, of 2 Paternoster Buildings, aged fifty-eight.

THE death is announced of Mr. James R. Napier, F.R.S.; of Mr. Henry Hancock, F.R.C.S.; of Dr. Thomas Cutler, author of *Notes on Spa*; of T. R. von Tscharner, editor of the *Bund*; of Franz Boll, Professor of Comparative Physiology in the University of Rome; of Dr. A. Sadebeck, Professor of Mineralogy and Geology in the University of Kiel; of M. Ferdinand Henaux, of Liége; and of Don Adelardo Lopez de Ayala, author of *El Hombre de Estado*, *Los dos Guzmanes*, *El Tanto por Ciento*, *Culpa y Perdon*, *El Tejado de Vidrio*, *Los Communeros*, and the drama of *Consuelo*.

MAGAZINES AND REVIEWS.

THE *Nineteenth Century* begins the new year with a very readable number. Chief among the literary articles is one by Mr. Lionel Tennyson on "*Phaedra* and *Phèdre*"; he dexterously uses the interest created by Sarah Bernhardt's acting, and the comparisons so frequently instituted between her and Rachel, to consider the nature of her great *rôle* in *Phèdre*, and while so doing to criticise the development of Racine's play from the original of Euripides. In so doing he says many good things, both about Greek tragedy and the French stage in Racine's time, with the general conclusion that Euripides represented Phaedra "as an incarnation of evil from above," while Racine made her "a weak, emotional woman, full of excuses for the commission of crimes which she has no strength to forego." Sarah Bernhardt embodies in her personation the elements of character that are more purely Racine's own; Rachel embodied those which came from Euripides. In an article on "Russian Nihilism" Mr. Cunliffe Owen gives a sketch of the plot of a Nihilist novel by M. Tschernyschewsky, which will be read with interest by those in search of an ideal life. Lord Stratford de Redcliffe gives his impressions of "George Canning," dwelling on his straightforwardness, geniality, good nature, and high character; it must be owned that the stories about Canning and quotations from his letters are more weighty than Lord Stratford de Redcliffe's rather ponderous remarks. Mr. Alfred R. Wallace, in a paper on the "Origin of Species and Genera," tries to give his readers a clear conception of the meaning of the origin of species by means of natural selection, and so clear away many of the popular objections which arise from misunderstanding. He also shows that the causes which have produced the separate species of one *genus* are not necessarily the same as those which have produced the separate *orders* or *classes* from more remote common ancestors; natural selection accounts for the former, but is not proved to be adequate to account for the latter. Mr. Spedding, in a paper headed "Dr. Abbott and Queen Elizabeth," defends Elizabeth's "Declaration of the Earl of Essex' treasons" against Dr. Abbott's charge that it is a "pestilent libel;" the controversy turns on points of detail which must be judged by the professed historian. Mr. Mallock answers his critics in a style which is formed in the "Olympian manner" of Mr. Matthew Arnold, but which sadly lacks delicacy of touch. Mr. Archibald Forbes writes on "War Correspondents and the Authorities;" he has no very difficult task to perform in convincing the public that war correspondence ought not to be mutilated by the authorities, but he manages to do it with a vehemence of language which is quite amazing. His style seems to have formed itself on military models, as may be judged from the following:—

"If a nation is so supine as to tolerate that for the future independent correspondence is to be throttled, it may lay its account with pitiful degeneracy from adult intellectual robustness into limp, sycophantic credulity, feebly dashed with impotent, querulous suspiciousness tempered by moody indifference."

Classical phrases are no doubt an ornament even to a "military" style; but Mr. Forbes' editor should not let him write *mens aequus*.

THE *Contemporary Review* is somewhat dull, and ought not to publish an article of Herr Karl Hillebrand, which has been already noticed in these columns, on "England in the Eighteenth Century," without a statement of the fact that it appeared in the *Deutsche Rundschau* for December. Prof. Blackie attempts to settle the land question by an appeal to the "law of nature," which wondrous code we thought had now been abandoned. Prof. R. K. Douglas gives a sketch of the "Chinese Drama" which does not lead us to think that even the existing taste for Chinese art will lead any devotee to agitate for the establishment of a Chinese theatre. The most striking of the contents of this number is a poem by Mr. Robert Buchanan called "Justinian," which, however, has nothing to do with the Emperor, but is the account of an amiable scientific atheist who begat a son that he might nurture him without superstition, stimulated his desire to work until his health gave way, saw him die with despair, and had none of the comforts of religion. Mr. Buchanan does full justice to the atheist and his good intentions, and the poem has much discrimination of character and much pathos. It is a pity Mr. Buchanan does not know more about obvious things. He makes the father choose for his son "the *learned* name Justinian," because he wants a name whose associations are "heathen no more than Christian;" but surely Justinian was not learned, and was eminently pious and superstitious. He gives us a picture of an Italian lake which is positively excruciating. He showers upon it all the colours of the rainbow, and then makes *châlets* hang upon its sides and *gondolas* crawl across its stillness.

THE number of the *Revue des Deux-Mondes* for January 1 contains an article by M. d'Haussonville on "The Salon of Mdme. Necker," with the alternative title, "The Youth of Mdme. Necker." A point of peculiar interest for English readers is the romantic account of the future Mdme. Necker's love-affair with the historian Gibbon, some lengthy unpublished letters by whom are quoted by M. d'Haussonville. Gibbon has himself related this episode in his *Memoirs*, but his memory seems to have played him false on more than one point. The article ends with Mdme. Necker's marriage and her establishment at Paris. To the same number M. Leroi-Beaulieu contributes an article on the press and the censorship in Russia, which is rendered highly interesting by the abundance and accuracy of the writer's information; and M. G. Valbert (Victor Cherbuliez) a *chronique*, on new Parliamentary practices, which seems specially intended for English readers, and the spirit of which is summed up in a truth that might well be more commonly accepted than it is, viz., that it would be well not to wait till one is in power before joining the party of good-sense.

THE *Revue de France* for January 1 contains an article by M. E. Laboulaye, the senator, on "Freedom of Instruction in France, from 1789

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to 1876." The author's object is to show that M. Ferry's Bill should be opposed by Liberals as well as Clericals.

SELECTED BOOKS.

General Literature.

CARPENTER, J. E. Life and Work of Mary Carpenter. Macmillan. 10s. 6d.
DU SEIGNEUR, M. Le Théâtre de Monte-Carlo. Paris: Rouveyre. 5 fr.
GRIMAUD, E. Récits vendéens. Paris: Lecoffre.
LUTHMER, F. Goldschmuck der Renaissance. 1. Hft. Berlin: Wasmuth. 25 M.
POLLOCK, W. H., and Lady. Amateur Theatricals. Macmillan. 2s. 6d.
WILSON, A. J. Reciprocity, Bi-Metallism, and Land Tenure Reform. Macmillan. 7s. 6d.

History.

BUSOLT, G. Forschungen zur griechischen Geschichte. 1. Thl. Breslau: Koebner. 4 M. 80 Pf.
CAPECELATRO, A. La Vita di S. Filippo Neri. Napoli: Furchheim. 11 fr.
FONTES rerum Austriacarum. 2. Abth. Diplomataria et acta. 42. Bd. Wien: Gerold's Sohn. 7 M. 60 Pf.
LUCE, S. Chronique du Mont-Saint-Michel (1343-1468). Paris: Firmin-Didot. 12 fr.

Physical Science.

DIEFENBACH, L. Völkerkunde Osteuropas, insbesondere der Haemoshalbinsel u. der unteren Donaugebiete. 1. Bd. Darmstadt: Brill. 6 M.
HEIDER, C. Die Gattung Lernanthropus. Wien: Hölder. 9 M. 60 Pf.
NENCKI, M. Beiträge zur Biologie der Spaltpilze. Leipzig: Barth. 1 M. 50 Pf.
ZITTEL, K. A. Handbuch der Palaeontologie. Unter Mitwirkg. v. W. Ph. Schimper hrsg. 1. Bd. 3. Lfg. München: Oldenbourg. 11 M.

Philology, &c.

HARKAVY, A. Studien u. Mittheilungen aus der k. öffentlichen Bibliothek zu St. Petersburg. 1. Thl. St. Petersburg. 7s.
LEO, W. Die gesammte Literatur Walther's v. der Vogelweide. Wien: Gottlieb. 2 M.
WUENSCHE, A. Bibliotheca rabbinica. 1. Lfg. Der Midrasch Kohelet. Leipzig: Schulze. 2 M.

CORRESPONDENCE.

MR. SWINBURNE'S "STUDY OF SHAKESPEARE."

Jan. 3, 1880.

You may perhaps find room for the recognition of an inexactitude in expression on my part which has been indicated by Prof. Dowden in this morning's number of the ACADEMY. I hasten to admit the accuracy of his animadversion on the wording of my remark that an attempt had been made to confute the argument now standing in my text with regard to the versification of *King Henry VIII.* That argument, as it originally stood, was advanced in too sweeping and unqualified a form, which I was careful so to modify on reproducing it as to bring my assertion into precise accordance with the most literal and punctilious accuracy. The attempt, therefore, successful or not, which was made to answer my original argument was made to answer a statement, certainly not "very different," but undoubtedly somewhat different, from that which appears in my revised text. Somewhat different, that is, as to the letter: for the whole gist of the reasoning, the whole principle of the general argument, remains on either side radically the same.

As Prof. Dowden, out of the plenitude of his courtesy, is gracious enough to abstain from branding my "statement" on this matter as "disingenuous," I feel myself bound to reciprocate his forbearance by a similar abstinence from applying the same, or a stronger, epithet to his subsequent remark on the "foible of infallibility" displayed, it should seem, in my immediate rectification of every misstatement and inadvertence which could be proved against me with reference to the text of *King Edward III.* But to any not professional or professorial student I should imagine that this would seem the most singular method conceivable of displaying a self-confident and arrogant obstinacy in defence of a disputed point or maintenance of a refuted proposition. A. C. SWINBURNE.

3 St. George's Square, N.W.: Jan. 3, 1880.

In your last number, p. 1, col. 3, Prof. Dowden has noticed the change of Mr. Swinburne's words in his controversy with me about the triple endings in *Henry VIII.* But no change, or shift, or sneer can save Mr. Swinburne from utter confusion in his metrical argument against Fletcher's share in *Henry VIII.* The question lies in a nutshell, and the test is easily applied. Mr. Swinburne acknowledges that Fletcher wrote a considerable part of *The Two Noble Kinsmen* and Shakspere the rest. Let, then, Mr. Swinburne produce from the Fletcher part of *The Two Noble Kinsmen*, if he can, instances of "the perpetual predominance of those triple terminations so peculiarly and notably dear to the poet;" let him produce, if he can, from the Fletcher part of the play, the same proportion of triple endings that I have produced from the Fletcher part of *Henry VIII.*; and then we shall see the absolute worthlessness of his metrical argument against Fletcher's share in *Henry VIII.*, and the stupidity of his sneer at those "metremongers" who, at any rate, know their business, are accurate in their statements of fact, and can upset (as they have done) Mr. Swinburne's reckless and random assertions. It is only natural that Fletcher, when completing his master's work, should indulge freely in those double endings which he copied from that master, but should abstain from the use of *very* heavy triple endings which Shakspere rarely employed.

F. J. FURNIVALL.

PS.—It is the rule that when an authorised report of a man's speech or words at a debate has appeared, that, and not a brief and hasty misreport, should be referred to and used in any controversy. For five years and a-half the following authorised report of a member's words at a discussion have been in print in the *New Shakspere Society's Transactions*, 1874, p. 510:—

"Some parallel might perhaps be drawn between Aeschylus with his grand language (ῥήματα γομφοπάγη, Arist. *Frogs*, 824) and Marlowe with his 'mighty line.'"

But, to make a point against an opponent, Mr. Swinburne has preferred to quote the accidental slip in a journal's report of 1874, "Aeschylus was but a Marlowe."

THE TEMPLE OF ONIAS.

Cairo: Dec. 18, 1879.

As the site of the famous temple of the Egyptian Jews is one of the few unhackneyed spots which can be reached from Cairo, an account of a recent visit of mine to it may not be uninteresting to the readers of the ACADEMY. I went by train to the village of Shibîn el-Kanâtir, and walked from thence through fields of cotton and sugar-cane and under groves of date-palms to the mound now called Tel el-Yehûdîyeh, between one and two miles distant from the station. The mound is a very large one, and must once have been of great height. At present the original height is preserved only in the central part, the rest having been excavated by the peasants in search of earth and stone. The view from the top is very extensive; on either side lie the honeycombed remains of the mound, the fertile plain of the Delta stretching far away towards the west, and the eastern horizon being bounded by the bare yellow hills of the desert. The mound is all that is left of the city which Ptolemy Philometor gave to the Jews. I could never have realised the size of it had I not visited the spot.

Descending from the summit of the mound on the western side, I came across two small fragments of recently disinterred stone, one covered with ornamented stucco, the other inscribed with a couple of Hebrew characters. At the foot of the mound I met an Arab, and under his guidance saw all the other "antiquities" of the place. We made our way towards a shattered fragment of wall, pierced with a single window, at the south-west extremity of the ruins, and first passed a piece of building the calcined stones and charred woodwork of which showed that it had been destroyed by fire. Then we came to an unadorned stone sarcophagus, and then to the large blocks of alabaster excavated by Brugsch-Bey in 1871, which probably mark the foundations of the Jewish temple. Close to them are two baths, each cut out of a single block of stone. The largest, which is really of colossal dimensions, has a flight of steps cut from the top to the bottom of one of the sides of the interior; the other, though externally of rectangular shape, has been hollowed out into an oval form. At a little distance from these remains, and half buried in the *débris*, is a large block of red granite, on which is sculptured the standing figure of a man in profile. The rest of the surface of the block is filled up with hieroglyphs, among which the name of Ramses II. is prominent. In fact, this monument belonged to the sanctuary of Pasht, which Brugsch's excavations have proved to have been erected here by Ramses II. Except myriads of broken fragments of pottery and small stone, and numerous house-walls built of mud bricks, there is nothing else to be seen at Tel el-Yehûdîyeh.

I may add, for the benefit of future visitors, that there is a very fair—and, judging from my own experience, a very cheap—*café* at Shibîn, kept by an Italian, and that, although I passed through two villages on my way to the mound and met numberless members of the younger generation, I never once heard the familiar cry of *bakhshish*.

Among the gems in Dr. Grant's collection, which he has been kind enough to show me, is one of considerable interest to students of Gnosticism. It represents an ass or dog crucified, with (apparently) a human head, transfixed by an arrow. The design reminds us of the famous Gnostic *graffito* in the Kircherian Museum at Rome, as well as of figures of S. Sebastian. On the reverse of the gem is the inscription HAIAM / BRω. The second word probably stands for the Hebrew *bârâ*, and the two lines may possibly be translated "the sea he created."

Another gem in the collection is of Phoenician origin, and seems to belong to the Persian period. Two deities are delineated upon it with the winged solar disc between them, and an inscription in Phoenician characters below, which I would read AMIH'SPR. It is difficult to say to what nationality the owner of the name may have belonged.

I hear from Athens that the three colossal figures found two years ago near the spot at which the *Venus* was discovered have been purchased by the Archaeological Society, and that the cases in which they have been packed have already reached Athens. The finest and best-preserved of the figures is a *Poseidon*, which wants only the extremities of the hands and feet. The figure is naked to the waist, and has a dolphin attached to it. When found it was broken into a number of pieces, which have now been put together. In all probability one of the hands originally held a triton. A. H. SAYCE.

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APPOINTMENTS FOR NEXT WEEK.

MONDAY, JAN. 12, 5 p.m. London Institution: "Epiphytes and Parasites," by Prof. Bentley.
8 p.m. British Architects.
8 p.m. Royal Academy: "A Parallel between the Arts of Poetry and Painting," II., by J. E. Hodgson.
8.30 p.m. Geographical: "The Grand Canal and Yellow River of China," and "Hankow to Canton Overland," by G. J. Morrison.
TUESDAY, JAN. 13, 1 p.m. Horticultural.
3 p.m. Royal Institution: "The Physiology of Muscle," by Prof. Schäfer.
8 p.m. Civil Engineers: President's Inaugural Address.
8 p.m. Anthropological Institute.
8 p.m. Photographic.
WEDNESDAY, JAN. 14, 8 p.m. Microscopical: "A Further Contribution to the Knowledge of British Oribatidae," by A. D. Michael; "Some Remarks on the Apertometer," by Prof. Abbe; "On a Means of Obviating the Reflection from the Inside of the Body-tubes of Microscopes," by J. W. Groves.
8 p.m. Society of Arts: "Modern Autographic Printing Processes," by T. Bolas.
THURSDAY, JAN. 15, 3 p.m. Royal Institution: "Modern Architecture since the Renaissance," by H. H. Statham.
7 p.m. London Institution: "A Course of Reading in History," by Frederic Harrison.
8 p.m. Linnean: "Remarks on the Birds and Mammals introduced into New Zealand," by H. M. Brewer; "Synopsis of Aloineae and Yuccoideae," by J. G. Baker.
8 p.m. Chemical.
8 p.m. Royal Academy: "Architecture a Fine Art, and also an Art of Utility," by E. M. Barry.
8 p.m. Historical: "The Early History of Sweden," by H. H. Howorth; "Known Lists of Actors, 1577-1642," by the Rev. J. G. Fleay; "Further Historical Notes on the Abbey of Cupar," by the Rev. Dr. C. Rogers.
8.30 p.m. Royal. Antiquaries.
FRIDAY, JAN. 16, 8 p.m. Philological: A Dictionary Evening.
9 p.m. Royal Institution: "Investigations at High Temperature," by Prof. Dewar.
SATURDAY, JAN. 17, 3 p.m. Royal Institution: "Coal," by Prof. T. Rupert Jones.

SCIENCE.

A Treatise on Chemistry. By H. E. Roscoe and C. Schorlemmer. Vol. II., Part II. (Macmillan.)

THE volumes of this first-rate manual of chemistry succeed one another with commendable rapidity. The present part—a volume itself in all but name—equals in merit its two predecessors; indeed, it may fairly be said to be superior to them in the more careful finish of its execution. But we may just as well at once say, in order to fulfil at the outset the disagreeable task of fault-finding, which the critic has no right to shirk, that we can discover but one weak point in the details of the volume before us. While recognising with satisfaction the prominence given to the mineral species which form the raw materials of the pure metals and of their artificial compounds, it must be confessed that the naming of the minerals mentioned is not in all cases satisfactory, while the formulae assigned to them do not invariably correspond with the results of more recent and more exact analysis.

The present part of volume ii. completes the description and discussion of the metals. Some five hundred pages are assigned to concise accounts of twenty-four metals, of the spectroscope and spectra, of the natural arrangement of the elements, and of the condensation of oxygen and hydrogen and other gases formerly called permanent. The authors have, in fact, now presented us with a systematic treatise on inorganic chemistry, comprising, within reasonable limits of size, all the more important subjects which students of this science might expect to find introduced into such a handbook. It may be assumed that the remaining volumes of the work (and there must be several of these that the design may be completed as it has been begun) will treat with adequate and corresponding fullness the main features of organic chemistry.

One of the chief excellences of the volume before us lies in the clearness and completeness of the accounts which Messrs. Roscoe and Schorlemmer give us of the chemistry of manufacturing processes. Notable examples of this characteristic of their work may be found under "Manganese and Iron." Here are to be found descriptions of the processes whereby manganese dioxide may be recovered from the residues obtained in the manufacture of chlorine, of the manufacture of the manganates and permanganates, of the composition and smelting of the several iron ores, and of the production of cast iron, malleable iron, and steel by the most recent methods. The value of these descriptions is immensely enhanced by the profusion of illustrative drawings and sections by which they are accompanied. For example, no fewer than twenty-two elevations or diagrams, some full-page size, accompany the account of the metallurgy of iron and steel in the volume before us. Indeed, the authors, though not pretending to write a technological work, are careful to notice many of those properties of the elements or compounds described which have been turned to account in the industrial or fine arts, while they also explain the chemical changes involved in the various operations on which the great chemical works of this country are founded.

The two dozen metals discussed in these pages are arranged in five groups, severally named from their most important, best-known, or most characteristic member. We have the iron group, including manganese, nickel, and cobalt; the chromium group, containing molybdenum, tungsten, and uranium; the tin group; the antimony group, and the gold group—the last-named containing platinum and palladium, and the four other closely allied metals.

We commend this volume to our readers' attention as worthily completing the first and inorganic section of a chemical treatise which, within the limits, as to size and scope, which have been imposed upon it, has no equal in judicious selection of material, in accuracy of detail, in soundness of view, and in orderly sequence of statement. A. H. CHURCH.

NOTES OF TRAVEL.

LETTERS have recently been received in Belgium from Dr. Dutrieux, formerly a colleague of M. Cambier in the first Belgian African expedition, but who is now on his way home, in which he furnishes many details respecting the state of affairs in Eastern Africa, more especially as regards foreign exploration. Not the least interesting part of Dr. Dutrieux's remarks is that which concerns that mysterious potentate, Mirambo, who first became known as the *soi-disant* father-in-law of M. Philippe Broyon, and whose detention of the London Missionary Society's property was one of the proximate causes of Dr. Mullens' ill-fated journey. Mirambo, according to Dr. Dutrieux, appears to have been disposed to make war of late with his neighbours all round, but defeats in Usaguzi and Uhha and other circumstances have caused him to change his mind. He has generally been styled the King of Unyamwezi, a very large tract of country; but Dr. Dutrieux assures us that this is a mistake, and that he rules but a very small portion of it. Whatever importance he may have appears to be due to the ascendancy which he established over the chiefs of Central Unyamwezi by his former successes against the Arabs. The hostility which he has at times shown to Europeans has cost him much of his popularity among the neighbouring chiefs, who are afraid of their trade in ivory with Zanzibar being ruined.

ON December 6 we noted the arrival of Mr. Alex. Forrest's expedition at Port Darwin in Northern Australia, and from the Australian papers just received we learn that they have reached Sydney on their voyage round the continent to Perth, in Western Australia, and have furnished some account of their adventurous journey. Mr. Forrest's expedition is considered to have been very successful, for he has determined a number of geographical positions, and in the course of his explorations he has discovered a vast extent of splendid country, suited for pastoral purposes. An unexpectedly large number of natives were met with, who are described as being fine big men; they had evidently never seen Europeans before, but do not appear to have attempted to molest the party.

THE January number of the *Monthly Record of Geography* is remarkable for the amount of Arctic matter which it contains—enough, we should imagine, to last the whole twelvemonth. Capt. Markham's paper on last year's campaign in the Barents Sea, with the discussion on it, occupies exactly half the number, and is illustrated with two maps. The geographical notes deal largely with the progress being made by the various missionary expeditions in Eastern Africa, and it is but just that prominence should be given to their work; but we are disappointed to find no account of Mr. Thomson's explorations on the road to Lake Nyassa, though Lord Northbrook on November 10 stated that it would appear in an early number. Among the other notes are some particulars respecting the geography of the Shansi province in North China and a summary of the results of Mr. Cornish's examination of the north-eastern angle of South Australia, as well as an abstract of a pamphlet, published some months ago by Mr. E. F. im Thurn, on the question of the boundary between British Guiana and Venezuela. The translation of Prof. Nordenskiöld's account of the *Vega* in her winter quarters is concluded from the December number, and occupies some twelve pages of small print. With the present number is issued a very full and useful Index to the 1879 volume.

THE London Missionary Society have received a telegram from Zanzibar informing them that their second expedition to Lake Tanganyika, under Dr. Southon and the Rev. W. Griffith, reached Ujiji on September 23.

NEWS has also been received of the arrival of the Rev. J. C. Price and Mr. H. Cole at the Church Missionary Society's station at Mpwapwa on October 22, after a journey of twenty-nine days from the coast.

MR. MOIR, who is engaged in examining the Nyassa region from a commercial point of view, and is connected with a trading company formed for the purpose of developing its resources, has recently made a journey of exploration to the high country west of Kaningiua. He got as far west as Kambomlo's district, when want of provisions compelled him to return. He is of opinion that Bandawa is the best site for a sanitarium of those which have hitherto been examined on and near the west coast of Lake Nyassa.

THE various sections of the International African Association intend to prosecute their work with renewed activity during the present year. The central committee at Brussels has already despatched M. Alphonse Burdo to Zanzibar to organise a fourth Belgian expedition.

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M. Burdo accompanied M. de Semellé in his expedition to West Africa in 1875, but separated from him, and travelled on the lower course of the Niger and some part of its great affluent, the Binue, the account of which journey has but lately appeared at Paris. The French committee propose at last to make a start by establishing two "stations" in Africa, one in the Ogowé basin, on the west, and the other in Usagara, near the east coast; but, though they have received a large subvention from the Government, we believe that their plans are still under consideration.

INTELLIGENCE has been received from Ceylon that Dr. Müller, the Government archaeologist, was about to examine the ruins of the ancient city of Alut-Newera.

SCIENCE NOTES.

IN volume xi., part i., of the *Annals of the Astronomical Observatory of Harvard College*, Prof. Pickering, its present director, publishes the first instalment of the results of the photometric observations to which, since the summer of 1877, the large equatoreal has been chiefly devoted. Photometry was chosen as offering a field of research in which the results promised to be of much value, and in which there seemed to be no danger of duplicating work in progress elsewhere, as large telescopes had been so little used previously for this purpose. Serious difficulties, however, were encountered at the outset. A new class of auxiliary instruments had to be devised and constructed, and the lack of previous observations did not allow that comparison of results which generally forms so convenient a test of the quality of scientific researches. The description of the various photometers employed, of their disadvantages and defects, of their successive improvements, and of the examination of their systematic errors, will be found very instructive and of great value to observers who are intent upon cultivating this much-neglected field of investigation. The Journal inserted in the volume contains the results of the photometric observations made from August 1877 to September 1878, with a portion of those made from October 1878 to March 1879. The entire series represents over twenty-five thousand single measurements arranged in five thousand sets. It was found that many of the observations could be made with undiminished accuracy when the condition of the air was such that the observation of difficult objects was impossible. Care was therefore taken to select objects according to circumstances, and, in this way, observations were obtained on almost every clear evening, or on about two out of every three nights. The proximity of Saturn and Mars, and of Jupiter and Venus, at their conjunctions in 1877 afforded a good opportunity for comparing their relative brightness. The general result of six hundred comparisons of Saturn and Mars, made on twenty-five nights between August 18 and November 18, gives 4·01 as the ratio of the albedos of the two planets, or, in other words, Saturn reflects four times as large a proportion of the incident light as Mars. In like manner, three hundred comparisons of Jupiter and Venus, made on eleven nights, from October 27 to November 17, gave 0·86 as the ratio of their albedos. The bulk of the photometric observations refers to the relative brightness of the components of all the more conspicuous double stars visible in the latitude of Cambridge, Mass. The number of these pairs is 239, and the trustworthy determination of their relative magnitudes is of great value. The results of the measurements of objects, which, on account of their faintness, have demanded different methods of observing, are reserved for part ii. Among these objects are the satellites of Saturn and of Mars.

The Temperature of Russia in 1878.—In an appendix to the *Bulletin* of the St. Petersburg Observatory for August last, Herr Brounow gives a paper on the anomalous conditions of temperature in European Russia during several months in 1878. The spring months were very warm, while July was exceedingly cold. He does not attempt to explain the phenomena, but simply correlates them with the persistence of conditions of low pressure caused by the passage of an unusual number of barometrical depressions over Russia, especially in the summer, which produced cool northerly winds.

On Squalls.—In the July number of the *Annalen der Hydrographie und Maritimen Meteorologie*, Dr. Köppen, of the Deutsche Seewarte, gives a most interesting paper on squalls and thunderstorms, which is reproduced in the Austrian *Zeitschrift*. The principal point which he endeavours to make good is that squalls always produce a sudden rise of the barometer before the gust of wind is actually felt—a phenomenon which photographic instruments are not sensitive enough to show. He contends that the squalls are really caused by the descent of raindrops, which as they pass impart to the air the horizontal velocity they have brought down from the strata above. Dr. Köppen reviews carefully the papers of Ley on the *Eurydice* squall, of Eliot on the irregularities of pressure noticed in India with north-west winds, and of Colladon on the origin of hail, which have been noticed in these columns.

The Origin of Cyclones.—Mr. Eliot has published a most elaborate report on the Madras cyclone of May 1877, which cannot fail to throw some light on the abstruse problem of the production of these disturbances. Mr. Eliot says that he commenced the enquiry with a predilection in favour of Meldrum's theory of the development of a cyclone between two parallel currents, and that he was converted to his present view of an immediate connexion between the cyclone and heavy rainfall by the evidence which came before him. A great portion of the paper is occupied with a discussion on Dr. Hann's theory of cyclone formation, which supposes that an area of low pressure of slight intensity is formed between two systems of high pressure, and that this gradually develops itself, the fall of the barometer at the centre being mainly due to centrifugal force. Mr. Eliot strongly disputes the validity of this theory, and, according to him, the following are the predisposing causes of all Indian cyclones, and most certainly that of May 1877. Cyclones of exceptional violence principally occur at the transition period of the monsoons in April and October, especially at the latter season. The conditions which precede them are:—Approximate uniformity of pressure over and round the coast of the Bay of Bengal, with light winds and dry weather; the vapour accumulates and, ultimately, heavy rainfall sets in generally, and is more serious near the centre of the bay, causing an indraught of air from the Indian Ocean. The probable path of the cyclone appears to lie along the line of least atmospheric motion immediately previous to its formation. The violence is entirely confined to the lower strata. The only instance of one of these storms crossing the Ghauts was in October 1842. It is needless to say that Mr. Eliot strictly adheres to the idea of a spiral instead of circular motion of the air in a cyclone.

The Post-tertiary Geology of Cornwall.—Mr. W. A. E. Ussher, of the Geological Survey, has just published an interesting pamphlet on this subject. It appears from the Preface that the body of this work was submitted to the Geological Society, but the papers were withdrawn in consequence of the referee having recommended that they should be printed only in abstract and not *in extenso*. Mr. Ussher has carefully collated the writings of those who had previously written on the subject, and has thrown the matter into a connected form. At the same time he has added a good deal of original work, the result of observations made during his vacation-tours. As the author has been engaged officially for several years in examining the superficial geology of Devon, he entered upon the study of the neighbouring country under peculiar advantages, and probably saw as much in a few weeks as an amateur could observe in as many years.

MM. E. VAN BENEDEN AND CH. VAN BAMBEKE are about to issue the first part of a new scientific review, entitled *Archives belges de Biologie*.

PROF. SCHÄFER will, on Tuesday next, January 13, begin a course of ten lectures at the Royal Institution on "The Physiology of Muscle"; and Mr. H. H. Statham will, on Thursday, January 15, give the first of two lectures on "Modern Architecture since the Renaissance." At the first Friday evening meeting of the season, January 16, Prof. Dewar will describe his "Investigations at High Temperatures." On Saturday, January 17, Prof. T. Rupert Jones will give the first of three lectures on "Coal."

PROF. NORDENSKIÖLD acknowledges in the *Molva* the valuable assistance he received from two naturalists, Dr. Benedict Dubrowski and Julius Wimuth. The former of these is a native of Poland who had been exiled to Siberia but subsequently pardoned. His works on Siberian zoology are among the best that have appeared within recent years. Hitherto he has occupied himself principally with the Trans-Baikal country, but he now contemplates extending his researches to Kamtchatka, for which purpose he has accepted an appointment as medical officer in Petropaulovsk. Very interesting results may be expected from his labours and those of his colleague in one of the most important but, at the same time, least explored regions of Siberia.

PHILOLOGY NOTES.

A Manual of the Chaldee Language. By David McCalman Turpie, D.D. (Williams and Norgate.) We learn from the title-page that Dr. Turpie projects a series of manuals for twelve different dialects or languages of the East, including Coptic, Armenian, Persian, and Hindostani, as well as the Semitic tongues. He has done well in beginning with Chaldee, for a grammar and reading-book superior to the manual of Petermann was a real *desideratum*; and the careful compilation of our author, in which the grammar is better set forth, with a full body of syntax rules, will probably displace the work of the Berlin professor in most lecture-rooms. More than a compilation the book does not pretend to be, and from a philological point of view it will be found a little old-fashioned. This comes out most in the Introduction, where the view is upheld that Chaldee is Eastern Aramaean learned by the Jews in Babylon. Here, too, the statement of the difference between Chaldee and Syriac overlooks the diversity between the eastern and western pronunciation of the latter tongue; *ô* for *â* is not a peculiarity of the Syriac language, but of the western dialect, and the eastern Syrians said *kol* not *kul*. The reading-book contains selections from various Targums. The text appears to be printed from one of the many descendants of the Venice editions, and the punctuation is as usual full of irregularities. Dr. Turpie has given attention to these, and in his grammar and glossary often cite

variants. But the mere enumeration of variants is only puzzling to beginners, and it would have been well either to reduce the punctuation in the reading-book to a uniform system or to reproduce exactly the vocalisation of a good MS, or, failing that, of the edition of Felix Pratensis. The later editions are cobbled, and, if corrections are admitted at all, they ought to be carried through on critical principles with the aid of such helps as the Massora to Onkelos, and in certain cases of Syriac analogy. The reading-book has not, perhaps, been revised so carefully as the grammar. There are a good many misprints. Is it a misprint, by-the-way, which fathers on פונדקית *πανδοκεύτρια* the sense *inn, hold*? And why is the spurious root כלה = נכה raised again from the dead after being slain by Roediger?

BY a strange coincidence, the celebrated Arabic theologian and reformer, Abu-'l-Hasan el-Ash'ari, has, it would seem, been simultaneously attracting the independent attention of two European scholars. At all events, Prof. Mehren, of Copenhagen, read a memoir upon him in 1876 before the third Oriental Congress, and published it in the following year at Leyden, without saying a syllable of a work on the same subject by Dr. Wilhelm Spitta, which was brought out shortly before at Leipzig under the title of *Zur Geschichte Abu'l-Hasan Al-Aśari's*. What makes the matter the more curious is that Prof. Mehren has used the very same Leipzig MS. of Ibn 'Asâkir (Refa 'ijja 149) as Dr. Spitta, but has apparently not known that a second copy of the MS. exists in Leyden (901 *Dozy*), a third in the Bodleian Library at Oxford (181 *Uri*), and a fourth in the Escorial (1796 *Casiri*), all of which have been examined and used by Dr. Spitta. It was not until Prof. Mehren's memoir was more than half-way through the press that he learnt from Prof. de Goeje the existence of the Leyden MS., so that the only use he could make of it was in his *Notes additionelles et Corrections*. Had he known of Dr. Spitta's work, as he might have been expected and required to have done, he would have been spared the trouble of publishing an imperfect work on a subject which had already been thoroughly treated. He has done little more than give translations, not always free from error, of extracts from Ibn 'Asâkir; and not only adds no fresh information to that contained in Dr. Spitta's volume, but omits much of the new material brought together in the latter, among which two original works of el-Ash'ari may be specially mentioned. Dr. Spitta has also, it may be observed, given an exhaustive account of the Arabic theologian's life and age, based upon a variety of sources, and not upon Ibn 'Asâkir alone. For this Dr. Spitta's position, as director of the Viceregal Library of Egypt at Cairo, has given him peculiar facilities. The library now contains about 23,000 volumes, mostly Arabic and Turkish, the greater part of which have been brought by Dr. Spitta from the mosques and other institutions where they had long remained buried and concealed.

THE first volume of K. A. Manitius's *Die Sprachenwelt* is an instalment of a new popular manual of the science of language which, we regret to say, has nothing to recommend it except its comparative cheapness. It would be unfair, no doubt, to tax a school-book with a want of originality, but *sunt certi denique fines*, and Dr. Manitius had certainly no right to incorporate in his work long extracts from an old edition of Prof. Max Müller's *Lectures on the Science of Language* without other acknowledgment than a short notice in his Preface. Again, the author of a popular work may, and ought to try to, be as amusing as he can, nor do we expect from him a great display of learning. But it is not very entertaining to read a great number of continuous passages from translations, many of them old-fashioned, of very well known Oriental works; and if entire pages are filled with the names of authors and titles of books, as is repeatedly done in the present work, we may be justly surprised to find authorities quoted that were in vogue so far back as the beginning of the century. Thus, in his sketch of Indian literature, Dr. Manitius quotes very frequently statements of such scholars as Sir W. Jones, Schlegel, and Wilhelm von Humboldt (whom, by-the-way, he is constantly confounding with his brother Alexander), who lived in the infancy of Sanskrit studies. According to him, Chaho and Mahn are the most recent authorities concerning the Basque language, and the names of Prince Lucien Bonaparte, Vinson, van Eys, and others who have laid the foundation of a scientific study of the Basque do not seem to have reached him. Anquetil Duperron, whom he calls "unrivalled as an Orientalist," appears to have been his principal guide in everything he has got to say about the Zoroastrian system of faith, although that French scholar of the last century could not read a line of the Zendavesta in the original, and only became acquainted with it through the medium of a Persian translation. Dr. Manitius's English readers will be sorry to be informed by him that the Spanish tongue is far more widely spread than the English; but they will be consoled by his remark that the Japanese are very likely ere long to exchange their own tongue for the English language, and will thus swell the number of English speakers by "forty or fifty millions."

THE *Indian Antiquary* for November gives us further instalments of Mr. Fleet's series of Sanskrit and Old-Canarese inscriptions, and of Mr. Pope's papers on the Kurral, the popular didactic poem of the Tamil poet Tiruvalluvar. Mr. Pope translates the first of the 133 chapters which the Kurral contains—the chapter on God. It is very short and enigmatic, and leaves the real position of the author quite uncertain. Mr. Logan, the Collector of Malabar, contributes a description of some very ancient cells lately discovered by a fortunate accident in his collectorate, and of the curious old pottery which they contained. A paper by the late Mr. d'Alwis on the well-known six prophets or teachers who lived during the lifetime of Buddha is reprinted from a scarce tract. It adds scarcely anything to the details given by Spence Hardy on the basis of the Sumangala Vilāsinī and by Rémusat from the Chinese Cyclopaedias. A paper on the Weddahs, the Aryan-speaking outcasts who inhabit the forests in the central plains of Ceylon, is also reprinted from the *Fortnightly Review*. After a general description of the life and habits of the few survivors of this interesting tribe, the author, Mr. Hartshorne, "reserves for the present any full account" of their language. We trust he will be induced soon to publish his notes on the philological side of the question.

MEETINGS OF SOCIETIES.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(*Anniversary Meeting, Tuesday, Jan. 6.*)

DR. SAMUEL BIRCH, President, in the Chair.—After the nomination and election of new members, the usual Report of the secretary for the session 1878-79 was read, and the officers and council for the current year were elected.—A communication, giving an account of the Monuments and Inscriptions on the Rocks on the Nahr-el-Kelb River, Syria, by W. St. Chad Boscawen, was read. The description of the Tablets commenced with the one immediately opposite the ford, and proceeded in a reverse direction to that taken in visiting them from Beyrout. This order was chosen as the writer felt convinced that certainly as regards the Assyrian Monuments there was a chronological sequence, commencing with Tablets Nos. 2 and 3, of the early Assyrian Empire (B.C. 1300—1050), and terminating in Tablet No. 9, at the highest point of the ancient roadway, with a royal record of Esarhaddon (B.C. 681). The Tablet No. 1 is Egyptian, erected by Ramses II. The next in the series (Nos. 2 and 3) are Assyrian; and are attributed, by Mr. Boscawen, the first to Assur-risilim (?) (B.C. 1140), and the second to Tiglath-Pileser I. (B.C. 1100). Thirty yards higher up the pass, where the Egypto-Assyrian roadway joins the lower one, facing north-west, is placed the third Assyrian Tablet (No. 4). The opinion was expressed that it paired with Tablet No. 5—also Assyrian—and that they were to be respectively assigned to Assur-nazir-pal (B.C. 885) and Shalmaneser II. (B.C. 860), the latter being the King who erected the splendid bronze gates of the Temple at Balawat. Mention is made in the inscriptions of this King of images of his royalty having been erected in the regions of Syria and Lebanon. Tablet No. 6 was dedicated by Ramses II. to the Egyptian sun-god, Ra. It is now the best-preserved of those of the Egyptian series. The next Assyrian Tablet (No 7) has been attributed by all who have examined it to Sennacherib (B.C. 703). Last in the Egyptian series is Tablet No. 8, erected, like Nos. 1 and 6, by Ramses II. Tablet No. 9, the last of the whole series, is Assyrian; and portions of an inscription are still to be traced on its surface. Mr. Boscawen assigned it to Esarhaddon, and held it to have been erected B.C. 671 to commemorate the successful termination of his Egyptian campaign. It may be mentioned that of this tablet a mould was taken by Mr. Bonomi in 1834, a cast from which is now preserved in the British Museum, representing the Tablet in a much more perfect state than at present.

FINE ART.

ARCHAEOLOGICAL NOTES ON A TOUR IN SOUTHERN ITALY.

II.

IAPYGIA.

IT is commonly said that Brindisi possesses no apparent vestiges of antiquity. This is incorrect. It is undeniable that this city can show no monumental remains commensurate with its importance under the Roman domination. But still it is by no means wholly destitute in this respect. As he leaves the railway station, before entering the modern city, the traveller may observe on his right a fragment of the Appian Way, which, for some three hundred feet, shows the ancient pavement exposed, together with the foundations of the tombs which lined the road on either side. At the port itself, at the extremity of the point of land that divides it into two parts, which were compared by the ancients to the two horns of a stag (whence the name of *Βρεντέσιον*, said to be derived from the word *brentes*, which meant "a stag" in Messapian)—just in front of the spot where the P. and O. and Austrian Lloyd's steamers anchor—is a pretty high terrace supporting two monumental columns which stood by themselves opposite the entrance to the port. These two columns, which are of great height and imposing aspect, are of white marble. Of one, only the base is still standing; the shaft is lying on the ground beside it, in several pieces; the capital has disappeared. The other is uninjured, with its unfluted shaft and its capital, original in sweep and singularly rich and imposing. Its effect is still very striking. This monumental column, which remains erect, dates from the Imperial epoch at latest, from the time of the Antonines. It presents one of the most remarkable examples, and certainly the most important in respect of size, of a sculptured capital that classical antiquity has bequeathed. Instead of being supported by volutes or *caulicoli*, the four angles of the plinth rest on half-length figures of Tritons issuing from a row of large acanthus leaves. Between these Tritons, on each face, is represented a marine

deity—on two sides that of Neptune, on the other two that of Amphitrite; the whole in a very good style of sculpture. According to local tradition these two columns marked the termination of the Appian Way at the point where it reached the port. It may be objected that they are not on the same line as the fragment of the road near the railway. But it must not be forgotten that two great roads, both branching off from the old Appian Way, ran in from different directions and ended at Brundisium after separating at Beneventum—that which passed through Canusium, Barium, and Gnatia, and the course of which is described by Horace in his Fifth Satire, and that which passed through Tarentum.

However this may be, the base of the column, which is still standing, bears a Latin inscription in large letters. This is unfortunately incomplete, but it mentions the restoration of the city by a Byzantine *protospatharius* named Lupus, after its destruction by the Saracens in the tenth century.

+ ILLVSTRIS · PIVS · ACTIB · ATQ · REFVLGENS
PTOSPATHA · LVPVS · VRBEM · HANC · STRVXIT · AD
QVAM · IMPERATORES · MAGNIFICIQ · BENIGNI

In this inscription certain guide-book writers have seen the mention of a personage called Spathalupus!

Brindisi likewise commends itself to the attention of students of the Middle Ages by the interesting ruins of its round church of St. John the Baptist, dating from the eleventh century, and by some very early Christian crypts existing in the neighbourhood, close to the San-Vito station on the line to Bari.

At Lecce a provincial museum, still in course of organisation, is being formed in the school buildings. As a larger sum is being spent upon it than on that at Bari, it seems likely that this museum will speedly attain considerable importance. Almost all the vases now discovered at Canosa are purchased for the provincial museum at Lecce. Even now it possesses a very valuable series of Messapian inscriptions; and this class of remains will naturally be almost wholly centred at Lecce, as being the special feature of the district.

What likewise constitutes the originality of this museum, as well as that of all the private collections of the country, is a special class of painted vases, which begins to appear at Gnatia, in combination with the Apulian potteries, and which thenceforward occurs almost exclusively in all the necropoles of the Messapian and Iapygian district as far as the promontory of Santa-Maria di Leuca; for instance, at Ostuni, Ceglie, Mesagne (Messapis), Rugge (Rudiae), Oria (Uria), Lecce (Lupiae), Otranto (Hydruntum), Vaste (Basta), Alessano (Veretum), Ugento (Uxentum), Nardo (Neretum), &c. These vases belong to a quite distinct style of manufacture, which survived from the archaic age to the very latest period of painted pottery. They are often very small, and scarcely ever exceed a moderate size. The prevailing form is that the development and perfecting of which by the Greek taste produced the *amphora* with *rotulae* decorated with masks which we find at Canosa and Ruvo. I propose to call it the "Iapygian amphora," as we use the term "Tyrrhenian amphora" for a type of vases with black figures which occurs in great numbers in Etruria. The ornamentation of this ware is black, brown, or red, on a whitish ground. It generally consists of geometrical designs, and, in more recent times, of regular compartments occupied by stars or flowers. It is only very rarely, and in very exceptional instances, that we meet with figures on vases of this class. The most curious specimen that I have seen came from Gnatia, and is now in the museum at Bari. In it is represented a deer hunt by a man on horseback, painted in brown in a very primitive style. The special class of potteries to which I am calling attention here is already represented in the various museums of Europe by a few scattered specimens. But these examples bear no indication of the precise place whence they came, and it was of consequence to determine accurately the district in which they originated.

The terra-cottas of the Messapian and Iapygian region—the province to which the name of Calabria, so strangely transferred to another district in the Middle Ages, was applied in ancient times—are also very different, both in point of style and of material, from those of Ruvo, Canosa, and, generally speaking, the whole of Apulia. The free work of the chisel has a larger share in their execution, and they do not aim at a servile reproduction of the models brought in the ordinary course of trade from Greece. For among the *figurines* of Apulia a considerable proportion are mere duplicates, rendered heavy and vulgarised in the process of copying, of the exquisite statuettes of Athens and Tanagra. There are some good specimens of these Messapian or Calabrian terra-cottas in the Jatta collection at Ruvo and in the museums of Bari and Lecce. I do not recollect seeing any in the museums of the rest of Italy, of France, England, or Germany.

TARENTUM.

The last vestiges of the ancient city which remained to our own day above ground at Taranto are finally disappearing at the present moment in consequence of the construction of a new quarter on *terra firma*, outside the island that in ancient times contained the citadel, which was artificially enlarged in the tenth century by the Emperor Nicephorus Phocas, and where, after that date, the city remained concentrated during the whole of the Middle Ages. The works now in progress are turning up the soil of the entire district where the Agora was situated, and likewise the main street, running from the shore of the outer gulf to the inner gulf of the Mare Piccolo—the street by which Hannibal dragged his ships over land into the port, with the object of taking the fortress, occupied by the Romans, in the rear. It is much to be regretted that the Italian Government did not have them watched from the beginning by an engineer. An outline of the ancient buildings which have been successively brought to light and demolished would have given an almost complete plan of one of the most interesting portions of ancient Tarentum.

Many antiquities, too, are found in the course of these works, but the discoveries are not strictly and continuously watched. The various objects are dispersed, destroyed, or packed off to Naples without any authentic certificate of the place where they were turned up. There is no museum or private collection at Taranto, except of medals. The only cabinet that once existed in the city—that of Canon Cecci—is now almost entirely dispersed in consequence of the owner's death. All of any value that it contained has been sold piecemeal. The remainder, which I was allowed to see, chiefly consists of grotesque forgeries, which some workman of the place manufactured for the excellent Canon. It included some vases with red figures, *painted in oil*, with elephants, a reminiscence of Pyrrhus, which are, it must be confessed, highly amusing.

I was, however, able to pick up at Tarentum a few fine fragments of terra-cottas, for which I have been fortunate enough to gain admission to the Louvre, and which introduce a special series in antiquities of this class. They consist of an antefix decorated with a mask of Pan, the modelling of which is remarkable for its firmness and precision; and fragments, of the heads more particularly, of statuettes of very considerable size, deeply scored with the chisel on leaving the mould, and presenting every characteristic of Greek sculpture of the fourth and third centuries B.C. One in particular forcibly reminds the student of the fine head of the bearded Dionysos on the coins of Naxos in Sicily at the culminating epoch of art, and would compare with it by no means unfavourably. These terra-cottas of Tarentum also combine with the coins of the same city to reveal a truly original school of art, to which a place must be assigned when a few more examples are known. The Tarentine *coroplasts*, in the fragments here spoken of, have their own peculiar manner, and—a very rare circumstance in Italy—instead of following more or less skilfully in the track of the Attic or Boeotian *coroplasts*, they create compositions and types of which they are the inventors. One peculiarity common to all the heads collected by me is the singularly ample and somewhat theatrical development of the hair upon them; in this we recognise a token of that love of slightly exaggerated magnificence, of pompous and profuse display, which was among the characteristics of Tarentine taste. It is taste of the same order as is displayed in the Greek votive crown of gold now in the museum at Munich, and discovered at Armento in Basilicata.

As to authentic painted vases, nothing that I could see on either hand at Taranto represented the local manufacture of the best period. It is still wholly unknown, so far as my experience goes. What I have seen belongs exclusively to the familiar class of the Apulian pottery of the age of complicated compositions and overcharged decorations, and of the age of the decadence. This confirms what I had long suspected, that the vases of Apulia and Basilicata are really Tarentine vases. I do not mean to imply that there were no centres of local manufacture outside Tarentum. It is certain, at all events, that there was one such at Ruvo, where potters' ovens have been discovered, and near one of these ovens the tools of a vase painter, the stone pestle to pulverise his colours, and his two pots of black and red—all of which are preserved in the Jatta collection. But it was Tarentum which set the fashion to the Apulians and Lucanians, and from that city came the Greek potters who settled among the native populations, subject, until the Roman conquest, to the political influence of the powerful colony of Sparta, which loved luxury and pleasure and was unfaithful to the stern traditions of its mother country.

Other circumstances testify to the truth of this hypothesis. The palaeography of the Greek inscriptions on the Apulian vases is purely Tarentine. It has long been noticed that representations of comic subjects are peculiar to the vases of Apulia and Basilicata. But these representations have not the same character as the scenes borrowed from Athenian or Sicilian comedy by other classes of antiquities. They have a more trivial and grotesque accent, which precisely coincides with what we are told of the φλύακες of Tarentum—farces of a purely burlesque character in which the Tarentine people delighted. And among these comic subjects may be noted some which are connected with the city's traditions. Such is the well-known painting representing a *phlyax*, with a thick cap on his head, riding on a large fish. Here there is no room for doubt; the burlesque actor is playing the part of Phalanthos, the founder of Tarentum, saved from shipwreck by a dolphin, like his mythical predecessor, Taras, and characterised by the fur κυνῆ which he was to lift from his head as the signal for the insurrection of the Parthenians, but which he kept on, being restrained at the last moment by an honourable scruple of patriotism.

So, then, the event which brought about the fall of the painted-vase industry in the district of Apulia and Lucania must have been the

ruin of Tarentum in the Second Punic War. It is well known how severely the Romans punished that city for surrendering to Hannibal. Its buildings were levelled to the ground, part of its population massacred, the rest, to the number of 30,000 citizens, sold for slaves; from 209 to 123 B.C. its site remained a scene of almost perfect desolation. This centre of light from which Greek artists radiated over the neighbouring provinces was thus suddenly extinguished, and the natural result must have been the fall of the industries established at Tarentum, such as painting on pottery. If at a somewhat later date, in accordance with the suspicions of Gerhard and Baron de Witte, the "Senatusconsultum de Bacchanalibus" exercised any influence over the final extinction of this industry, it can only have been to complete what was already three parts accomplished.

As regards the topography of ancient Tarentum, the chief quarter of that city extended from one sea to the other along what is now the Lecce Road, on the point to the east of the citadel. It formed a triangle, the *perimeter* of which was about six miles, and which covered an area of almost one and a-half square miles. The base was formed by the wall which bounded it on the land side, and the line of which can still be traced by the fragments of Hellenic construction in large well-shaped blocks which may be seen at the spots called Collepazzo on the Mare Piccolo, Montegranaro on the outer gulf, and Murivetere between the two. Outside this enclosure lay the necropolis, of the existence of which we have clear traces near Murivetere, but where no regular researches have ever been prosecuted. The Agora, as I have said above, was situated where the Borgo Nuovo is now in building. Between that place and the Villa Beaumont-Bonelli, on the Mare Piccolo, may be seen the remains of a Roman circus. Those of the theatre are near the church of San Francesco di Paola. Round this church are constantly found the terra-cottas of which I have just spoken, and which appear to consist of the *ex-votos* of a temple which was succeeded by the present church. A little outside the ancient walls, at the place called Fontanella on the Mare Piccolo, may be observed enormous heaps of shells of the *Murex brandaris* and the *Murex trunculus*, the relics of the manufactories in which the famous Tarentine purple, used for dyeing woollen stuffs, was prepared. Similar heaps, which may be noticed near Tyre in Phoenicia and Gythium in Laconia, indicate that the Phoenicians employed the second of these molluscs exclusively, and the Laconians the first. The Tarentines, however, seem to have combined the colours extracted from the two. Some remains of the buildings in which the dye-works were installed may still be seen near the shell heaps; the visitor will remark some patches of plaster which have preserved indelible traces of the colour employed.

But the ordinary view is quite erroneous which would reduce ancient Tarentum to this principal portion situated to the east of the citadel. This is possibly true of the Roman city, which never occupied, even on this side, more than a part of the site of the Greek city. The latter had, on the opposite point, to the west, where the Naples road runs, at least a suburb, a *proasteion*, almost as extensive as the city itself, and protected by a fortified wall. A fragment of this wall, belonging to the best period of Hellenic construction, is standing at a distance of about a mile and a-quarter north of the railway station. Without equalling Syracuse in size, Tarentum, thus divided into three parts by the natural channels which lead into the Mare Piccolo, was, in the time of her splendour, one of the greatest among Greek cities.

One must have observed on the spot the marvellous richness and infinite variety of the aquatic fauna of the Mare Piccolo in fish, molluscs, and zoophytes to understand the place occupied by these divers creatures in the small accessory types of Tarentine numismatics.

In the cathedral, dedicated to San Cataldo, with the roof of its nave partially resting on ancient columns, I remarked several interesting marble capitals, strictly Byzantine in style, decorated with the Imperial eagle, which betoken the handiwork of artists from Constantinople, and must belong to the works executed by Nicephorus Phocas. The cathedral was perhaps originally built in the time of that Emperor, but it has been materially altered at different epochs since, and was completely modernised in the last century.

FRANÇOIS LENORMANT.

OLD MASTERS AT BURLINGTON HOUSE.

[*First Article.*]

A COLLECTION of about sixty examples of the art of Holbein and his contemporaries lends an exceptional interest to the present exhibition. It is always a keen enjoyment to be able to follow a great master through the various stages of his career, and to watch the gradual development of his powers. We can scarcely appreciate the full measure of an artist's strength by the study of isolated examples of his work; nor is it an easy task, even when we are familiar with all that he has produced, to combine the impressions derived from a number of pictures seen at different times and in different places. But in the case of Holbein there are reasons which render such a collection as the present specially attractive to the English student. While in the subjects of many of his pictures we are constantly reminded of the great events of English history, we cannot forget that, even from a purely artistic point of view, his influence exercised a powerful effect upon the destinies of the English school. He was the first and the greatest of a line of portrait painters who found employment at the English Court, and whose practice fixed a tradition of style to which our own painters at a later time gave a truly national character; and although the particular manner of his work was almost entirely effaced by the later example of Vandyck, it is impossible that his long sojourn in England can have been without enduring influence upon English taste. Nor was the scope of this influence limited to the art of painting or to the practice of portrait. A century later painters had, indeed, become specialists, restricting themselves to the interpretation of particular truths; but Holbein belonged to a race of men whose supremacy depended on their power of design, and who, in virtue of this power, were able to pass from one form of art to another with absolute assurance and mastery. Thus we know that Holbein could invent a page of ornament as readily as he could seize and record the facts of individual character. His designs for jewellery, preserved in the British Museum, and the beautiful cup bearing the motto of Jane Seymour, prove how readily he could adapt himself to the requirements of the goldsmith's craft; and the numerous woodcuts for book illustration show us, indeed, that he possessed an inexhaustible fancy in the production of all kinds of graceful decoration.

And yet it is undoubtedly true that his first and highest title to fame is that of a great painter of portraits. He had inherited the tradition established by the great masters of imaginative design in Italy and Germany—a tradition which continued to the last to govern the executive qualities of his art; but by intellectual choice he belonged rather to the modern school, for in all the essentials of his art he was a born realist. Such realism, however, is to be clearly distinguished from that particular form of imitative skill which the painters of Venice were the first to cultivate, and which passed from Venice to the artists of Spain and the schools of the North. In none of his works do we find the kind of brush power which is to be met with in the later examples of Titian or in the portraits of Tintoret and Velasquez. His colouring is rich and full in quality, and his rendering of the facts before him is searching and complete, but the effect of his painting depends as little as possible upon the power to interpret the differences of texture and surface which afterwards became an object of special study to all painters of portrait. In this sense there is no one of the many admirable specimens of his handicraft here exhibited that will bear comparison with the portrait by Tintoret (110) lent by Sir Frederick Leighton. Judged by such a standard, his execution is seen to bear a closer affinity to the style of the Florentine school, or the earlier school of Flanders. His practice, like theirs, is based upon a system of elaborate and precise design—a system which, of necessity, excludes the kind of imitative colouring which the painting of a later time has sought to attain. Within the limits implied in this distinction Holbein stands forth as a colourist of the first order. His choice of the particular tints which are to make up the scheme of his picture shows always the finest sensibility to beauty and fitness of arrangement; and even where he restricts himself to the simplest harmonies the purity and strength of the few colours he employs avail to give to the result an impression of sober strength and richness. The full scope of his powers in this direction is amply illustrated in the full-length portrait of the young Duchess of Milan (177), a picture which unquestionably ranks as one of the grandest exhibitions of artistic genius that has survived to us. It may be doubted whether even Holbein himself has produced its fellow, for it has a certain distinction of style which even the marvellous portrait of Morett, at Dresden, cannot rival. The painter, it would seem, has here been completely fascinated by his subject, for he has not sought to add a single accessory to the graceful figure, nor has he attempted to introduce a vestige of ornament into the simple blue background against which the fair face and dark robes are relieved. The occasion of the picture and the character of the lady herself serve to lend yet a further charm to a work that would be all-sufficing if the sitter were nameless and unknown. After the death of Jane Seymour in 1537, the representatives of England at foreign Courts were instructed to report as to the fittest person to be her successor. Hutton, the English envoy in Flanders, in the discharge of this delicate duty, directed the attention of the Lord Privy Seal to the noble qualities of the lady whom Holbein has here immortalised. The daughter of Christian II. of Denmark, and niece of the Emperor Charles V., she would in many ways have proved an acceptable choice to the English statesmen of the time. Though little more than a child, she had been already married to the Duke of Milan, and when Holbein was sent to Brussels to take her portrait he found her, as he has painted her, in the sober garments of a widow. Most admirably does Hutton's description accord with the evidence of the picture. She is, reports the envoy, "a goodly personage, and of excellent beauty." "She is not," he adds, "so delicately fair as the deceased Queen, but she hathe a good countenance, and when she smiles two little dimples appear in her cheeks and one in her chin which become her well." And again he says, "She is very friendly and graceful in her bearing, and soft in speech; she seems to be of few words, and she lisps somewhat in talking, which does not become her badly." Hutton continu

to relate how he procured a sitting for the artist, who, "having but three hours' space, hath showed himself to be a master of that science; the other is but sloberid in comparison to it." This last clause refers to a previous portrait by some unnamed painter, which had been taken before Holbein's arrival, and it is fortunate for the world that the envoy showed himself to be possessed of so much critical discrimination. From the three hours' sketch Holbein, as we may suppose, painted this superb portrait, and from his practice in other cases we may conclude that the sketch was one of those crayon drawings of which so many examples remain to us at Windsor. Some years ago Mr. Scharf, the Director of the National Portrait Gallery, drew attention in the *Archaeologia* to a small painting at Windsor, and pointed out for the first time its identity with the Arundel portrait. But, it is not, we think, very probable that a finished work of this kind can have been executed in three hours' space, and it seems more reasonable to conclude, with Woltmann and the late Mr. Wornum, that the sketch mentioned by Hutton served as the foundation of both paintings. These particulars, preserved to us in Hutton's correspondence, are interesting as throwing general light upon Holbein's methods of procedure. There is little doubt but that it was his usual practice to make a careful drawing from the life from which he afterwards executed his painting, and the exact correspondence in many instances between the drawing and the picture suggests that, as in the case of the Duchess of Milan, he may sometimes have relied almost entirely upon the preliminary study for the completion of the portrait. Such a method would be obviously insufficient in the case of an artist who sought for imitative effects of colour, and who would necessarily require the constant presence of his model; but, as we have already pointed out, Holbein's colouring is governed by a different principle, and he does not seek in his execution to interpret such individualities of surface and tone in flesh as would be prized by the professors of another school. In regard to several of the portraits here exhibited, the preliminary drawings are still preserved. The heads of Sir Henry Guildford (174), Lady Butts (178), Archbishop Warham (179), and John Reskimer (185) are all to be found in the Royal Library at Windsor, and several of them were exhibited two years ago at the Grosvenor Gallery. There is one instance in which the existing drawing enables us to declare decisively against the assumed identity of the subject of the portrait. The interesting example from Lord Pembroke's collection (182) is described in the catalogue as representing Sir John More, father of the famous Sir Thomas More, but both the head at Windsor and the Basle drawing of the More family are entirely inconsistent with this assumption. Another drawing at Basle suggests a comment of a different kind upon the portrait of Sir Nicholas Carew (192), for it is impossible to compare the drawing with the picture without feeling that the latter is in all respects inferior; nor is it easy to escape the conviction that Holbein's drawing must have been transferred to canvas by some inferior hand.

It would take long to do justice even to those examples of the present series which are unquestionably by the master, and still longer to enter upon the reasons that in some individual instances would seem to justify a different attribution. We may, however, specially distinguish, among what seem to us to be indisputable Holbeins, the grand half-length of Lady Guildford (171), where the painting of the accessories displays the artist's power in the treatment of Renaissance ornament; the portrait of the Duke of Norfolk (180), from Windsor; and of Sir Brian Tuke, from the same source; nor must we omit to mention the exquisite little portrait of one of the Fugger family contributed by Mr. Cook.

J. COMYNS CARR.

EXHIBITIONS.

SOCIETY OF PAINTERS IN WATER-COLOURS.

THE present exhibition of this society is unusually attractive, and this is in great part due to the numerous and excellent works of its lady members. This being so, it is not a little surprising to see a note in the catalogue to the effect that "There is no vacancy for a lady member;" since this, we suppose, is to apply, not only to the ensuing election in March, but to all subsequent ones. If the society believe that the works of their lady members are derogatory to their exhibitions, they have chosen an ill moment for the announcement of their conviction.

The Marchioness of Lorne, who is an honorary member of the society, exhibits no less than seven sketches taken in Canada. Of these, the *Set of Three Drawings—Views from Citadel, Quebec*, are very attractive, and the small drawing called *Fishing on the Ristagouch, Canada*, is full of quaint humour, the effect of which is heightened by the bold way in which the mosquitoes are put in.

By Mrs. Allingham are several charming little works, all highly finished and extremely pretty. Of these, *The Goat Carriage* is perfect. It shows two children drawn along the sands by a sleek black goat—a fine specimen of his kind—while a pretty little girl in the chaise complacently holds the reins. Behind this group is seen the pale blue sea, while the air seems laden with sunshine. The whole effect is charming, and the painting both solid and delicate. Mrs. Allingham has other drawings of children, and several small and very true studies of wild flowers, one drawing of bluebells seen in a glade by open daylight, so that their hue is pale. Many artists make the mistake of painting these flowers dark blue, whether they are in shadow or in light. Mrs. Angell exhibits several charming flower-studies, of which the one of *Chrysanthemums* is full of light, and is drawn in a very spirited way. Miss Clara Montalba has made surprising progress of late, and surpasses herself in the drawings here. With the exception of one work the whole number forms an interesting series of scenes of the Thames, not of its banks when they look young with verdure, but of its bridges with the aged wharves scowling at one another across the waters, while heavy clouds of smoke hang lowering overhead. Miss Montalba has learnt much by her residence in Venice, and returns to paint our London river less wildly and more staidly than before. *Blackfriars Bridge*, under her treatment, appears almost grand; and the barge, with its deep-red sail, as it comes sweeping through one of its arches, is an object of actual beauty. There is one drawing here by Mr. Ruskin, showing the decoration in the interior of one of the domes of St. Mark's, which is, of course, most conscientiously and minutely painted. Sir John Gilbert has *The Wise and Foolish Virgins*, rather formally portrayed; but the figure of the bridegroom on horseback seems surprising as well as new, and rather produces the effect of seeing a Quaker with his hat on in the presence of ladies. Mr. Alfred Hunt sends several of his lovely dreamy effects of afternoon light and colour. No. 208, *Norway—Midnight*, has the effect of being painted from memory. By Mr. Alma-Tadema is *An Old Bachelor*, which is chiefly noticeable for the evident difference of handling water-colours between this artist and the other artists of the society. Mr. R. W. Macbeth has several studies of the Devonshire fisheries, of which the study of boats (No. 24) is full of light. Mr. Brewtnal has two pretty drawings, one called *Winter*, of a lady clad in re and russet, apparently holding friendly con verse with a robin; the other, of a *Haunte House*, which, except for the wonderful amoun of window space, looks very mysterious, an the woman and child hurrying by have a goo appearance of being scared. By Mr. Ca Haag is the portrait of a good-looking Zulu which is pleasant to see after the many hideou likenesses of this race that have lately bee shown in the shop-windows. *Luca Signorelli*, b Mr. Henry Wallis, is a strange work; it shows young man with a flat face standing on som soft-looking steps, gazing up at a wall ove which girls are peering and blossoms ar falling, while an elderly man in the sam posture of standing in a walking position wit the feet on two steps is seen behind. Thi picture is not attractive in any way—not eve in colour, in which point Mr. Wallis is usuall so pleasing. By the same hand is *A Dutch Hof* (almshouse) and two others, of which *A Brid in Delft—Market Day*, is delightful; the group c three plump peasant women, standing in triangle and having a regular good gossip, is ex cellent. There are a great number of good land scapes, among which those of Mr. Albert Goodwi Mr. John Lloyd, Mr. Arthur Hopkins, and M Edwin Buckman are specially charming. M Birket Foster's *On the Coquet, at Workwort* is a good specimen of his very precise an minute style of painting. By Mr. Samue Read are two solidly painted views of interest ing streets in Edinburgh and Exeter. M Robert Barnes should avoid such subjects a *More Free than Welcome*, of a black cat comin to pay an early call on a child in bed, if he i afraid to paint the bed-clothes in any lighter ton than pale green and red. Mr. Lamont show much humour in the convivial expression o the face of his old man in *At the Dairy Door*, wh holds out his mug for another draught. M Walter Duncan is delightfully naïve in hi drawing called *Two Young Lovers Lately Wed* all people—married people at least—must kno that such young persons are rather dull com pany, but no painter has yet been so bol as to state this plainly, since it has always bee the fashion to cast a veil of mystery an romance—and wisely—over such people. Bu Mr. Walter Duncan here depicts a young coupl out for a walk, with a fierce red sunset in front making the delicate complexion of the bride c rather a bronze-red hue, while on the hand o the groom sits a magpie, or some such talkin bird, which these young people have been wis enough to bring with them, since—note th touch of sarcasm in the painter—are not al lovers apt to be silent?

INSTITUTE OF PAINTERS IN WATER-COLOURS.

AT the gallery of this society will be found among a rather large number of drawings an sketches, many which are full of interest, whil there are some which are amusingly bad.

The most important work here is Mr. J. I Linton's *Flag of Truce*, which is a capit subject successfully treated. The expression on the different faces are admirable; the look of loathing of the recently besieged for th white flag, and the manner of the messen ger of peace as he waves the hated em blem before the faces of the conquered, ar most admirable. *Going to Market — Earl Morning, North Holland*, by Mr. Georg Clausen, shows the towing-path by a Dutc canal, along which are walking peasant wome carrying baskets, and a man dragging a barge The foremost figure of the group is a smilin buxom young woman, who carries her war in two pails suspended from her shoulders, an who chats most pleasantly to her neighbour the bargee, as she trudges along. If "goin to market" is usually conducted in this way i

Holland, it must be a favourite employment there. The misty appearance over the canal is well given, and suggests early morning. Mr. Wolf has several drawings here, of which *Night*, showing a huge beast of prey stealthily creeping through the darkness, is excellent; while *Storks Starting for the South* is very curious. The effect produced by the sharply divided black and white plumage of the birds, which is seen more clearly when they are in flight, together with the symmetrical pattern they form into at starting, produces a strange effect, and is quite Japanese in appearance. By Mr. Townley Green are two pretty little subjects called *Good Morning* and *The Swing*, which seem to tell parts of the same story, how a good-looking, but rather heavy-faced, young man, in King Charles dress, bids a sad good-bye as he leaves the presence of the lady he admires and courts; and how, presently, the same young lady, seated in a swing in the garden, sways herself to-and-fro, not too well pleased at her refusal having been so readily accepted by her too-desponding swain. *A Question of Date*, by Mr. Seymour Lucas, is extremely well painted; the whole aspect of the room is in harmony, nothing demanding an undue amount of attention; but the similarity in the colour of the old helmet and the coat of the connoisseur is surely too marked. There are some interesting studies by Mrs. Elizabeth Murray, one of which, *An Arab Officer*, a man seated in strong sunlight, with his hands held outwards above his eyes, and who has so fallen asleep, is very good, but the knuckley appearance along the outer side of the hands is disturbing. By Mr. John Fulleylove are some views of Hampton Court Palace and Gardens, of which that of the fine Dolphin Fountain raised against an old red brick wall is perhaps the best. *The Old Bachelor* and *Stragglers*, by Mr. Andrew Gow, are both excellent pictures. *The Epilogue to Rosalia*, by Miss Gow, is carefully painted. Mr. Walter Wilson's *Pupil of Vandyke* is cleverly and effectively rendered.

The designs in black-and-white, chiefly for illustration to recent novels, are most admirable, and show careful work as well as clever effects in chiaroscuro; the illustrations by Mr. Small for *Under One Roof* are specially noteworthy, and so also is an etching by Mr. Herkomer.

NOTES ON ART AND ARCHAEOLOGY.

MR. G. A. AUDSLEY has in preparation, uniform with the *Keramic Art of Japan*, the last part of which has just been issued, a work on the *Cloisonné Enamels of Japan*. The English edition will be strictly limited to 1,050 copies, and subscribers' names will be received by the author, 27 Greenheys Road, Liverpool.

M. ALPHONSE DE NEUVILLE has nearly finished a large picture of the surprise and massacre of Isandlana.

MESSRS. SAMPSON LOW AND CO. have issued, as a supplement to *Men of Mark*, a portrait of the German Imperial Crown Prince, with a Memoir revised by himself.

WE learn from an Indian paper that Dr. De Fabeck is preparing for publication a considerable volume on *Architecture and Decorative Art in Rajputana*, for which he has collected a great amount of materials, including about 200 drawings, in conjunction with Major Jacob.

WE are only able this week to record the death of Mr. E. W. Cooke, R.A., F.R.S., at the age of sixty-eight.

A MOSCOW antiquary lately discovered a silver bowl of German workmanship, belonging to the seventeenth century. Its artistic execution, and the singular bearing of its decorations on the present time, induced a few German patriots to purchase it, and send it as a present to the German Emperor. The exterior of this interesting relic presents a skilful joining together of German thaler pieces, of the period when the Fatherland boasted of no fewer than thirty sovereigns. Among these thaler pieces—and herein consists the special value of the gift—the bust of the Great Elector appears in semi-relief; and the artist, in a prophetic spirit, has placed the Imperial crown in his hand.

THE *Deutsche Rundschau* for January contains an article by Prof. Virchow on "Troy and the Castle-hill of Hissarlik." Prof. Virchow went there last year as the guest and fellow-labourer of Dr. Schliemann, and he has published the first of a series of articles on more minute questions connected with Dr. Schliemann's discoveries, in the *Verhandlungen der Berliner Gesellschaft für Anthropologie* (June 1879).

THE Freiburg committee for the erection of a monument to Nikolaus von Flüe has issued an invitation to the sculptors of Switzerland and foreign countries to send in competitive sketches for this work. The monument is to take the form of a statue of the popular hermit and patriot, while the pedestal is to be ornamented at the sides with two bas-reliefs, one of which must represent the famous Diet at Stans, and the other some episode from the Battle of Murten. The models are to be sent to the Kantonsbaumeister, in Freiburg, not later than April 1, 1880. The prize for the best model is 1,000 frs., while 500 frs. will be given for the second in merit.

THE Académie des Beaux-Arts has awarded the Rossini prize to Mdme. de Grandval.

THE Austrian papers announce the death of the painter on glass, Karl Geyling. His chief works are in St. Stephen's, Vienna.

A NEW edition of M. George Duplessis' valuable *Histoire de la Gravure* has just been published. It is considerably enlarged from that which appeared in the series called "La Bibliothèque des Merveilles" some time ago, and has received the author's latest corrections. It is now richly illustrated with a large number of reproductions executed by the Amand-Durand process, which leave nothing to be desired in point of faithfulness.

A WINTER exhibition of fine arts at Bruges which is now open appears, contrary to prediction, to be a decided success. It is only in England that winter exhibitions have become a custom to any extent. In Bruges, at all events, such an innovation was deemed foolish, and met with much opposition. The members of the Cercle Artistique de Bruges persisted, however, in their determination, and have been rewarded for their efforts by having got together a very fair collection of pictures both by foreign and native artists. The modern French school especially is largely represented, and some German and Dutch artists contribute; but, strange to say, we do not see any English names, though Bruges has such a large number of English inhabitants.

IT is with regret we see announced that the whole of the valuable artistic treasure stored in the Palace of San Donato, at Florence, will be sold by public auction on March 1 and the following days. All the important pictures, sculptures, works in bronze and other metals, tapestries, &c., of which an interesting account was given in the *Gazette des Beaux-Arts* some time ago, will now be dispersed, and, like so many similar collections in Italy, will go to enrich the galleries of foreign countries and the hoards of private collectors. An illustrated catalogue of this sale is being prepared, and will be sold partly for the benefit of the poor of Florence, and partly as a contribution to the fund raised for the purpose of finishing the great *façade* of the Duomo.

AMONG the *livres de luxe* put forth by the well-known house of Hachette this season is a magnificent edition of the Apocryphal Book of Tobias, illustrated by M. Bida in the same way as his celebrated New Testament and the Books of Ruth and Joseph. These works are remarkable, not only for their artistic merits proper, but also for the rare perfection to which the typographic art is carried in them. In these days of cheap paper and printing, it is a delight even to turn over the leaves of such books, in the preparation of which expense seems to have been the last thing considered. The history of Tobias is illustrated with no fewer than fourteen etchings *hors texte*, with numerous pen-sketches of places, initial letters, head and tail pieces, &c., reproduced from M. Bida's drawings by some photographic process.

MR. MARCUS STONE, A.R.A., is the "living artist" under notice in the *Magazine of Art* this month, and an engraving is given of his capital picture *Le Roi est Mort; Vive le Roi!* We also have in this number, which is enlarged according to promise, an article on the eccentric Belgian painter, Wiertz, giving a short sketch of his life. It is accompanied by a portrait, but, unfortunately, no illustration is given of any of his sensational works. These remarkable performances are almost entirely unknown, except to visitors to Brussels, who all feel bound to visit the Wiertz Gallery, if only for the sake of being tricked by its curious illusions.

THE STAGE.

PROF. MORLEY'S lecture at the London Institution was remarkable for its revival of a scheme for the proper stage education of our actors and actresses, or, to be more correct, for its casting the scheme into definite form. The thing has long been talked about, but the talk at first was broken and intermittent, while it has now become earnest, practical, and almost continuous. With all possible wishes both for the efficient establishment of a training school for players, and of a theatre free from the obligation of being from the first and always self-supporting, we doubt very much whether the day is not still distant when State aid may be given to the Drama. The question probably resolves itself into this—Can any sufficient number of persons seriously interested in the theatre (either amateurs or theatrical managers) be found to join together to establish a school? Good teaching can hardly be unavailable, for, apart from a few excellent professed masters of elocution and bearing now doing useful work in London on their own account, the accession to the ranks of the theatre within the last few years of several men of original culture provides the means of competent professorships. Admission to the school would naturally be decided by the judgment of a small committee of critical and professional experts, since, though "all the world's a stage," it cannot be permitted that all shall be players. This admission to the school should itself constitute some recommendation of the persons admitted, and they would then have the opportunity of learning what can only be taught efficiently to the suitable. This might not be Prof. Morley's precise plan, but the adhesion to any one plan is of less importance than the putting of the scheme, broadly, into practical, and not wholly unremunerative, shape.

UPON dramatic critics Prof. Morley in his lecture was unduly severe, or at least he failed to appreciate the conditions of their work. He had apparently forgotten that it now happens but rarely for a critic—even of a daily paper, where pressure is necessarily hardest—to be obliged to write his criticism immediately on the conclusion of the first representation. He can

go to bed like other people, and no doubt generally does. For a first night is almost always on a Saturday, and there is Sunday for him to prepare his article. The public should not be allowed to conclude that everything is sacrificed to the exigencies of immediate publication. "Criticisms" are sometimes telegraphed to provincial papers, it is true, not long after the curtain has fallen; and we are accustomed, on opening our broadsheet, to see the telegram from Paris giving a *compte rendu* of what happened at the Français scarcely more than half-a-dozen hours before. But the Monday morning criticisms of our own London performances are not written under extreme and disabling pressure.

The new series of *The Theatre*—the monthly magazine now edited by Mr. Clement Scott—begins very well, and (except for those purposes of business intercommunication which it does not pretend to fulfil) it is distinctly the best serial devoted to the drama which we have had in England. Mr. Knight, Mr. Thomas, Mr. Bendall, and Mr. Pollock are among the critics contributing to the first number, and Mr. Clement Scott, the editor, writes several notices with which no fault is to be found but that of a too universal geniality. The question discussed in the symposium is a quite interesting and important one—"The Dearth of Dramatists—Is it a Fact?" Mr. Palgrave Simpson thinks that it is "*not* a fact," but the reasons that prompt him to his decision are not so evident as his good nature and indulgence to such few playwrights as are cropping up; Mr. Henry Irving avers that the dearth exists as far as concerns dramatists whose work it is possible to produce, and cause is found in the indifference of the writers of plays to the necessary conditions of the theatre—an indifference and an ignorance existing, not only among the beginners in literature, but also among some of the most practised and accomplished novelists who essay stage-writing. *The Theatre* is well illustrated—this time by the counterfeit presentments of the two popular performers at the Lyceum.

During the recent visit of Lord Lytton to Rajputana, he witnessed a performance by a Parsee company at the Jaipur Theatre. This theatre is said to be more handsomely fitted up than those at Calcutta and Bombay, and to be well attended by the natives. Its chief peculiarity is a ladies' gallery, protected in front by a lattice-work, so that the occupants may see without being seen themselves.

MUSIC.

NEW MUSICAL PUBLICATIONS.

The Silver Cloud: Cantata for Female Voices. By Franz Abt. *The Music of the Bible.* By John Stainer. *The Literature of National Music.* By Carl Engel. *The Lancashire Sol-fa.* By James Greenwood. (Novello, Ewer and Co.) The subject of Herr Franz Abt's cantata is a very simple fairy legend set in agreeably flowing if somewhat weak verse by Mr. Edward Oxenford. The music is written for three solo voices and three-part chorus. Though possessing no great pretensions to originality, it is very graceful and melodious, and the harmony of the voice parts, as well as the piquantly arranged accompaniments, shows the hand of a practical musician. The work is of no inordinate difficulty, and may be highly recommended for class teaching.——Dr. Stainer's little work treats of a subject interesting alike to the musician and the historian. The author contributed a series of articles to *Cassell's Bible Educator*, and these form the ground-work of the present volume; but they have been subjected to revision, and new matter has been added. The work bears the impress of extensive reading and much thought, though the results are compressed into less than two hundred small pages. An account is given of each instrument mentioned in the Scriptures, the whole being classified in the usual manner as strings, wind, and percussion. This section is succeeded by a chapter on the vocal music of the Hebrews, a subject involved in excessive difficulties, which Dr. Stainer wisely makes no attempt to solve. This is naturally the least satisfactory portion of an otherwise admirable little treatise. As regards the philological portion of the book, the author acknowledges his indebtedness to Mr. Ernest Budge, of Christ's College, Cambridge. ——Mr. Carl Engel's essay may be considered in some degree as a companion to that of Dr. Stainer. It appeared in the monthly parts of the *Musical Times* from July 1878 to March last. By the term national music, the author rightly includes only traditional or folk music, and not the important works produced by the representative composers of each particular nation. The book is therefore a descriptive catalogue of various compilations bearing upon the subject. Published collections of the songs of each country are first noted, and afterwards works on national poetry, dance tunes, and sacred music. For purposes of reference, Mr. Engel's book will be found useful enough in its way. ——The last on our list is one of the most recently issued of Messrs. Novello's admirable Music Primers. Perhaps many will be surprised to learn that any special system of sight-singing prevails in the North of England; but it appears that the old English system of sol-fa still exists in certain quarters, and that the best results are constantly obtained from this method. It consists in applying the syllables fa sol la to the 1 2 3 and to the 4 5 6 of the scale, the syllable mi being reserved for the seventh or leading note. The staff notation is employed in its integrity, and, therefore, the system cannot with justice be termed heterodox. Mr. Greenwood is himself a most successful teacher by the method, but he is no controversialist, and his book consists merely of a plain and practical exposition of the system without note or comment.

From a large quantity of sheet music recently published we select the following as worthy of mention:—*Gigue, Passepied, and Bourrée*, by Edwin M. Lott; *Gavotte*, by Cécile S. Hartog; *Polonaise*, by Mary Travers (Ashdown and Parry); and *Rondo Scherzando*, by Maude Valerie (Stanley Lucas, Weber and Co.), are easy and well-written pianoforte pieces suitable for teaching purposes. *Fantasia* on *Lohengrin, Cantilena, Chœur de Chasse*, and *Grande Polonaise*, by Sydney Smith (Ashdown and Parry), are more brilliant and difficult. Those in search of drawing-room songs will probably find some to suit them from among the following list:—*Honest Heart*, by Lady Lindsay; *Chanson d'Avril, Chanson de Mai*, and *The Girl to her Bird*, by Arthur G. Thomas; *Love Floweth on for Ever*, by Ridley Prentice; a set of six songs by Prof. G. A. Macfarren, set to words by the author of *The Epic of Hades* (Stanley Lucas); *For Ever and a Day*, by Boyton Smith (Ashdown and Parry); and *The Old Grenadier*, by A. C. Mackenzie (Novello, Ewer and Co.).

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LITERATURE.

Memoirs of Prince Metternich, 1773–1815. Edited by his son, Prince Richard Metternich. Translated by Mrs. Alexander Napier. Vols. I. and II. (R. Bentley & Son.)

[*First Notice.*]

THE first instalment of the Memoirs of the famous Austrian Chancellor of State has just appeared, edited by his son Prince Richard Metternich, the present head of the family. It is by far the most important contribution that has been hitherto made by any contemporary hand to the history of the most eventful period of the nineteenth century, and its appearance is in two senses opportune. On the one hand, the State system of Western Europe has undergone such a complete dislocation since the death of the Chancellor that, if the publication of his Memoirs had been much longer deferred, portions of them which are concerned with Western Europe might have come to be regarded only as historical curiosities. On the other hand, there are portions of them which regard Eastern Europe and reflect a strong light on the existing difficulties of the Eastern Question, and they well deserve perusal by statesmen of the present day, who may be called upon to undertake to solve those difficulties. The interval of twenty years, however, which has elapsed since the death of the Chancellor is perhaps, after all, not too long a period to have been allowed for the disappearance from the world's stage of several subordinate actors, whose susceptibility might have been hurt by the revelation of facts heretofore shrouded behind the veil of the Austrian State archives. Further, there appears to have been a tradition in the Metternich family that in the opinion of the late Prince himself such a delay was necessary, "in order that the papers which he left behind him should become ripe for the use of the literary world." It may seem strange, at first sight, that so prudent a statesman should have left no testamentary directions as to the publication of his papers. He was, however, singularly free from personal vanity, and he shrank from giving to the public, even after his death, any systematic account of the process by which the great results, in which he played so distinguished a part, were brought about. "The men who create history," such are his own words, "have not time to write it; I at least have had none;" and after his retirement into private life he recoiled from the task, as he was at a distance from the State archives, to which access was necessary for such a purpose. Fortunately, however, he had arranged in 1844 a series of documents which he deposited in the archives of his family at Plass, in Bohemia, as a collection to be used according to time and circumstances for the history of his life, and for the defence, if they should be needed, of historical truth. The task, therefore, of his son has been "to collect the papers left by the Chancellor, to classify them, as he states, according to the nature of the subject, following the chronological order, and to supplement them occasionally by reference to the State archives." The Memoirs accordingly may seem to some literary critics to be wanting in artistic treatment of such an important period of the world's history; but the editor has preferred that "the reader should hear, not another person speaking of Metternich, but Metternich himself," and that "his own words should enable men to realise the power and charm of his character, as he once again passes before them."

Prince Richard, we think, has acted judiciously in dividing his father's Memoirs into three sections, and such, we believe, was the design of the late Prince himself, as he stated to a friend on a visit to him at Johannisberg in 1858 that he had at that time a settled plan of dividing his papers into three portions, to be published at separate intervals after his death. He seems, however, either to have delayed too long the giving of any certain directions in writing on the subject, or, amid the political complications of the moment at which he died (June 11, 1859), he thought it wiser to leave to the discretion of his son the selection of the proper time and manner of their publication. Prince Richard has accordingly been led to adopt an arrangement in conformity with the natural division of the life and labours of the Chancellor; and the first instalment of the Memoirs, which has just appeared in two volumes, embraces a period of forty-two years, commencing with the birth of the Chancellor in 1773, and ending with the Peace of 1815, towards the accomplishment of which he contributed in so eminent a degree.

The contents of the two volumes may be briefly stated. They commence with the autobiography of the Chancellor, which is followed by a gallery of celebrated contemporaries, among which the portraits of Napoleon and of Alexander, the Emperor of Russia, are the most remarkable. These, in their turn, are succeeded by a collection of documents from the first period of Metternich's life, mostly from Metternich's own hand, including his despatches from Paris to Count Stadion and to the Emperor Francis, which are most valuable as contemporary records of the circumstances to which they relate. The autobiography itself is, in fact, another name for the MS. bequeathed by the Prince to his family under the title of "Materials for the history of my life." The period of his childhood is passed over quickly by him, but it may be interesting to the reader to be furnished with a clue to certain antecedents of the family, of which the Prince has taken no notice, except indirectly, when he states that Napoleon, as a special sign of his favour to Austria in 1810, proposed to Prince Schwarzenberg, then Austrian ambassador at Paris, and to himself (then Count Clement Metternich on a special mission to Paris consequent on the marriage of the Empress Marie-Louise), to abolish the mediatisation of their families, and to enrol them as sovereign members of the confederation of the Rhine; "which proposal on the part of Napoleon," the Prince observes, "we both, in consideration of our special position, declined in the most polite manner (vol. i., p. 129). We are not aware whether this fact has been previously made public, but it has been for a long time well known that Napoleon and Metternich were never personal enemies, although Metternich was Napoleon's determined adversary, and the main object of Metternich's special mission to Paris in 1810 was to discover the true motive of Napoleon in marrying the daughter of the Emperor of Austria, and to master, if possible, Napoleon's game. Wellington was at that time stubbornly contesting with the marshals of Napoleon their occupation of Spain. The illusions of Tilsit were fast passing away from the minds both of Napoleon and the Emperor Alexander, and Metternich soon discovered that the great object of Napoleon's policy was to secure the neutrality of Austria in contemplation of a coming struggle with Russia. Metternich's farewell audience with Napoleon, the notes of which are printed as they were drawn up at the time (vol. ii., p. 166), forms the conclusion of his special mission.

The Chancellor himself was born at Coblentz in 1773, where the "Stamm-Haus" of the Metternich family still exists, being one of the first buildings on the left hand after passing through the archway which leads into Coblentz from the old bridge over the Moselle. The family of Metternich-Winneburg has given many archbishops to Mayence and to Trèves. Its lay head was a baron of the empire in 1616, and a count of the empire in 1679; and it was in his character of representative of the Catholic counts of the imperial circle of Westphalia that the young Count Clement Metternich made his first appearance in public at Frankfurt in 1790, at the early age of seventeen, as master of the ceremonies at the coronation of the Emperor Leopold II. The family estates were for the most part on the left bank of the Rhine, and these were confiscated when the armies of the French Republic occupied the electorate of Trèves in 1794. Upon the conclusion of the Peace of Lunéville (1801) the left bank of the Rhine was definitively ceded by the empire to France, and the Peace of Presburg (1803) saw the family of the Metternichs mediatised at the same time with the princely family of Schwarzenberg. Thus it happened that Napoleon had an opportunity in 1810 of showing his goodwill towards Austria by offering to abolish the mediatisation of both families, and to enrol them among the sovereign members of the confederation of the Rhine.

One of the most interesting circumstances connected with the youthful training of the future statesman was his attendance on the lectures on public law in the University of Mayence. He had previously commenced his academic studies at Strassburg, where, by a curious coincidence, he had lessons in fencing from the same *maître d'armes* who had taught the youthful Napoleon Bonaparte. The latter, having concluded his studies in the

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artillery regiment quartered at Strassburg, had just left that city when young Count Metternich arrived there. In passing through Strassburg in 1808, Metternich received a visit from his old fencing-master, "who expressed a hope that his two pupils would not take it into their heads to come to blows with each other." He had no occasion for any fear on that head, for the studies of young Metternich at Frankfurt had inspired him with a deep respect for public law (*Staats-Recht*), the knowledge of which fact is a key to explain the almost religious reverence of the Chancellor for "legality," and his adoption of the motto which he chose as the symbol of his conviction—"Strength lies in Right" (*Kraft im Recht*). "Save this," he says, "all is transitory."

We have not space on the present occasion to do more than touch upon the more important topics handled by the Prince in his autobiography. His father had been appointed minister plenipotentiary to the States General at Brussels by the Emperor Leopold II. This circumstance at once introduced young Metternich to a numerous and distinguished diplomatic corps then resident at Brussels. He was present afterwards at the coronation of the Emperor Francis at Frankfurt in 1792, and there performed the same duties as at the previous coronation of Leopold II., opening the ball at Prince Esterhazy's palace with the young Princess Louise of Mecklenburg, who afterwards as Queen of Prussia was distinguished for her beauty and noble qualities. He thus became personally known to the Emperor Francis, and shortly afterwards, when the Prussian army had encamped at the village of Metternich, near Coblentz, he came to know the Crown Prince of Prussia, who, after the death of Frederick William II., ascended the Prussian throne. Shortly afterwards came the French Reign of Terror, and Metternich paid a visit to London, where he made the acquaintance of the Prince of Wales, afterwards George IV., in 1794, whom he describes as "one of the handsomest men he ever saw, and to an agreeable exterior he added the most charming manners!" He then returned to Vienna, where he married, in 1796, the Princess Marie-Eléonore, the grand-daughter of the illustrious Chancellor of State, Prince Kaunitz, and occupied himself with scientific studies, passing his mornings in a learned circle of Viennese professors, and his evenings in the *salon* of the Princess Karl Lichtenstein, who gathered around her all that Vienna possessed of the remains of the society of the "five Princesses" of the Lichtenstein House, who for many years were the intimate friends of the Emperor Joseph II. From time to time he visited Baron Thugut, who, in his capacity of Minister of Foreign Affairs, conducted the business of the Imperial Chancellerie; and he occasionally waited upon the Emperor Francis, who one day said to him, "You live as I should be very happy to live if I were in your place. Hold yourself ready for my orders; that is all that I expect from you for the present." Such is the account which the Chancellor gives of his "apprenticeship;" and the *tableau* is of great interest, as it serves to show how his youth was spent in a manner which was a suitable preparation for a great career.

The Prince's official life, or what he terms his political life, commenced with his embassy to Dresden in 1801, which he describes as being interesting to him as "a post of observation of the Northern Courts." He thence passed on to the embassy of Berlin, where he made the personal acquaintance of Count Haugwitz, then Prussian Minister of Foreign Affairs; of Baron, afterwards Prince, Hardenberg; and of Freiherr von Stein, Minister of Finance (1803–1805). This was a transition period in Prussia, and for Europe it was neither peace nor war. Napoleon was forming the camp at Boulogne, under the pretext of preparing an expedition against England. "Some better instructed observers," writes the Prince, "saw in this camp a French army held in readiness to cross the Rhine, and such was my opinion" (vol. i., p. 48). The Prince adds a note on this passage which details a conversation with Napoleon in 1810, when Napoleon acknowledged to him that his opinion was correct. "You were very right," replied the Emperor, smiling. "Never would I have been such a fool as to make a descent upon England, unless, indeed, a revolution had taken place in that country. The army assembled at Boulogne was always an army against Austria. I could not place it anywhere else without giving offence, and, being obliged to form it somewhere, I did so at Boulogne, where I could, while collecting it, disquiet England. The very day of an insurrection in England, I should have sent over a detachment of my army to support the insurrection. I should not the less have fallen on you, for my forces were écheloned for that purpose. Thus you saw in 1805 how near Boulogne was to Vienna."

As war approached in 1805, the Courts of Vienna and St. Petersburg drew closer to each other, and it was Metternich's difficult task on behalf of Austria to persuade the King of Prussia to abandon his neutral attitude, and to join the alliance. The Emperor of Russia, on the other hand, had decided to force the hand of the King of Prussia, when news arrived that Napoleon had violated the Prussian territory at Anspach, in order to outflank the Austrian army concentrated at Ulm. Without loss of time the Prussian army marched towards the Upper Danube; but the capitulation of General Mack at Ulm left the road to Vienna open to Napoleon, and Prussia hesitated to declare war. The impetuosity of the Emperor Alexander, in disregard of the arguments of the Emperor Francis, precipitated the catastrophe of Austerlitz, and its result was fatal for a time to the foundations of the independence of the three principal Powers of the Continent. A despatch from Metternich to Count Stadion of a later period (vol. ii., p. 115) discloses the fact that Count Haugwitz, the Prussian Minister of Foreign Affairs, betrayed on this occasion to M. de Laforest, the French ambassador at Berlin, the secret of the Convention between the three Powers signed at Dresden on November 3, 1805. The King of Prussia had imputed that act of treachery to Count Stadion, the Austrian Minister of Foreign Affairs; but M. de Laforest's subsequent declaration to Metternich, when Austrian ambassador at Paris, makes it clear that it was part of the double game which Count Haugwitz played with such disastrous consequences to Prussia, and by which he threw himself into the arms of the only Power which Prussia had really good cause to fear.

The consequence of the battle of Austerlitz was the resignation of Count Colloredo and Count Cobenzl, the Ministers of the Emperor Francis, whereupon Count Stadion was appointed Minister of Foreign Affairs, Count Metternich being sent as Austrian ambassador to Paris at the special request of Napoleon; and here we must conclude the present article with the observation that what is to follow concerns what the Chancellor considered to be the most important period of his life, and the most formidable crisis in the world's history.

TRAVERS TWISS.

Our Visit to Hindostan, Kashmir, and Ladak. By Mrs. J. C. Murray Aynsley. (W. H. Allen & Co.)

THERE have been plenty of books about India of late, and still the cry is, "They come, they come." It is to be hoped that some of those which we see advertised have more *raison d'être* in them than Mrs. Aynsley's. In her preface she gives the following account of the origin of her volume:—

"A friend in England *seemed pleased* with some letters I wrote to him giving descriptions of places which we had visited, and thus arose the idea of a continuous series of papers which I thought might possibly interest other friends at home at some future period. The idea of publication was an afterthought."

If this sort of thing is to go on the British Museum must add a new wing to its overcrowded building. Anyone may find a friend in England ready to "seem pleased" with private letters describing our journeys, but should publication follow? We do not remember having ever before heard of so large a volume having been produced on so small and dubious encouragement. It is, no doubt, interesting to have on record that one travelled so many miles on such a day over a bad road, and it may perhaps be interesting to the complaisant friend alluded to above; but such narratives are confined by the judicious to volumes printed only for private use.

Mrs. Aynsley has added to her narrative a good deal of historical information, gathered from Grant Duff's *History of the Mahrattas*, Ferishta's *History of Hindostan*, and other books; but she certainly does not enliven her pages thereby; and it may well be questioned whether anything is obtained by this reproduction of old information in a rather pointless and heavy way. Sívají is not exactly a new character, who requires to be introduced for the first time to the reading public; and India in general is a well-hackneyed subject. This new influx of writers on India will soon make the subject a veritable nuisance—as it has been made before now. The mistake they make is that of supposing that its novelty to themselves justifies them in publishing books about it. No subject can be too hackneyed for writing upon; but it

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should not be written upon in a hackneyed manner. A Dickens or a Thackeray, in a stroll from Temple Bar to Ludgate-hill, might find something to tell us which would both instruct and delight; but he would hardly do so by copying from his note-book an account of the steps he took, and the shop-fronts he saw.

Mrs. Aynaley has the merit of accuracy, and seems to have had certain special advantages for correcting her information. Of course another book by her is sure to follow. Indeed, in the last paragraph of her present volume we are promised it, in the shape of an account of her visit to Southern India. This is the inevitable successor which requires no encouragement, and which no discouragement will prevent from appearing. Might we ask her on this second occasion to be a little more sparing in her historical details and a little more lively in her narrative? She might have given us a really interesting account of the little-known and picturesque Kulu Valley, with its exceptionally good-looking women, and she had full opportunity of making acquaintance with it; but nothing of the kind is vouchsafed to us. The most interesting parts of the present volume are those relating to the proclamation at Delhi of her Majesty the Queen as Empress of India, and to the causes of the late famine in Kashmir. On that last subject she brings the most serious charges against the Maharaja of Kashmir and his officials, and her general accuracy gives a special importance to those charges; but it would have been well if something like proof had been adduced in support of them. Andrew Wilson.

A NEW LIFE OF CHRIST.

Jesus of Nazareth: embracing a Sketch of Jewish History to the Time of His Birth. By Edward Clodd, author of "The Childhood of the World," &c. (C. Kegan Paul & Co.)

In two previous works, *The Childhood of the World* and *The Childhood of Religions*, Mr. Clodd has given a popular exposition of the results obtained by modern reconsideration of primitive monuments and traditions. In the present book he treats in a similar manner the conclusions most generally accepted by critical students of Christian origins. Certainly the want has been very extensively felt, in England and elsewhere, of a Life of Christ which, while frankly accepting, without wearisome argument, the naturalistic point of view, should also show a hearty recognition of the spiritual charm and moral import of the subject. To what extent Mr. Clodd's work has succeeded in meeting this want it would be premature to venture an opinion. For this is a question on which the popular voice is supreme, and, of course, it has not yet had time to speak. But so much, at any rate, an individual critic may say—that the book is an honest and intelligent attempt to meet a recognised need; that it exhibits a scholarly appreciation of the present position of Biblical criticism, together with a devout sense of the value of Christian inspirations to the higher life of man; and that it sets forth the compressed results of much reading in an attractive style, not, perhaps, a model of elegance or accuracy, but always simple, lucid, and strong.

The point of view assumed is that Jesus was no exception to the law "that every man is a son, not only of his own time, but of all time that has gone before him." Ecclesiastical reviewers will perhaps complain of this as a *petitio principii*. They will say that the question whether Christ was spiritually as well as physically of entirely human genealogy is precisely the point in dispute between the devotees of supernatural revelation on the one hand, and of natural religion on the other—at least, in the Western world. But the obvious rejoinder is that there is a large and increasing number of people who have decided that question in the affirmative, and that they have been too much neglected even by the religious teachers of their own side. They do not want volumes of argument to prove what it is impossible for them to doubt. Miracle, in the theological sense, having vanished from their universe, the problem that remains for them is where to put Christ and Christianity in the order of the world. Now, Mr. Clodd's work is written to help them in solving this problem. It is a little book to have so great an aim. But, after all, the main thing is to indicate the attitude of mind and heart in which the subject should be contemplated. There are pictures which, seen from any point but one, are mere chaotic blotches of paint. But, viewed from one particular spot, they reveal the vision seen by the artist's inner eye—a glory of sun, and cloud, and air. A beholder who has got the right position for seeing has only to say to his bewildered friend, "Come and stand by me," and he will achieve more than by an hour's argument. This is very much what our author does in contemplation of the life of Jesus.

Such a design necessarily involved a preliminary sketch of Jewish history, because the writer would have his readers see in Jesus the natural culmination of that history. At first sight it may appear that this introductory sketch has been drawn out to a disproportionate length, inasmuch as it takes up just half the book. But this impression is owing in a great measure to our opening the work with the expectation of a biography, whereas Mr. Clodd, regarding a biography in any proper sense of the term as impossible, gives us rather a study of spiritual history. He traces the religious ideas and aspirations of the Jews from their earliest germs in the myths of a Bedouin tribe to the sublime and inspiring contemplations of the later Isaiah. He generally does full justice to the foreign influences that moulded the beliefs and customs of the Israelites. But some exception may be taken to his treatment of the main difficulty of Hebrew spiritual history, the origin, significance, and prevalence of the sacred name "Jehovah." No fault can be found with the author's judgment in abstaining from laborious and, to the readers of such a book, unintelligible controversy on the subject. But to describe one of the sublimest names ever devised to express universal deity as "the name of a Semitic sun-god, in the worship of whom we cannot join in spirit and in truth," is, to say the least, somewhat out of harmony with the general tone of a work everywhere characterised by spiritua susceptibility. Indeed, the words just quoted are practically corrected in Note B. at the end of the volume, where, while rightly denying that "a semi-barbarous people, like the Israelites, evolved . . the philosophical ideas of 'being' ultimately connected with Jehovah," Mr. Clodd points to the true solution when he adds—

"the impulse in this direction seems to me to have come from Egypt through Moses, who, consciously or not, could scarcely remain unaffected by contact with a religion under whose symbols the conception of a Highest appears traceable."

But if Moses conferred on a tribal god a name that ensured an expansion into universal deity, it would seem that the spiritual conception of Moses, and not the "Semitic sun-god" lost in its greatness, should be for us associated with the word Jehovah.

The bearings of the naturalistic view of Hebrew history on the true value and right use of the Bible are well given in an important passage (pp. 111–116) too long for quotation entire. The spirit of it, however, will be gathered from the following excerpts:—

"People are apt to forget that for the understanding of the books of the Old Testament, and indeed of the New Testament as well, no slight knowledge of ancient history, of Eastern customs, and modes of speech is needful; and the difficulty is increased by the changes which they have undergone in translation out of languages whose nice shades of expression cannot well be reproduced.' . . . 'And what might have been made clear with small effort on the reader's part is too often so ill-arranged and maltreated as to quite hinder this; for, in their eagerness to support foregone conclusions, Christians, in receiving the books comprising the Old Testament from the Jews, have so dealt with them as to entirely misrepresent their meaning. For example, the writings of the prophets, with which we are now dealing, have been sorted regardless of the time when they were penned, placed according to length, and not according to date or importance; the words of men who lived many years apart have been mixed together, and in cutting up the books into chapters, which often wrongly 'divide the word of truth,' tables of contents have been added which are utterly false, and which, allowed to remain in Bibles issued to this day, betray wilful ignorance." . . . "Such harmful and unfair use of these ancient writings will go on until they are re-arranged, issued with truthful notes and comments as to their origin and meaning, and read in the light of knowledge of the times when they were composed, and of the events either happening, or which it needed only keen foresight to see must happen. Then will their real value and peerless beauty be seen, and the danger which all devout minds desire to avert, namely, that people, angry at having been misled, will cast them aside as fables and vague talk of bewildered dreamers, pass away. Because it will be seen that the greatness of the prophets could never have been in writing down word-puzzles, in which lurk dates and mystic hints about the birth of men centuries hence, the fall of kingdoms, and the end of the world, but in setting forth the certain doom of the people and nation that forget God, and the beauty of the steps of the preachers of righteousness as 'heralds of good tidings.'"

But the chief object of the author in this preliminary sketch of Jewish history is of course to show how Jesus was "a son, no

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only of his own time, but of all time that had gone before him." Accordingly, in the second half of the work, which treats of the life and work of Christ, we are told how the spiritual traditions of the Jewish race, modified by its external relations at the time, made the advent of some such teacher as Jesus both possible and natural. But Mr. Clodd has too profound an appreciation of the greatness of his subject to suppose that the explanation thus offered is complete. "Such," he says, "were the conditions amidst which Jesus grew up, but when we have learned all that we can about these there will remain in him, as in the life of every great man, much that fails us to explain." The last words are somewhat awkward English, but the meaning is clear. The undeniable attractiveness of our author's style is apparently not due to care in composition.

Now, with regard to his estimate of the personal element in the problem of the origin of Christianity, Mr. Clodd will be exposed to criticism from opposite quarters. Already Mr. Voysey has publicly expressed his disappointment that so intelligent a man should continue to entertain so high an opinion of the character of Jesus. He thinks that our author has been one-sided in his acceptance of evidence on this subject. For the same records which attribute to Christ a sense of a mission "to seek and to save that which was lost" also represent him as declaring that he spoke in parables in order that the multitudes might have no chance of understanding the saving word, and so might be sure of damnation. Mr. Voysey complains that in such cases Mr. Clodd fails to balance one piece of testimony against the other, and that, as in the vision of a more solemn judgment, "one is taken and the other left." The particular illustration selected is unfortunate, because the words of the great teacher concerning his use of parables are so variously reported in the gospels that it is clear the writers were not agreed as to what he really did say, and probably all of them misunderstood it. But the other saying that he had "come to seek and to save that which was lost" is supported, not only by the whole tenor of the traditions concerning him and by the whole scope of his life and death, but by the innermost and most vital inspiration of the Church—his living monument. The very same reasons which make it difficult for Mr. Clodd to accept Jesus as a miracle make it also impossible for him to conceive the founder of Christianity as an incongruous monster. If, therefore, he finds a uniformly consistent line of tradition maintaining that Jesus had for his one thought the salvation of men, and another internally inconsistent tradition hinting that Jesus carefully darkened his speech so as to ensure the damnation of most of his hearers, it is no superstitious weakness for prevalent idolatry, but rationalism of the severest type which suggests the conclusion to be adopted.

But from another side our author is exposed to criticism which, in the opinion of the present writer, is better grounded. After reading the book, one's sense of the enormous disproportion between the phenomenon and the explanation is so deep, so overwhelming, that for a moment a revulsion of feeling against the author's method will commonly be experienced. Yet the method is inevitable. It only requires to be carried farther than the size and scope of the present book would allow. That Christ and Christianity lie within the realm of order, and not of miracle, is a belief now extending far beyond the borders of avowed rationalism. No sense of insufficiency in proposed explanations will henceforward drive the scientific spirit of the age into speculations that transcend proved human experience. But there is a good deal of human experience, not traditional but existent, which fails to find sufficient place in Mr. Clodd's story of Jesus. The sense of God does not vanish with the dispersion of any creed, tri-theistic, theistic, or otherwise. It was surely this element of a divine consciousness that made Jesus—if we judge by continuance of impulse rather than extent of nominal following—so much mightier an influence than Gautama Buddha. It was *the want of this* in Mohammad—for his idea of God appears to have been just as external as that of theists at the present day—which made his kingdom carnal instead of spiritual. The author of the work before us seems scarcely to assign sufficient importance to the extraordinary development in Jesus of that inner sense of God which sees all things as phenomena of an eternal life, and so finds the subordination of self to God's world in its nearest, its human form an ecstacy of sacrifice. As might naturally be expected from this remark, he almost entirely ignores the Fourth Gospel. He not only rejects it as history, but apparently declines to recognise in it a traditional echo of elements in the teaching of Jesus not sufficiently represented in the synoptics. Another feature of the book suggesting an insufficient estimate of the personal element in the great problem is its entire silence as to the Resurrection. Mr. Clodd probably follows M. Renan in the opinion that this subject belongs to the history of the apostles. But even the latter refers to it in his *Vie de Jésus*, as an illustration of the profound personal impression made by the crucified Master on his disciples. There are some minor points on which it is difficult to follow our author, notably in his preference for translations not always more accurate, while their English is uniformly feebler, than that of the Authorised Version. But after all deductions are made it will be generally acknowledged that Mr. Clodd has rendered very valuable aid to an increasing number of people who are seeking how to reconcile instincts of devotion with loyalty to historical truth.

J. ALLANSON PICTON.

A Contemporary History of Affairs in Ireland from 1641 to 1652. Edited by J. T. Gilbert. (Dublin: Printed for the Irish Archaeological and Celtic Society.)

THE Irish War or Rebellion of 1641 has been the cause of bitter polemics in our own time. Mr. Froude and Mr. Lecky have done their best on either side of the controversy. Mr. Froude's savage attack upon the Irish people has indeed as little chance of attaining a permanent place in history as his panegyric on Henry VIII.; yet there is no doubt room for a dispassionate enquiry into the circumstances of the war which may fairly draw out the causes of the weakness of the Irish as well as those of their vigour. Hitherto anyone willing to undertake this work has been confronted by the difficulty that all the accounts of the war proceed from one side. We knew what the English had to say about the Irish, but we did not know what the Irish had to say about themselves. Mr. Gilbert has to a great extent removed this obstacle by the publication of an Irish chronicle bearing the curious name of an *Aphorismical Discovery of Treasonable Faction.* It is written by an Irishman attached to Owen O'Neill, the leader whose capacity and courage might have led to success, if success had been possible. The causes of failure, indeed, are as clearly written in this narrative of the Irishman as in the tale told by the English conqueror. They were precisely the same as those which led to failure in the English resistance to William the Conqueror in the eleventh century. The Irish people had not reached the stage of national cohesion. The men of the South were as little inclined to give hearty support to the O'Neills of Ulster as Edwin and Morcar were inclined to give hearty support to the West Saxon Harold.

Mr. Gilbert has added to the obligations under which he has placed us by giving us in the Appendix a large and well-selected store of documents bearing on the Irish War. Such volumes as his lighten the work of the historian, and may be read with pleasure and advantage by many who have no ambition of writing history.

SAMUEL R. GARDINER.

ENGLISH MEN OF LETTERS.

Hawthorne. By Henry James, jun. (Macmillan.)

A CAVILLER might ask, on beholding the title of this book, what business Hawthorne has in this particular galley. It certainly would seem that the lamented author of *Mdlle. D'Arvers* might as justly figure in a collection of French authors as Hawthorne, an American citizen born thirty years after the Declaration of Independence, among English men of letters. This, however, is rather an objection for Americans to make than Englishmen. It may be somewhat cruel of Mr. Morley to take their ewe lambs and range them with his stately flock. But no Englishman will be sorry to have a convenient life and criticism of Hawthorne, and certainly no one will be sorry to have it from the hand of Mr. Henry James. Mr. James's already published criticisms and analyses of French novels and novelists contain some very admirable work of the kind here required; and the fact sometimes noticeable in those criticisms, that he busies himself more with the life and character than the literary achievements of his subjects, is hardly against him. Something of the last-named peculiarity may indeed be noticed as recurring here. We should have liked a somewhat clearer and more definite attempt to sum up the characteristics of Hawthorne's novels than that which Mr. James has given us. Such attempts no doubt often lead those who make them

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into the fault of exaggerating special features in order to make the picture definite and distinct. But if literary criticism is worth anything at all it ought not to decline an attempt simply because the attempt is often made badly. Such handbooks as these are, we suppose, intended either as a substitute or as a preparation for the study of the original. As a substitute—which very likely Mr. James would say he had no thought of attempting—this book seems to us inadequate. A person unacquainted with the writings of the author of *The Scarlet Letter* would, we think, lay it down without any clear notion of the sum and nature of the work which he actually accomplished. Nor would a person who, having studied it, proceeded to attack the texts find himself provided with any very clear notion of where to lay his critical hold. Interspersed in Mr. James's pages are many scattered remarks about Hawthorne's different works which are excellent as criticism; but whether they are sufficient, in the words of the prospectus to the series, "to satisfy intelligent curiosity as to the performances" of the man of letters they deal with is a question which we feel inclined to answer in the negative. Moreover, to get over what we have to say that is unfavourable at once, we do not always like Mr. James's style. Such a sentence as "out of the soil of New England he sprang—in a crevice of that immitigable granite he sprouted and bloomed," appears to us, we must confess, to be a mixture of the inappropriately sublime and the indisputably ludicrous.

These shortcomings, however, though they can hardly be passed over by a critic who has to give an account of a book professing to do certain things, and, as it seems to him, failing to do them, do not prevent this book of Mr. James's from being an exceedingly interesting one. As a critical biography of an artist by one of the same craft it has unusual excellence. Mr. James's account of Hawthorne's novels may seem to us to lack fullness and precision; his account of Hawthorne himself, as a man and a novelist, is quite proof against any such criticism. He has treated his subject as carefully and as lovingly as if he were the hero of one of his own stories. Hawthorne's idiosyncrasy has, it is well known, been very variously judged. There are readers whose judgment is not contemptible, and who regard him as simply a morbid horror-monger possessed of some literary skill. There are others—of whom, by-the-way, Mr. James quotes M. Emile Montégut as the most prominent instance—who look upon him as a type of the Puritan novelist ever harassed and goaded by a consciousness and conviction of sin. Edgar Poe looked on him as the great representative of quiet or repose in literature—but this was, it is true, when his work was but half accomplished. In short, *quot homines tot sententiae* is truer of Hawthorne than, perhaps, of any other novelist. Mr. James has picked his way among these perplexed paths with great skill, or rather, to speak more truly and to do him more justice, he has disregarded them all, and has been his own road-maker. Without going into the extravagances of the Taine school, it is, of course, clear that, speaking roughly, the idiosyncrasy of any man or writer is determined by his temperament *plus* his circumstances. Mr. James has endeavoured to indicate Hawthorne's temperament with great analytical skill, and has illustrated his circumstances with full knowledge. The earlier portion of the book is hardly more a biography of Hawthorne than it is a picture of New England society from sixty to forty years ago. The theoretical equality, combined with a very decided pride in race and pedigree; the shy, unsocial ways; the universal diffusion of elementary education and decent affluence without any great scholarship or luxury; the eager aspiration after higher culture with very few opportunities for its attainment; and, above all, the traditional religionism with its gloomy teachings and constant incentives to introspection and soul dissection, are admirably indicated without being at all "charged." Many of the incidents of Hawthorne's life of "cool solitude" become highly dramatic and pictorial in Mr. James's hands, particularly his short sojourn at Bowdoin College, with its curious result in the half-lost romance of *Fanshawe* and the later episode of his residence at Brook Farm. Mr. James's treatment of this latter quaint establishment and of Margaret Fuller is delightful, but there are things in it which make one reflect, copybook fashion, on the mutability of things. "There flourished at this time," says Mr. James, "in Boston a very remarkable and interesting woman, Miss Margaret Fuller by name." Evidently Mr. James thinks that the poor marchioness's name will be new to most of his readers. If this be so—and he is probably a better judge of the fact than we are—how quickly are the mighty fallen! Only five-and-thirty years ago, to anybody in England who took the slightest interest in matters literary or in matters American, Margaret Fuller's name was familiar enough, and familiarity with it has been handed down to at least some persons who at that period had not the advantage or disadvantage of existing. But now it seems Margaret Fuller, Marchesa d' Ossoli, contributor to the *Dial*, transcendentalist and all the rest of it, has to be reintroduced to most readers as "a very remarkable and interesting woman, Miss Margaret Fuller by name." We have not recently come across a more striking example of *sic transit*.

"Margaret" has led us, as indeed she has led Mr. James, a little out of the way. To return, we may say that in all Hawthorne's modest vicissitudes, his temporary and not specially congenial official employments at Salem, his happy marriage, his Liverpool consulship, and his subsequent wanderings, Mr. James follows him with the same intelligent touch, showing how each situation affected him and was represented in his work. In the rather thorny matter of *Our Old Home* the biographer has conducted himself with very considerable tact. He makes the best case he can for his hero, and he does not make any concessions to English feeling which a good American ought not to make; but he admits freely that Hawthorne had "a constant suspicion and mistrust of the society that surrounded him," and that "his national consciousness was exaggerated, painful, and morbid." This is all that any Englishman can reasonably claim, though, putting *Our Old Home* quite aside, and, looking at Hawthorne in his American rather than in his English relations, we think that we should give a more unfavourable account of him than Mr. James has done. He seems to us to have had a distinct vein of "ill-conditionedness" in him which may or may not be worth noticing in connexion with his purely literary work, but which certainly shows itself in his relations with the actual world. It is at least significant that Brook Farm complained of *The Blithedale Romance* quite as much as did English society of *Our Old Home*.

Mr. James, as we have said, does not give us much "lead" to a discussion of Hawthorne's literary characteristics, and such a discussion would therefore be out of place here. His inclination to defend his author from the charge of special gloom leads him to argue that the selection of such subjects as that of *The Scarlet Letter* was rather due to the paucity of really striking subjects open to an American novelist of his day than to any natural predilection. The gloomier side of Puritan faith and practice offered from a purely artistic point of view a good subject, and Hawthorne as an artist jumped at it. This at least is Mr. James's argument as we understand it. It might be interesting to enquire whether the choice of the subjects of *Transformation* and *Septimius Felton*, where no such excuse can be offered, does not militate strongly against this hypothesis; and, indeed, Mr. James in some places of his book seems himself to hold opinions rather inconsistent with that which, as against M. Montégut, he champions. But, as we have said, he has not summed up or arranged his literary judgments of Hawthorne with sufficient definiteness to allow them to be in their turn seriously criticised. We think that this is a pity, but for what he has given us we return him very hearty thanks. Much of his information and many of his points of view are from the nature of the case inaccessible to an unassisted Englishman, and for the supply of them, as well as for the way in which they are given, he deserves our best gratitude.

GEORGE SAINTSBURY.

NEW NOVELS.

Daireen. By Frank Frankfort Moore. In 2 vols. (Smith, Elder & Co.)

Through the Storm. By Charles Quentin. In 3 vols. (Hurst & Blackett.)

From the Foam of the Sea. By Salvatore Farina. Translated by Marcellina. In 2 vols. (Charing Cross Publishing Co.)

Called to the Rescue. By Anna H. Drury. In 3 vols. (R. Bentley & Son.)

FOR the author's, as for the reader's, sake *Daireen* should have been all first volume. The key-note of coarse yet vigorous caricature struck in the very first chapter hardly prepares us for the passionate stage thunder and lightning whose last dismal rumblings too slowly die away in the later chapters. If the lovemaking afloat seems obviously suggested by Mr. Howell's *Lady of the Aroostook*, the main plot is at least only too original. Possibly Mr. Moore has written at various times

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a rollicking-Irish novel, a satirical-aesthetic novel, and an amorous-colonial novel, and has now either combined them or allowed them to tumble together of themselves. Hence his book is in part very good and in part very bad. Of a piece with his dishevelled plot and unkempt sentiment is the fell device of heading each of his forty-one chapters with two, three, or four selections from *Hamlet*. True, if Mr. Moore should happen to survive Shakspere, *Hamlet* might be well-nigh reconstructed from *Daireen*; but let Mr. Moore know that, while *Hamlet's* votaries may safely be left to their Chandos or Globe, there are those who can sit down to a fairly spread chapter without such sorry nips and provocatives. It is a serious matter if, with Horace and Pope gently sinking into silence, the stupendous nuisance of "apt" quotation is reviving under a worse form. If once Shakspere is to be wrested in a novel like Scripture in a pulpit, we shall see before long rival congresses meeting to marvel why men no longer care to read novels. A glance at some of Mr. Moore's selections would explain a good deal. Daireen is a well-connected and well-conducted Irish maiden, who has a well-behaved Irish lover, who has an ill-behaved Irish sire — the MacDermot O'Dermot, a richly exaggerated specimen of the ancient bogtrotting dynasties. Of the lover and hero we know no harm, nor yet much good, since, though disguised as a sailor, he watches secretly over Daireen during her voyage to the Cape, Mr. Moore consigns him to the oblivion of the forecastle till he is wanted to patch up the *dénoûment*, and allows Daireen to fish up a castaway from the ocean, who, in a picnic on Table Mountain, wins her by an atmospheric *coup de main* made up of eloquent silence, an extensive landscape, and a remarkably fine sunset. This colonial Lara turns out not only to have been, but to be, a very considerable rowdy, and, after trifling with his old enemy the *delirium tremens*, planning a murder, and agonising Daireen by his ambiguous conduct, very properly volunteers for the Zulu War and dies in the odour of bigamy. Daireen's fellow-voyagers — the stupid matchmaking Mrs. Major Campbell, her husband, and his hardened confederate the Doctor—are sufficiently bright and amusing; but by far the best is Mr. Glaston—the young Archimandrite of aesthetics. This vein of satire has indeed been rather overworked of late, but Mr. Glaston's cackling is really clever, and he remains always amid his delightful selfishness and arrogance a perfect gentleman—and, moreover, if not exactly a possible character, at least its legitimate caricature. Here and there by a word or epithet Mr. Moore succeeds most happily in casting a grotesque charm over this fancy sketch. Nothing could be finer than Mr. Glaston's filial patronage of his father, the Metropolitan of the Salamander Archipelago, upon whose modest stipend he keeps up his Kensington establishment, and with whom he condescends to appoint an annual *rendezvous* at the Cape. Still better is his paternal treatment of Daireen, of which, indeed, we may venture to add a few instances. At the first breakfast on board he has been painfully shocked by a young lady in bright blue, but somewhat relieved by Daireen's harmonious toilette.

"'My dear Mrs. Campbell, your young *protégée* sat before me—a poem of tones—a delicate symphony of Schumann's, played at twilight on the brink of a mere of long reeds and water flags, with a single star shining through the well-defined twigs of a solitary alder. That was her idea, don't you think?'

"'I have no doubt of it,' the lady replied after a little pause. 'But if you will allow me to present you to her—'

"'Not this evening, Mrs. Crawford; I do not feel equal to it,' he answered. 'She has given me too much to think about—too many ideas to work out. That was the most thoughtful and pure-souled toilette I ever recollect; but there are a few points about it I do not fully grasp, though I have an instinct of their meaning. No, I want a quiet hour alone. But you will do me the favour to thank the child for me.'"

Again, when Daireen is invited to join the party going ashore at Funchal:—

"'Oh, Mrs. Crawford, if you have the least regard for me, do not say that word "party"; it means everything that is popular; it suggests unutterable horrors to me. No subsequent pleasure could balance the shame I should endure going ashore. Will you not try and induce that child to give up the idea? Tell her what dreadful taste it would be to join a party—that it would most certainly destroy her perceptions of beauty for months to come.'"

In vain the artful *chaperon* suggests that they will be *taking in coals*—

"'Then she can shut herself up in her cabin,' he retorts, 'and neither see nor hear anything offensive. Who but a newspaper man would have thought of suggesting to cultured people the possibility of enjoyment in a party?'"

Of course, he strongly disapproved of Daireen's share in the rescue of the castaway:—

"'Poor child,' he murmured. 'Poor child! It was very melodramatic — terribly melodramatic; but she is still young, her taste is—ah!—plastic. At least, I hope so.'"

The humour may even atone for the exaggeration in the scene where he is showing off his pictures. He comes to the *chef d'œuvre*—"a half-naked, dark-skinned female, with large limbs and wild black hair," standing in a kiosque, "gazing with fierce eyes" upon a frescoed wall:—

"'It is too terrible,' said Daireen; 'there is nothing of a woman about it.'

"'My dear child, that is the chief wonder of the picture,' said Mr. Glaston. 'You recognise the subject, of course?'

"'It might be Cleopatra,' she replied dubiously.

"'Oh, hush, hush! never say such a thing again,' said Mr. Glaston, with an expression that would have meant horror if it had not been tempered with pity. 'Cleopatra is vulgar—vulgar—popular. That is Aholibah.'"

If only second-rate novelists would but take this golden advice!—if you cannot keep adultery and concubinage out of your books altogether, at least never try to moralise or philosophise about them. But it is not so easy to convince anybody that he is second-rate—not Mr. Quentin surely, who in *Through the Storm* rears a moral colossus of straw just to knock down, and so adroitly confuses our ideas that we end by being piously relieved when, at last, the heroine is triumphantly proved to have been really not a lawful wife all the time, and by feeling that she demeans herself somewhat by the cold formalities of her subsequent union with the other man. The third volume, which is peculiarly dry, is occupied with the well-worn history of the Siege of Paris. Having ourselves conscientiously passed *Through the Storm*, from its first sprinklings to its welcome drying-up in the last chapter, we can assure the reader, who is opening his umbrella, that it is merely one of those dull November drizzles serious only for their dreariness and duration. To write about it or to read it were equally time and temper lost.

Marcellina must surely be either a Bourbonist or Garibaldian exile who, in disgust at the mockery of an Italia Irredenta, has determined to show it up in its novels. If so, he has dealt a telling blow, for we can hardly fancy the infancy of a United Canibalia giving birth to a work so babyish and so silly. Any sharp little girl might have written it who, by running through half-a-dozen story books, had picked up just enough of the anatomy of fiction to know how to use a lost uncle and a disputed will. The weazened, weedy little plot is propped up by a sort of nursery commentary, which somehow reminds us that if donkeys do not ruminate, calves do. But, after all, if his conceit is more vigorous than his sense, and his morality distinctly Cisalpine, the writer is, at all events, perfectly amiable.

The more one studies lady-novelists the more hopeless it seems to make them out. Here is Miss Drury who, by every established rule, ought to have written a typically bad novel. She never looks an inch below the surface; her characters—or rather her puppets—are all outside; she has no particular power of insight or description; and she actually glories in improbability. And yet, to our annoyance, she has the assurance to write a very good novel indeed. Calmly relying upon and emphasising her defects, she remains triumphantly and most provokingly readable. A veritable Amazon of Incident, she recals the stir and bustle of Le Sage and Smollett; and her readers, who have quite enough to do to follow the quick counter-marches of her puppets, are quite content to learn by a hurried but emphatic whisper from behind the curtain which are the villains and which the saints. It is not too much to say that writers of thrice Miss Drury's ability and experience would have failed to concoct or carry through a plot so ingenious, so cool in its improbability, so masterly in its persistent vigour. As the end triumphantly proves, the wisdom of her serpents is no match for the gentleness of her doves in this war of *intrigue à outrance*. Let us add that Miss Drury is always to be found on the right side, while her tone is not less satisfactory than her sympathies. Though she makes the most of the weird doings and black arts of her table-turning professor (a stepfather—and of course the Satan of the tragedy) she does not fail to expose his machinery to the light of day. That these scenes have some real power has been made clear to at least one reader who has no acquired taste for poison, plot, or murder, by a curious psychological experience. Turning to drink off another cup of tea in the interval between an abduction and a railway accident, and thinking of just nothing at all, he was suddenly taken aback by the

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unmistakeable taste of the Turkey rhubarb of his childhood. After careful reflection, he was compelled to refer this phenomenon to the unconscious impression produced upon the brain by the lethal soups and coffees of which the old beldame, Justine, had been so horribly liberal a few chapters further back. And as he would boldly defy Mr. Wilkie Collins to make him dream, much less remember, he is naturally inclined to rate Miss Drury's sensational powers somewhat highly.

EDWARD PURCELL.

CURRENT LITERATURE.

The Philosophy of Handwriting. By Don Felix de Salamanca. (Chatto and Windus.) All readers of Edgar Poe know the curious book entitled *Autography*, in which he collects and discusses the signatures of American men of letters. Don Felix de Salamanca, whom we suspect to be but a Salamanca Spaniard in the sense in which the local adjective was used of Titus Oates' doctorate, has done very well to follow out the idea in this very handsome and interesting book. The autographs in *facsimile* of more than 150 persons of distinction, chiefly English, but with many Frenchmen and Americans included, are given here, each with a short discussion of its characteristics. Although to autograph-hunters the "fists" of such persons as Messrs. Tennyson and Browning, Ruskin and Carlyle, Victor Hugo and Thiers, are doubtless familiar enough, the general public who are not autograph-hunters will still be very glad to have the opportunity of making their acquaintance. It must be acknowledged that beautiful handwriting is rare among them, the only exception of a striking character being that of Mr. Robert Browning. More villanous scrawls than Mr. Tennyson's, Mr. Swinburne's, Mr. Carlyle's, and Mr. Ruskin's autographs could hardly be devised. Don Felix's remarks are frequently interesting, but they show most strongly how different the impressions made by handwriting upon different persons may be. Thus Don Felix has nothing but condemnation for the signature of Father Ignatius, which seems to us a very fair sample of calligraphy; while his laudation of the extraordinary scrawl which Gautier was pleased to write is unbounded. Again, Don Felix thinks Mr. Lowell's autograph "severely simple and graceful," while it appears to us slovenly and graceless in the extreme. We should suggest that this book might be used as the text for a new and not uninteresting variety of the game of crambo, each person writing down his impression of a given autograph. The result would, we think, go to show that the philosophers of handwriting are no more in accord than other philosophers.

Eight Months in an Ox-Wagon. By E. F. Sandeman. (Griffith and Farran.) To one who came entirely fresh to the subject, this would be a pleasant and acceptable book; but is there anyone, who reads at all, who is not already acquainted with all the incidents of wagon travelling in Africa, and who has not had more than his fill of sport? Mr. Sandeman is more considerate than most travellers, for he spares his readers any details of his voyage to Cape Town. At Pietermaritzburg he embarked in his wagon and travelled through the Orange Free State and the Transvaal as far as the Portuguese frontier. His object was health. He arrived at the Cape a miserable invalid, suffering from disease of the lungs, and hardly able to walk a mile. Within six months, after a stay of little over four months in the climate of the Transvaal, he was able to walk from sunrise to sunset, carrying his rifle, under a blazing sun without feeling unduly fatigued. The roughness of wagon life, the violent storms, frequent wettings, and sudden transitions from heat to cold did not hinder his recovery. In time we may look to the Transvaal becoming a resort for consumptive patients, but before that time arrives communications must be improved and tariffs lowered, for at present the discomfort and expense of life there are such as practically to deter invalids from making the experiment. Mr. Sandeman gives an interesting account of the settlement made in Secocoeni's territory by Herr Marensky of the Berlin Missionary Society. The success of this bold and worthy man is mainly owing to the exercise of tact and judgment, which our own missionaries would do well to imitate. The author was fortunate in meeting with the honey bird, of which he gives a graphic account. This bird, about the size of a sparrow, flew round the wagon with a shrill hissing cry, endeavouring to attract the attention of the men whom it accompanied till the oxen were outspanned, then it conducted a party who followed it for about a mile, pointed out to them the tree in which the wild bees had made their combs, and waited till its own share of the honey had been placed for it on a neighbouring bush. Surely in this there is more of reason than instinct. Mr. Sandeman, like most other writers on this subject, bears testimony to the wrongs of the Transvaal Boërs at our hands. No unprejudiced person, he says, can consider their history for the last fifty years and come to any other conclusion than that they have been treated unfairly and unjustly by the English, and that the only law observed towards them has been that might is right. The annexation, he considers, was made on the flimsiest pretext, and it will cost us hundreds of lives and millions of pounds. He never could hear of any tangible benefit which could possibly result to the British nation from this unjust act. His experience of the result of the usurpation to the Transvaal itself was that there was hardly any protection for life and property; and the value of land, except in the vicinity of towns, had rather declined than increased.

Ellen the Teacher. By Mrs. Hofland. (Griffith and Farran.) This little story makes us thankful that the late Mrs. Hofland was not one of the literary and moral lights of our infancy. We suppose there are still mothers who like to put books into their children's hands in which stilted precepts are inculcated in sonorous Johnsonese; but we hope that they are few and far between, for the book is not only dull, but the morality is strained and unwholesome.

Seppel. By Gustav Nieritz. Translated from the German. (Hodder and Stoughton.) A book which begins with the charge of a bull and the rescue of a child by a Jew who hangs on to the bull's horns; proceeds with the suffocation of a child, and the hiding of the corpse among the purchases in the bundle of a Jewess; and winds up with the burning of the synagogue by the infuriated Christians and the destruction of all the Israelites therein, is thrilling but scarcely profitable reading for children. The fact that this horrible catastrophe kills the two Jewish characters whose continued existence is inconsistent with the comfort and happiness of those of their brethren in whom the reader is interested so dulls our horror at the tragedy and our indignation with its perpetrators that its moral effect is very doubtful.

Politicians of To-day: a Series of Personal Sketches. By T. Wemyss Reid. 2 vols. (Griffith and Farran.) This is a fresh example of the close approach which journalism has made at the present day to regular literature. By the side of two or three names that might be mentioned, Mr. Wemyss Reid occupies the front rank among provincial editors, and in one of these "Personal Sketches" he not obscurely alludes to the honourable sense of responsibility with which he fulfils his duties. In other works he has shown that he can hold his own among the professors of *belles lettres*. The present book, on the whole, maintains his assertion that the editor of a party newspaper can be independent, if not impartial, and that he ought to appreciate opinions with which he does not sympathise. Despite the ephemeral nature of their subjects, these sketches are so handsomely set out in paper and type that we cannot refrain from a few serious criticisms. Sophia (vol. ii., p. 174) seems to be used as a rhetorical synonym for Constantinople. Hume (vol. i., p. 255) was never in Parliament. The phrase "the accident of an accident" (vol. ii., p. 274) is not an original combination, but was before used by the first Lord Thurlow. The scandalous story told of Prince Gortschakoff (vol. ii., p. 160), if true, would certainly not have offended the "sensitive" Roumanians.

A Year in Peshawur, and A Lady's Ride into the Khyber Pass. By L. R. Trevelyan. (Chapman and Hall.) The title of this book is not badly chosen to indicate that it belongs rather to the class of descriptive stories than to that of novels with only an excuse of local colour. Regarded as a work of fiction, the thread of romance must be called exceedingly slight, and of the literary style it is most charitable to say nothing. But if the reader is content to concentrate his attention upon the general picture here presented of social life in India at an important frontier station, his disposition to criticise will be disarmed. The writer has a woman's eye for details and a woman's faculty of description. Her merits and her faults are alike those of the amateur photographer, in some of whose productions the dress of the sitter, in others the background or the ornaments of the room, force themselves into predominant notice. Her characters do not live, but the surrounding circumstances amid which they move are real. More than one of her subordinate incidents we are able to parallel from our own personal experience. One point more should not be passed unnoticed. Mrs. Trevelyan has boldly dared to touch upon the shady side of Anglo-Indian morality. Indeed, from some allusions in her early chapters we feared an unpleasant conclusion. But her tact and, above all, her old-fashioned faith in English manliness and English purity bring her safe through, and almost inspire us with an interest in the several pairs of lovers and married people that throng her pages.

The History of the Honourable Artillery Company. By Capt. G. A. Raikes. With Maps and Illustrations. Vol. II. (Bentley.) Having noticed the first volume of this work at the time of its appearance (ACADEMY, November 30, 1878), we must now content ourselves with stating that the second volume fully confirms the favourable opinion then expressed. The history of a regiment of the line (of which we remember to have seen a few specimens) is at best a mere record of battles and campaigns, interesting only in so far as it serves to stimulate *esprit de corps*. But the Honourable Artillery Company, with its remote past, its unbroken traditions, and its democratic organisation, has a real history, which illustrates both the municipal life of London and the condition of the country at large. Such a history would readily lend itself to the picturesque style affected by the magazine writer of the present day. But Capt. Raikes has chosen the part of a chronicler, who collects materials for others to work up into narrative. Year by year, and reign by reign, he faithfully puts down all the events, whether great or small, which constitute the annals of his subject. Without any parade of research he has spared no trouble in consulting the original documents wherever

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possible. The old maps and the quaint pictures supply an appropriate setting to a work which, in its thoroughness and freedom from literary ambition, recals the labours of an earlier and simpler generation.

NOTES AND NEWS.

THE *Glasgow Weekly Herald* will publish Mr. William Black's new work, "Sunrise: a Story of These Times."

MR. CHARLES SWEET, LL.B., a son of the late eminent conveyancer, Mr. George Sweet, has nearly finished the new Law Dictionary on which he has been engaged for the last eight years and more. Every article has been written anew from independent research.

MR. W. A. CLOUSTON, of 137 Cambridge Street, Glasgow, proposes issuing a private reprint of the literal English translation by Sir William Jones of the *Moallakat*, or seven Arabian poems, usually considered the finest pieces of poetry in that language, which are preserved among the Oriental MSS. at Oxford. The volume will also contain a selection from the Shata poems edited by Dr. Carlyle in his *Specimens of Arabian Poetry*, and an Introduction by Mr. Clouston giving all the facts which can be recovered concerning the authors of the seven poetical pieces and the substance of some valuable criticisms which have recently appeared in Germany on ancient Arabic poetry. The editor has received assistance from several well-known Arabic scholars, and has already obtained permission to enter the names of several eminent Orientalists among his subscribers. The impression will consist of 230 copies—200 on crown octavo and thirty on demy octavo.

EVER since the world began to be peopled by men, they have been addicted to public meetings in the open air. And these open-air assemblies have exercised a great influence on the world's history. A work which is likely to prove both valuable to the archaeologist and interesting to the general reader will shortly be published by Mr. G. L. Gomme, F.S.A., upon this subject, tracing from the earliest times the fortunes of the Folk-moot in Britain, and especially showing how it has survived among ourselves in various forms to the present day. Its title will be *Primitive Folk-Moots; or, Open-Air Assemblies in Britain*, and the publishers will be Messrs. Sampson Low and Co.

THE Icelandic translator of *Lear*, M. Steingrimr Thorsteinson, of Reykjavik, who has also translations of several other of Shakspere's plays ready for publication, is to be proposed as one of the vice-presidents of the New Shakspere Society.

A MONOGRAPH on astrolabes, by Mr. Knobel, will shortly appear.

MR. FURNIVALL has given to the British Museum Library his unique (though imperfect) copy of the first edition of Phillip Stubbes's *Perfect Pathway to Felicitie* (1592). Mr. Alfred Huth's copy of the 1610 edition is also believed to be unique.

MESSRS. MOXON, SAUNDERS AND CO., of Henrietta Street, Covent Garden, will publish on the 26th inst. *My Sweetheart when a Boy*, by E. Owens Blackburne, author of *Molly Carew*, *A Woman Scorned*, &c., forming No. 1 of "Moxon's Select Novelettes," to be issued monthly, price sixpence, illustrated by J. Moyr Smith and other artists. No. 2, to be issued at the end of February, will be *Stella*, by Mrs. S. R. Townshend Mayer, author of *Sir Hubert's Marriage*, *The Fatal Inheritance*, &c. Several popular authors have been engaged to contribute to this series.

PROF. BUGGE'S investigations on the origin of Scandinavian mythology, which were noticed in the ACADEMY some weeks ago, will shortly be published by him in full, and will appear simultaneously in a German translation. Prof. Bugge seeks to prove that the great majority of the Greek-Roman myths which found a home in the North arrived there only through a Celtic medium. The new views have already received the more or less qualified adhesion of some of the most competent German scholars, among whom may be mentioned Prof. Maurer, of Munich, who has lately brought before the Munich Academy an abstract of Prof. Bugge's investigations, in which he lays stress on their partial anticipation by Dr. Vigfússon, who, in the prolegomena to the *Sturlungasaga*, referred a portion of the Eddaic poems to a Celtic home.

MR. GEORGE SAINTSBURY will give a course of four lectures at the Royal Institution on "Dryden and his Period" on February 28 and March 6, 13, and 20.

THE Keepers of the British Museum are in danger of being overwhelmed by the crowd of readers whom the recent improvements have attracted to that great institution. Every day the Reading-Room seems to be frequented by a larger number of students than on its predecessor, and often, especially on Saturdays, it is impossible to secure a seat without great delay. At four o'clock on the 10th of this month there were over 450 readers in the room, and in the course of the day considerably over a thousand applications must have been sent in for books from the presses in the interior of the building. The energies of the staff are now taxed to the uttermost to secure the delivery of the volumes which are demanded by the frequenters of the Reading-Room, and some plan should be devised to lighten the labours of the attendants after midday. Possibly some relief might be obtained for that deserving class of men, and some convenience afforded to the general public, by allowing well-knewn literary students to leave their tickets or to send them through the post on the previous day to that on which the books are desired.

MESSRS. CASSELL, PETTER, GALPIN AND CO. will shortly publish *The Field Naturalist's Handbook*, by the Rev. J. G. Wood and Theodore Wood, embracing Entomology, Field Botany, and Egg Collecting, and giving for each successive month particulars of the plants, insects, eggs, birds, &c., which can be observed by the field naturalist.

MR. ARTHUR PALMER, Fellow of Trinity College, Dublin, editor of Ovid's *Heroides*, will shortly publish a new text of Propertius. In this the readings of the rediscovered Cujacian MS. will be given for the first time since Scaliger used the MS. for his editions; these and the Naples MS. will form the basis of the text. Mr. Palmer's articles on Propertius in *Hermathena*, and his acknowledged ingenuity as a conjectural emender, give reasons to expect that this will be a very valuable contribution to the criticism of Roman poetry.

MESSRS. SONNENSCHEIN AND ALLEN will issue in a few days a work entitled *The Influence of Joy upon the Workman and his Work*, by H. Bendelack Hewetson. It will contain several autotype facsimiles of drawings by William Blake and others. The size of the book is quarto.

THE same firm have just issued the first volume of their promised *Industrial Geography Primers*, edited by G. Phillips Bevan, F.G.S., treating of Great Britain and Ireland. The second volume is to deal with France.

To the list of new Swiss journals appearing with the new year we may add the *Bauernzeitung*, edited by Fellenberg-Ziegler and Fritz Rödiger, and the *Volksarzt*, both published at Herzogenbuchsee. A new scientific and literary review, under the name of *Le Polyglotte*, has appeared in Geneva, with articles in French, German, English, Italian, and Spanish. The notes and commentaries are given only in French, German, and Italian.

THE *Deutches Montagsblatt* states that an interesting collection of autographs was to be sold in Berlin on January 16, including those of many of the heroes of the Thirty Years' War, the Prussian rulers and generals, German poets, artists, and dramatists, and a particularly original letter from Anselm Rothschild, the founder of the great banking house. Many of the specimens were collected by Fouché.

MR. EDISON'S mathematician, Mr. Upton, has written a paper for the February number of *Scribner's Monthly* which will give the first correct and authoritative account of Mr. Edison's invention of the electric light. The same number will contain the first instalment of an original history of "The Reign of Peter the Great," by Eugene Schuyler, author of *Turkistan* to run serially in the magazine during two years. The publishers state that bureaus of illustration for this work have been established in Paris and St. Petersburg, where all the important pictures will be prepared and sent to America for engraving; also that they have been granted access to Russian museums of Peter, and have been permitted to copy paintings by famous Russian artists, while original drawings by Dmitrieff, Charlemagne (present Court painter of Russia), and others will be given from time to time.

MR. W. R. MORFILL is to read a paper this session before the Philological Society, "On some Polabish Vocabularies." Polabish is the old national language of the Slavs on the Elbe, and the few glossaries of it which have been preserved are almost unknown to English scholars, though they abound with interesting verbal forms.

A VOLUME of *Specimens of English Dialects*, containing the "Exmoor Scolding and Courtship," edited by Mr. F. T. Elworthy, and "William de Worfat's Bran New Wark," edited by Prof. W. W. Skeat, and forming the third of the English Dialect Society's publications for 1879, is now being issued to the members. The fourth publication of the past year will be the second part of the *Dictionary of English Plant Names* (G to O), by Mr. James Britten and Mr. Robert Holland, and it is expected to be ready in February.

THE *Fourth Annual Report of the Johns Hopkins University* (Baltimore: Murphy) prints the roll of fifty-four fellows, past and present, among which we notice a large number of names of German, Dutch, and Scandinavian origin, besides one Russian and one Japanese. There is also given a list of all the scientific papers published by members of the university during the past three years. If Oxford or Cambridge were to attempt such a record, it is humiliating to reflect how large a proportion would prove primers or school-books. We observe that investigations in marine zoology were conducted by an organised party of twelve biologists on the shores of the Chesapeake Bay during twelve weeks of 1879. The only parallel we can show to this is the work done last summer by Aberdeen University on the north-east coast of Scotland.

IN consequence of the dissolution of the Nordiske Litteratur-samfund, founded in 1847, and which has done such good work in publishing Old Icelandic, Norse, and Danish texts, a new Scandinavian Text Society has been started under the title of Samfund til udgivelse af gammel nordisk litteratur. In their prospectus the founders of the new society urge that, in spite of the labours of past generations, the

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whole body of Northern literature has not yet been brought to light, and that some of it has not been published in such a way as to satisfy the requirements of modern scholarship. Many of the oldest and most remarkable MSS. have either not been printed at all or else in an untrustworthy form. Whole branches of literature, again, have been almost completely ignored, such as the highly interesting *rimur*. Many of the oldest historical poems, remains of the oldest Christian poetry, and a number of prose romances and tales still remain unprinted. Much remains also to be done in the Danish literature of the fourteenth to the sixteenth century. The society has already begun its work, and will, in the course of the year, publish an Old-Icelandic MS. and a unique Old-Danish text. The annual subscription is five crowns (less than six shillings). The president of the society is Dr. Svend Grundtvig; the secretary, Dr. P. E. K. Kaalund; the other members of the council, Drs. Lorenzen, Vilh. Thomsen, and Ludv. Wimmer. This society deserves the support of all English scholars. Those who wish for further information should apply to the secretary in Copenhagen.

THE Statistical Department of the Chinese Maritime Customs has just published at Shanghai a volume entitled *Le Saint Edit: Revue de Littérature Chinoise*, by M. A. T. Piry, of the Customs service. M. Piry has reproduced the whole of the text and amplification of Kanghsi's Sacred Edict, with a carefully collated translation and explanatory notes.

THE "Free Popular Lectures" at the Working Men's College, Great Ormond Street, during the coming term will be delivered by Messrs. W. Spottiswoode, T. Hughes, F. Darwin, Profs. Huxley, Tyndall, Hales, and others. The opening lecture to-day (Saturday) will be by Prof. Hales, on *The Merchant of Venice*.

THE Manchester Literary Club commenced its session on the 12th inst., when papers were read on "Robin Hood's Country," by Mr. J. Mortimer, and "English Gipsy Annals under the Tudors," by Mr. H. T. Crofton. The programme for the remainder of the session is as follows:—Jan. 19, "Fads and Fancies in Art," by Mr. C. Rowley, jun.; Jan. 26, "Lancashire Dramatic Authors," by Mr. E. R. Callender; Feb. 2, "A Few Free and Extended Renderings of Familiar Nursery Rhymes," by Mr. H. H. Hadfield, and "The Relation of Wit to Humour," by the Rev. W. A. O'Connor; Feb. 9, "Glimpses of Manchester Life Two Centuries since, as seen in Newcome's Diary," by Mr. C. Hadfield, and "The Philosophy of Hume and Berkeley," by Mr. H. H. Howorth; Feb. 16, "The Lancashire and Yorkshire 'Flitting' Boggart: its Scandinavian Origin," by Mr. C. Hardwick, and "Charles Dickens and Rochester," by Mr. Robert Langton; Feb. 23, Exhibition of rare books and literary curiosities; March 1, "The Manchester Academy of Fine Art," by Mr. Ward Heys, and "The Origin and Progress of the Manchester School of Art," by Mr. W. H. J. Traice; March 8, "Sydney Smith as a Social Reformer," by the Rev. Stuart J. Reid, and "Manchester Theatrical Reminiscences" (part iv.), by Mr. John Evans; March 15, "The *Prometheus Vinctus*," by the Rev. W. A. O'Connor, and "Children and Women in the Poems of Wordsworth," by Mr. George Milner; March 22, "The Bibliography of Rochdale, as illustrated by the Collection in the Local Free Public Library," by Lieut.-Col. Fishwick; April 5, Annual Meeting; April 12, *Conversazione*.

DR. BURGERSDIJK is about to publish a metrical translation of Shakspere's sonnets into Dutch.

DAUDET's latest novel, *Les Rois en Exil*, is being translated into Polish.

THE well-known German newspaper, the *Hamburger Correspondent*, will shortly complete its hundredth year of life. In celebration of the occasion the proprietors will issue some curiosities connected with it; among other things, a *facsimile* of the paper as it was printed during Davoust's occupation of the city, when he caused it to be printed in green characters because his eyes were too weak to bear black.

WE have received from Messrs. W. Satchell and Co. No. 1 of the *Angler's Note-Book and Naturalist's Record*, which contains much that will interest an even wider circle of readers than that immediately aimed at.

PROSPERO VIANI has discovered an unpublished poem of Leopardi's, entitled *L' Appressamente della Morte*, which will be printed next month in the second part of the Appendix to *Leopardi's Correspondence* now being issued. This Appendix will also contain an unpublished epigram of the poet's directed against Tommasèo.

WE are glad to see that Dr. Albert Réville has been appointed to the newly founded professorship of the history of religions at the Collége de France.

IT is stated that the late Senator Centofanti, who has just died at the age of eighty-five, has left a volume of Memoirs, which will derive great interest from the author's connexion with the Liberal movement in Italy.

M. HENRY COCHIN has published (Charavay) a new French translation of Luigi da Porto's novel *Giuletta e Romeo*, with a preface on the author and the Italian Renaissance.

WE learn from Trübner's *Record* that Don Manuel Larrainzar has just completed his *Estudios sobre la Historia de América, sus Ruinas y Antigüedades, comparadas con lo mas notable del otro Continente en los Tiempos mas Remotos, y sobre el origen de sus Habitantes*. It consists of five octavo volumes, of some 600 pages each, and is illustrated with thirty-eight lithographic plates. It is published at Mexico.

SIGNOR H. CAPPARONI has just published (Auximi: Quercetti) a Latin translation of the first book of Thucydides.

THE *Revue Critique* is to be enlarged, and will for the future review classical school books. Its valuable *chronique* will appear weekly instead of monthly.

THE Municipality of Paris has just issued a new edition of its atlas of plans of the capital.

DR. JOHN KOCH's translation into German verse of Chaucer's *Minor Poems*—his "Pity," "Parliament of Foules," "Adam Scriveyne," "Truth," "Gentilesse," "Steadfastness," "Skogan," "Marriage" (or "Bukton"), "Fortune," and "Purse"—is now in the press, with an Introduction on the dates, &c., of these and Chaucer's other works.

A NEW edition of the Russian poet Lermontof's works will shortly be published, the last edition, published in 1873, having been exhausted. The editor, M. Efremof, has newly revised the text, and supplemented it from the author's MS. The edition will be in two volumes, the first of which will contain a portrait of the poet, two facsimiles of his handwriting, and a biographical sketch.

THE *Comedy of Errors* was the play critically examined at the last meeting of the Clifton Shakspere Society, on December 27. Reports were brought from the following departments:—Historical References, by Miss Florence W Herapath; Instrumental Music, by Mr. C. H. Sanders; Rare Words and Phrases, by Mr. L. M Griffiths; Plants and Animals, by Dr. J. E. Shaw; Shakspere's Play-craft, by Mr. J. A. Sanders; Various Readings, by Mr. A. H. Thurnam; Metre and Authorship, by Miss Constance O'Brien; Demonology and Witchcraft, by Miss Florence O'Brien; Anachronisms, by the Rev. Barton S. Tucker; Grammar, by Mr. E. Thelwall. Mr. P. A. Daniel's Time-Analysis of the play was also brought before the Society.

G. ROSKOFF, the author of the *History of the Devil*, has just published a new work, entitled *Das Religionswesen der röhesten Völkerstämme*, in which he endeavours to refute Sir John Lubbock's thesis that there exist certain rude tribes among which no trace of religious ideas is to be found. The evidence collected in the present work concerns systems of faith and superstitions from all parts of the globe, and shows in particular that the belief in sorcery and evil spirits is nearly universal. What is specially valuable, the author has not confined himself to bringing together many curious details regarding the folk-lore and the popular superstitions of barbarous nations, but he has carefully analysed every belief to which he refers, and tried to find out its psychological basis. He has, to our mind, fully proved his point, and his work forms an important contribution towards the solution of one of the most interesting problems of comparative theology.

MAGAZINES AND REVIEWS.

THE *Modern Review*, a new quarterly magazine, edited by R. A. Armstrong, B.A. (James Clarke and Co.), is intended to supply an organ for "religious Liberals," such as older magazines afford to "champions of Ancient Creeds and exponents of the Positive Philosophy." The first number has too many articles. Prof. Upton's, on "Fervent Atheism," and perhaps Mr. Hargrove's, on "St. Thomas Aquinas," are able; M. Charruaud's, on "The Present Situation in the Reformed Church of France," is worth reading; and Dr. Carpenter's, on "The Force behind Nature," is only not admirable because it is either inadequate in scale or assumes reference to larger works of Dr. Carpenter himself and others. Some of the shorter articles are by people who never write foolishly; but it does not follow that they are wise in publishing the mere overflowings of their minds.

THE January number of the *Monatsschrift für Geschichte und Wissenschaft des Judenthums* contains a suggestive article by Dr. Grätz on Old Testament passages rendered obscure by the wrong insertion or omission of the interrogative (Gen. iv. 13 appears in a new light when we introduce a question), and the commencement of what promises to be a valuable series of articles on Jewish and comparative folk-lore by Dr. Gaster. Dr. Theodor concludes his articles on the composition of the Agadic homilies, and Dr. Back continues his notes on the fables in the Talmud and Midrash, which will also supply some fresh *data* to students of Eastern folk-lore.

THE *Deutsche Rundschau* has the last instalment of a new historical novel, *Der Heilige*, by Herr Meyer, in which the chief personages are Henry II. and Thomas Becket. The novel is carefully constructed, but it follows for its history M. Thierry rather than Mr. Freeman, and tries to gain interest by making Becket have various Saracen relations, and a daughter whom Henry II. seduces. It has the merits and defects of the modern German historical novel—great truthfulness in local colouring, but a want of human interest owing to the remoteness of the situation. Herr Friedländer writes on the "Luxury of the Table," and brings forward facts to show that the *gourmandise* of the Romans, in what we are accustomed to consider the most corrupt state of society that has ever existed, may be paralleled in almost any age, and certainly in Berlin at the present day. Dr. Birch-Hirschfeld criticises in

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rather an adverse spirit Mr. Darwin's theory of the expression of the emotions.

THE *Rivista Europea* for December 16 has an article by Signor Ferrari on "Fra Dolcino," in which he examines the theological opinions of Fra Dolcino and refutes the opinions of Rossetti, Aroux, and others that Dante in the *Divina Commedia* aimed at setting forth heretical opinions similar to those of the Dolcinists under a mythological and allegorical form. Signor Straccali begins a paper on "The Goliardi," or wandering scholars of the mediaeval universities, a class whose existence till late times has been overlooked, but who were the literary Bohemians of the Middle Ages, and whose writings on religious and social subjects are rather startling reading to those who still like to believe in an ideal "Age of Faith."

IN the *Preussische Jahrbücher* for December is the beginning of a life of General von Rüchel, who was born in 1754 and was trained as a soldier under Frederick the Great. The notices given of him are extracted from his letters, and contain numerous characteristic anecdotes of Frederick. Herr Förster writes on "Greek Sculpture in the Service of the Attalidae at Pergamos," and gives an account of what can be discovered of the celebrated votive offering of Attalus I., of which the chief remains are in the Museum of Naples. The practical issue of Herr Förster's remarks is to insist on the importance of Asia Minor as a home of Greek art which has never yet been fully searched to discover its hidden treasures.

OBITUARY.

JOSEF SCHNELLER.

ONE of the most characteristic of Swiss antiquaries, an old and kind friend of the present writer, Josef Schneller, the City Archivarius of Luzern, died on December 19, his seventy-ninth birthday. He was the son of a poor builder in Luzern, and originally studied theology with a view to the priesthood; but soon after his ordination as deacon he laid aside the clerical office, though he remained a faithful but liberal Catholic to the end of his long life. He was appointed Stadtarchivar of Luzern early in life, and soon after his entry on public office published his first work, in co-operation with the then Spitalpfarrer Marzohl—*Liturgia Sacra*, an elucidation of the liturgy of the Catholic Church in the West, with rich archaeological illustration. In 1843, in union with the late Prof. E. Kopp, he founded the widely known and valued "Historische Verein der V. Orte" (the cantons of Luzern, Schwyz, Uri, Unterwalden, and Zug), and from 1845 until lately was the editor of the society's organ, the *Geschichtsfreund*, which contains his principal historical and archaeological writings. He had the most exhaustive acquaintance with the history of every commune, fort, ruin, convent, and church within his native canton, and of the political relations between Luzern and the other Swiss republics, and various foreign States from the earliest to the latest period. With Father Gall Morel, the Benedictine poet and antiquary of Einsiedeln, he maintained an unbroken friendship until the death of the latter. Every summer for many years he spent his holiday at Seelisberg, where the charming old scholar was always ready to place his wide range and depth of local knowledge at the service of enquiring foreigners. When his writing-desk was opened after his death, the first paper which came to view was a characteristic illustration of his methodical habits; it was the official announcement of his death, written out by himself, and directed to the Civilstandsamt of Luzern. T. HANCOCK.

THE death of Dr. A. Mordtmann, at Constantinople, on December 30, 1879, is a heavy loss to Oriental studies. Dr. Mordtmann, a native of Hamburg, had been living at Constantinople ever since 1845. He was at first Secretary to the Embassy of the Hanseatic towns of Germany, and afterwards became Consul-General of those towns, which post he exchanged in 1859 for the office of a member of the Turkish Conseil de Commerce and Court of Appeal. After having been forced, by Mahmud Nedim Pasha, to give up his official position, he was for a short time editor of the *Phare du Bosphore*. In the last years of his life he devoted himself entirely to his scientific studies, which had always formed the centre of his activity. In the course of his long residence at Constantinople he acquired a thorough familiarity with Turkish, Persian, and Arabic; but the field of his scientific labours was the dead languages of the East and Oriental numismatics. He was foremost among the decipherers of the Pahlavi inscriptions on the coins and gems of the Sassanid kings, and his discoveries in that field have paved the way for the progress which the study of Pahlavi literature has lately made. Of Arabian coins he was a profound connoisseur, and an Arabian work on geography was translated by him as early as 1845. He tried to decipher the Lycian and Phrygian inscriptions soon after they were discovered; and the study of the cuneiform inscriptions is indebted to him for several important discoveries. But his attempt at making out the language of a certain number of cuneiform inscriptions to be an ancient form of Armenian was a failure, and has been completely refuted by Profs. Hübschmann and Sayce.

WILLIAM BUDD, M.D., F.R.S., who died at Clevedon on January 9, was one of a band of brothers whose medical reputation is a household word throughout the West of England. He was himself settled at Bristol, where he held for years the first place as a consulting physician. But his fame mainly rests upon his researches into the mode of propagation of contagious diseases, both in men and in animals. The enthusiasm with which he inculcated the "germ theory" will not easily be forgotten by any who have heard him hold forth on this subject, to which his life was devoted. By the generous support of Prof. Tyndall, who in this matter was proud to call himself a disciple of Dr. Budd, he was elected a member of the Royal Society—a rare honour for a provincial medical man. Besides many papers reprinted from medical journals, which he freely distributed among those who cared to read them, he was the author of a standard work on Typhoid Fever, published only a few weeks before the beginning of the disease which finally carried him off.

THE death of Mr. Serjeant Parry at Holland Park, Kensington, on the 10th inst., has removed from our midst one of the most popular followers of the law. Mr. John Humffreys Parry was the son of an antiquary of the same Christian names who spent his years in studying and illustrating the history and antiquities of his native Principality of Wales. After having completed his education at the Philological School at Marylebone, and passed some of his early years as a clerk in the City, he obtained a post as a temporary assistant in the Printed Book Department at the British Museum. He held this appointment from January 1839 to July 1843, when he abandoned bibliography for the more lucrative profession of the law. During this time Mr. Parry assisted in drawing up the celebrated rules for cataloguing, and he was one of the experts who gave evidence, before the Royal Commission which sat on the Library of the British Museum in 1847-49, on its internal working, and on the capabilities of Mr. Panizzi. During the last twenty years Mr. Serjeant Parry has been engaged in many of the *causes célèbres* which have been tried in the English courts. His only appearance before the world as an author was as editing *Lord Campbell's Libel Act; with an Introduction on the Law of Oral Slander* (1844).

THE death is announced of Mr. Henry White, the compiler of the Royal Society's *Catalogue of Scientific Papers*; of Luigi Vincenzi, formerly Professor of Hebrew in the Roman University, and since 1871 Under-Archivist of the Holy See; of Ernst Kossak, one of the first *feuilleton* writers of Germany; of Prof. J. E. Wappäus, editor of the Göttingen *Gelehrte Anzeigen*; of Bronislas Zaleski, who had just completed the first volume of his Life of Prince Adam Czartoryski; and of Silvestro Centofanti, formerly professor in the University of Pisa, author of lectures on the *Divina Commedia*, and of books on the Life and Works of Alfieri, on Greek literature, and on Pythagoras.

PARIS LETTER.

Paris: January 9, 1880.

The two most noteworthy publications of the last month have been the *Memoirs of Prince Metternich* (Plon), and the second volume of those of *Mdme. de Rémusat* (Calmann-Lévy). The former of these works is probably already familiar to you through the English translation, which was to appear simultaneously with the French edition. I will, therefore, only touch upon it in order to point out to the curious in such matters the portrait of Napoleon I., as drawn by the Austrian Chancellor in the second book of these *Memoirs*. It is in the highest degree interesting to note how far the estimate of Mdme. de Rémusat, who had lived as a lady-in-waiting in the Imperial household, differs from that of the diplomatist who had only seen the Emperor under an official light, and surrounded by all the pomp of his court. The acuteness of Metternich, as will be seen on a perusal of the chapter in question, was not blinded by the marvellous skill with which Napoleon played his part of grandiose tragedy; and the Prince's *Memoirs* agree with those of Mdme. de Rémusat in showing us in Bonaparte a man proud to the verge of insanity, cruelly selfish, and, in private life, violent even to brutality. But the palm must be awarded to M. de Metternich; for Mdme. de Rémusat, while clearly seeing the Emperor's defects, does not perceive, or, at any rate, does not sufficiently indicate the element of grandeur in his character, while the Austrian Chancellor is not backward in recognising this element and in doing justice to the genius which entered into the strange composition of this crowned soldier.

This defect in Mdme. de Rémusat is still more perceptible in the second volume of her *Memoirs* than it was in the first. Her task was to follow the events which occupy the years 1804-5-6; that is to say, from the coronation to the campaign of Austerlitz. This campaign, it need scarcely be said, marks the apogee of the Emperor's military glory. For this glory, Mdme. de Rémusat has not one word of sincere admiration. It is this defect which lowers these most interesting revelations to the rank of a party pamphlet. As a compensation, this second volume, like the first, abounds in most curious details, particularly concerning the Emperor's religious marriage, celebrated on the eve of his coronation. Mdme. de Rémusat does not share the opinion of Prince Metternich, and believes that the religious ceremony was duly and formally solemnised, although in secret. The volume ends with two chapters of very precise details concerning the Emperor's household, the great dignitaries who approached his person, and the French men of letters of the day. Here

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again the Metternich *Memoirs* bear out all the assertions of Mdme. de Rémusat. After sketching the portrait of Napoleon of which we have spoken above, the Chancellor indulges us with some discursive remarks under the headings of "The Napoleonic Aristocracy," "Napoleon's Estimate of Chateaubriand," "The Family of Napoleon," &c., sometimes giving almost word for word the Emperor's opinions as also reported by Mdme. de Rémusat.

The interest attaching to almost contemporary events does not prevent scholars from eagerly seeking after any documents throwing light on the history of more distant times. For them M. A. Quantin has undertaken and commenced to give to the world a work bearing on the history of the eighteenth century, which will be indispensable to all who take an interest in the period that gave birth to the Revolution. The work is entitled *Le Chansonnier historique du Dix-Huitième Siècle.* The political *chanson*, now dead in France, was long all the fashion. Not possessing, as weapons against the excesses of absolute power, liberty of public meeting, or liberty of the press, or liberty of parliamentary speech, the French were accustomed to fall back upon the only kind of liberty which could not be taken from them—liberty of ridicule. Hence an incredible number of satires, *triolets*, *rondeaux*, epigrams, and malicious refrains, which flew about from mouth to mouth, as difficult to catch as a wasp, and possessed of as sharp a sting. Copies of these were circulated, in the language of the day, "sous le manteau." In short, a song then filled the place of a cutting article now. But if an article, struck off by the thousand, disappears and is lost so soon, how much more likely is the same fate to befall these couplets, which remained in most cases in manuscript! Fortunately, even then collectors existed, and some of them occupied themselves with filling their portfolios with these relics of the satirical literature of the day. The most persevering of these collectors was Pierre Clairambault, royal genealogist, who during the course of his long life (from 1651 to 1740) collected no fewer than thirty-six volumes of satirical songs. A copy of this precious collection, executed by order of Comte de Maurepas, has for a long time been the only one known; and it is this copy which has rendered the name of the facetious Minister inseparable from that of Clairambault. This Clairambault-Maurepas collection M. A. Quantin proposes to publish *in extenso*, so far as it has any bearing on the history of the eighteenth century. The occasional licentiousness, however, of some of the songs will not allow him to give them all. It must be admitted that the Clairambault-Maurepas collection is far from being complete, inasmuch as it stops at about the middle of the century. M. Quantin's collection will thus be at once more and less complete than its model. The work is to be divided into epochs, and will occupy twenty volumes. Four will comprehend the period from 1715 to 1723—*i.e.*, the period of the Regency. The reign of Louis XV., divided again into the three epochs represented by the names of Fleury, Pompadour, and Du Barry, will furnish material for thirteen volumes. Finally the reign of Louis XVI. to the year 1789 will occupy three more. The volume which opens this series is therefore occupied with the Regency. It is prefaced with an excellent essay by M. Emile Ravué on the history of political verse in France. The couplets it contains nearly all relate to the death of Louis XIV., and bear witness to the joy, indecent at times in its expression, with which the news was generally received. These pieces form a striking commentary on the words of Duclos:—

"The day his body was taken to Saint-Denis, the crowd in the plain was immense. All kinds of food and drink were being sold. On every side people were to be seen dancing, singing, and drinking; while many so far forgot themselves as to give utterance to ribald jests as the car containing the coffin was passing by."

As a contrast to the melancholy picture presented by this close of a famous reign we may mention the one drawn of its beginning by M. Chéruel in his *History of the Minority of Louis XIV.*, the third volume of which has just appeared at Hachette's. The three books comprised in this volume embrace the years 1648-49-50, *i.e.*, the birth, development, and final collapse of the civil war known as the "Fronde Parlementaire." M. Chéruel has made use of the MSS. of Mazarin and of numerous unpublished documents, which have enabled him to give freshness to a subject that seemed exhausted; and this is especially the case with the part concerning foreign relations and the negotiations ending in the Peace of Westphalia. The same publishers give us in one volume the *Studies on the History of Prussia*, by M. Ernest Lavisse, which originally appeared in the *Revue des Deux Mondes*. M. Ernest Lavisse has tried to explain the unique character of the Prussian monarchy as contrasted with other German States. The conclusion to which his studies have led him may thus be stated in his own words:—"Prussia is a German State lying outside the frontiers of Germany." It is to the exigencies of this struggle for existence amid hostile surroundings that we must refer the development of that stern and well-organised militarism which little by little has won for the Hohenzollerns the hegemony of Germany. M. Lavisse, going back to the most ancient times, shows us the links in the chain which connect the habits of the Prussian Monarchy with the primitive institutions of the Mark of Brandenburg and with those of the knights of the Teutonic order—habits which have been transmitted as an impersonal heritage from king to king; so impersonal, that in the words of King Frederick William I., each of these Hohenzollerns has apparently considered himself as the War and Finance Minister of an ideal and perpetually existent King of Prussia.

Beside this work, which is purely scientific, and therefore occupies a position raised above mere contemporary controversy, many other books are constantly appearing in which the historian is at the same time a political partisan, seeking in the past for arguments to support his ideas on the present. Thus M. Paul Thureau-Dangin, who in various historical essays has shown himself a staunch partisan of a kind of clerical toryism similar to that of the Duc de Broglie, has just published a special pleading against the Ferry Bill in the shape of a very complete essay, entitled *Church and State under the Monarchy of July.* Almost simultaneously, M. Charpentier published a work by M. Emile Clairin, written in an entirely opposite sense, and entitled *Clericalism from 1789 to 1870.* While M. Thureau-Dangin, who, by-the-way, is in very bad odour with that organ of clerical Ultramontanism, *L'Univers*, tries to renew the alliance between Liberalism and Catholicism, M. Emile Clairin sets forth the series of conspiracies formed by the clerical element against lay society since the beginning of the century. Both these works have precisely the value of a special plea, and they serve to show at what a critical point the delicate relations between Church and State in this country have arrived.

If historical works were abundant at the close of last year, on the other hand there has been an almost complete dearth of philosophical or literary production. A little book by M. Espinas, which was published by Germer-Baillière under the title of *Experimental Philosophy in Italy*, is, however, deserving of notice, not so much in itself as from its very remarkable Introduction. M. Espinas is one of that band of young French thinkers who, following in the steps of M. Ribot, have espoused with a well-considered and sustained enthusiasm, if not all the doctrines, at any rate all the methods, of contemporary English psychology. Mr. Herbert Spencer is the recognised leader of this group of eminent psychologists, to which we are already indebted for many vigorous monographs. M. Espinas in the Introduction to the work in question has traced with an earnestness that carries conviction the history of this invasion of English philosophical ideas among the Latin races, and discusses the question as to whether philosophic science will continue to exist as a separate entity or will split up into a number of different parts. The book itself is more a collection of documents than anything else, and, as the author says, rather "an instrument of research into the movement of ideas in Italy" than a work containing any system of dogmatic philosophy.

It remains for us, in order to complete this review, to notice the appearance of two novels, as well as of two books for children, the work of two of the most refined writers of the young school. The first of these novels is by Mdme. Henry Greville, and is called *Lucie Roday* (Plon). One finds in it the refinement which is so distinguishing a characteristic of this authoress's previous works, but also in a still greater degree the effects due to a somewhat vague conception, and to a too often colourless style. I greatly prefer a piquant story from the pen of M. Henri Liesse (Lemerre), to which the author has not very wisely given a title having no reference to the plot—*L'On n'aime qu'une Fois.* This novel, which is a first work, is written in a gay and sparkling style, and is characterised by a power of observation at once subtle and exact. M. Liesse has certain affinities with the naturalistic school, loving minute details, or what M. Zola calls "le document humain." On the other hand, he is distinguished from this group by the wit of his dialogue. Now, naturalism has a tendency to fill its vocabulary with the most common and every-day speech, while M. Liesse recals, by the smartness of repartee which he puts into his hero's mouth, the famous legends of Gavarni's cartoons. The great fault of this work is a lack of coherence in the plot.

The two books for children are by M. Paul Arène and M. Coppée. The former has treated a subject which is familiar to children on the stage in all the provinces of France, *The Temptation of Saint Antony*, and has already been mentioned in your columns. The latter has written a charmingly conceived little story —*Bluette.* But these two little tales defy analysis, for their entire charm consists in the detail, and in what is technically termed "le faire." Almost simultaneously M. Coppée brought out at the Odéon a drama in verse, entitled *Le Trésor*, which was received with as much favour as *Le Passant*, the pretty Shaksperian comedy in one act by which, ten years ago, he commenced his successful career as a poet.

PAUL BOURGET.

SELECTED BOOKS.

General Literature.

BAGEHOT, the late W. Economic Studies. Ed. R. H. Hutton. Longmans. 10s. 6d.

BRILLAT-SAVARIN. Physiologie du Goût. Paris: Lib. des Bibliophiles. 60 fr.

CARTER, R. Brudenell. Eyesight, Good and Bad. Macmillan. 6s.

DEL MAR, A. History of the Precious Metals. G. Bell & Sons. 10s. 6d.

GIANNINI, G. Studio critico su Giacomo Leopardi. Napoli: Detken & Rocholl. 2 fr.

GRUYER, G. Les Illustrations des Ecrits de Jérome Savonarole publiées en Italie au XVe et au XVIe Siècle. Paris: Firmin-Didot. 30 fr.

LESSERTEUR, E. C. Le Hoàng-Nàn, Remède tonquinois contre la Rage, la Lèpre et autres Maladies. Paris: J. B. Baillière.

MAYR, R. Voltaire-Studien. Wien: Gerold's Sohn. 2 M.

MONTAUT, H. de. Voyage au Pays enchanté. Cannes, Nice, Monaco, Menton. Paris: Dentu.

RATTAZZI, la Princesse. Le Portugal à Vol d'Oiseau: Portugais et Portugaises. Paris: Degorce-Cadot. 3 fr. 50 c.
TAYLOR, E. Fairfax. Russia before and after the War. Longmans. 14s.
WIENER, C. Pérou et Bolivie. Paris: Hachette. 25 fr.

History.

AMOS, Sheldon. Fifty Years of the English Constitution, 1830-1880. Longmans. 10s. 6d.
BRUSCH, M. Geschichte d. Kirchenstaates. 1. Bd. Gotha: Perthes. 8 M.
BURTON, J. Hill. A History of the Reign of Queen Anne. Blackwood. 36s.
DE LA GRAVIÈRE, J. La Marine des Anciens. Paris: Plon. 3 fr. 50 c.
GREEN, Mrs. M. A. Everett. English Commonwealth State Papers. Vol. VI. 1652-54. Rolls Series. 15s.
REUSS, R. Notes pour servir à l'Histoire de l'Eglise française de Strasbourg, 1538-1794. Strasbourg: Treuttel & Würz. 2 M. 80 Pf.
ROBERTSON, J. C. Materials for the History of Thomas Becket. Vol. IV. Rolls Series. 10s.
WILLIS-BUND, J. W. A Selection of the State Trials. Vol. I. Trials for Treason (1327-1660). Cambridge University Press. 18s.

Physical Science.

BOMMENSING, G. C. W., et W. BURCK. Repertorium annuum literaturae botanicae periodicae. Tom. V. Haarlem: de Erven Loosjes. 9s.
CLAUSIUS, R. The Mechanical Theory of Heat. Trans. W. R. Browne. Macmillan. 10s. 6d.
DIXON, C. Rural Bird Life. Longmans. 7s. 6d.
FRITSCH, C. Jährliche Periode der Insectenfauna v. Oesterreich-Ungarn. IV. 2. Die Nachtfalter (Heterocera). Wien: Gerold's Sohn. 5 M. 60 Pf.
KEYSERLING, Graf E. Die Spinner Amerikas—Laterigradae. Nürnberg: Bauer & Raspe. 40 M.
KOWALSKI. Recherches sur la Réfraction astronomique. Kasan. 5s.
QUATREFAGES, A. de, et E. T. HAMY. Crania ethnica. Livr. 8. Paris: J. B. Baillière. 14 fr.
STRINDACHNER, F. Beiträge zur Kenntniss der Flussfische Südamerika's. Wien: Gerold's Sohn. 2 M. 80 Pf.

Philology.

KVÍCALA, J. Studien zu Euripides. 2. Thl. Wien: Gerold's Sohn. 4 M. 40 Pf.
MIKLOSICH, F. Ueb. die Mundarten u. die Wanderungen der Zigeuner Europa's. IX. Wien: Gerold's Sohn. 2 M. 40 Pf.

CORRESPONDENCE.

THE DERIVATION OF "JUTE."

London: Jan. 2, 1880.

Prof. Skeat's derivation of the word "jute" from the Sanskrit *jûta*, noticed in the ACADEMY of December 27, affords an interesting example of the degree of historical proof which philology admits of. That the popular name of an Indian product finds its original in Sanskrit would to most persons seem enough. But the curious fact remains to be explained that jute is not known by that name, or any similar name, in Bengal itself. The jute of commerce is strictly confined to a limited area in Eastern Bengal, where it is always called either *pat* or *koshta*. With the derivation of these names we are not concerned; but it may be mentioned that *pat* is found as *patta* in the Mahabharata. The word "jute" occurs for the first time in English official documents towards the close of the last century. Dr. Roxburgh, the eminent Indian *savant*, was then superintendent of the Botanical Gardens at Calcutta, and in a letter dated 1795 he drew the attention of the Court of Directors to the commercial value of the fibre "called jute by the natives." The question is—From whom did Dr. Roxburgh get the name? A simple and decisive answer can be given. In those days, as now, the gardeners at Calcutta were immigrants from Orissa, and in Orissa jute is known to the present day as *jhat* or *jhant*.

A full discussion of the subject will be found in the *Report of the Jute Commission* by Babu Hem Chunder Kerr (Calcutta, 1874), where it fills three folio pages. But, as that volume is not readily accessible (I have been unable to obtain it in the library of the India Office, though I was permitted access to a copy in the Record department), I trust that this summary of the Babu's argument will be accepted, though coming from one who knows neither the vernacular Bengali nor the classical Sanskrit.

JAS. S. COTTON.

IRISH MISSALS.

3 Porten Road, Hammersmith, W.: Jan. 4, 1880.

The Irish entries in the Stowe Missal given by Mr. Warren should receive, and no doubt will receive, attention from the few scholars who have made Celtic philology their special study. For their full elucidation one would require, besides a knowledge of mediaeval Irish, to have the Latin context before him, and to have some liturgical knowledge. Mr. Warren will, I am sure, forgive me for adding that the transcripts—probably made in haste—need the strictest verification throughout.

Nevertheless, a large part of these entries seems clear; and I may be allowed to offer the following suggestions, subject, no doubt, to correction in several points of detail. The italics in the Irish mark proposed substitutions for doubtful portions of the transcripts.

In the Ordo Missae:—

(1) Lethdirech sund.	(1) Half uncovering here.
(2) Landirech sund.	(2) Full uncovering here.
(3) Isund totet Dignum tormaigind maid Per Quem bes *ina* duididi thall.	(3) It is here that the *Dignum* undergoes increase if the *Per Quem* is after it beyond.
(4) Isund totet Dignum *in* (?) tormigind maid Sanctus bess inna diudidi thall.	(4) It is here that the *Dignum* undergoes the increase if the *Sanctus* is after it beyond. (See Dr. Todd's translations of the above entries.)
(5) Isund con ogabar (?) ind ablistuair (?) forr cailech fobdi (?) dichir ceth (?) n*a* bairgine *is* (?) in cailech.	(5) See below.
(6) Isund conbongar in Bairgen.	(6) It is here that the Host is broken.

In the Ordo Baptismi:—

(7) Isund dob*erar* (?) in salann im belu ind lelucti.	(7) It is here the salt is put in the mouth of the child.
(8) Isund dognith*er* in toguth.	(8) It is here is made the consent.

(3) (4) The *Dignum*, as Todd has pointed out, is the Preface, from the words with which it begins [Sursum corda. "Habemus ad Dominum." Gratias agamus Domino Deo nostro. "*Dignum* et iustum est." Then, Vere *dignum* et iustum est, aequum et salutare, 7c.].

The *Per Quem* is the form with which now, as a thousand years ago, when this Missal was in use, the Preface ends; "Per Quem Maiestatem tuam laudant angeli 7c. cum quibus et nostras voces ut admitti iubeas deprecamur, supplici confessione dicentes, *Sanctus, Sanctus, Sanctus*," 7c. The "increase" refers to the variation of the Preface according to the season.*

(5) It would be hazardous to attempt a version of the whole of this till the transcript is carefully revised; but portions are clear enough, and the general sense. "It is here that . . . over (the) chalice . . . of the Host into the chalice." The rubric can, I presume, only refer to what is done at the Pax Domini, when the priest breaks the Host over the chalice, and subsequently drops a particle into it.

(6) The word *bairgen* is literally a "cake."

(7) "*Lelucti*" seems related to Cormac's *lelab*, a child at the breast.

In offering these suggestions I cannot but repeat that to be of any value they should be based upon accurate transcripts. It is some twenty-four years since Todd made a very unsatisfactory examination of the Missal, not being permitted, as he tells us, to copy anything. If its possessor will now allow of its publication, and Mr. Warren can see his way to editing it, the public would have before them, and not too soon, a valuable relic of the ancient Irish Church.

DAVID FITZGERALD.

* The corresponding Latin term seems to be *Augmentum*. See *Notes and Queries*, January 3, p. 18, where the rubrics are quoted from "an old missal," "Hic augmentum," "Hic secunda pars augmenti."

MR. SWINBURNE'S "STUDY OF SHAKESPEARE."

Dublin: Jan. 10, 1880.

I shall not trouble readers of the ACADEMY with personal controversy. The few who care to ascertain the facts can easily do so. But two or three points of wider interest may be noticed.

If words not occurring in Shakspere are found in a play of doubtful authorship, does this furnish an argument against Shakspere's alleged authorship of the play? No. If we may trust a table—approximately setting forth the facts—drawn up by Mr. Richard Simpson (New Shakspere Society's *Transactions*, 1874, p. 115) there are no fewer than 9,464 words of Shakspere's vocabulary peculiar to single plays. Shakspere, in his amazing wealth of words, has nowhere written a hundred lines without summoning into use a word which has never appeared outside the one play in which it does service. In *Henry V.* the number of words ἅπαξ λεγόμενα is 549. To found an argument on such data, the words must, as Mr. Simpson said, be weighed, not counted; they must be carefully selected, crucial words. To call a word actually occurring in Shakspere "non-Shakespearian" or "pre-Shakespearian" does not prove it a crucial or test word.

Certain words occurring in *King Edward III.* can be spoken of as ἅπαξ λεγόμενα only by excluding from consideration the poems of Shakspere. Mr. Swinburne—it seems to me—silently assumes that Shakspere has two vocabularies: one for his poems, another for his plays. This is an important assumption, and someone with leisure would do well to ascertain the facts. I have looked a little into the matter, and incline to the opinion that the ἅπαξ λεγόμενα of the poems do not largely differ in number or in kind from those of an equal number of lines in Shakspere's earlier dramas. A small excess and a certain peculiarity might be induced, one would suppose beforehand, by the demands of rhyme.

Perhaps I may add that, as to the authorship of *King Edward III.*, I am inclined to agree with Mr. Swinburne; but my opinion is founded only on a general impression in which I have myself no great confidence.

As to the "perpetual predominance" of the triple ending in Fletcher, the statement took me by surprise, but I did not venture hastily to question it. Now that a challenge has been given by Mr. Furnivall, I may say that I examined the first scene of *The Knight of Malta*, 225 lines, and the first hundred lines of *The Little French Lawyer*. These plays, I see it stated, are ascribed by Mr. Swinburne to Fletcher, at least as regards style and execution. In the 225 lines of *The Knight of Malta*, I find four which might possibly be represented as exhibiting triple endings, but I do not believe Mr. Swinburne would represent them as such; the terminal words *memory*, *business*, and *Zanthia* (a dissyllable in line 199) he would—rightly, I think—treat as dissyllabic. The remaining line,

"For a sign somewhere. May then my life forsake me,"

no intelligent reader of verse, I suppose, would treat as giving an example of the triple ending. In the first hundred lines of *The Little French Lawyer* nine, exhibiting departures from the normal form, deserve attention; of these only one,

"The curate of the parish; but for Cleremont,"

has, it seems to me, the triple ending. The general result is that, in 325 lines examined by me, one triple ending occurs. I have little

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doubt that in some of Fletcher's plays they are less rare.

The general question which chiefly interests me in this whole discussion is the following: Does not accurate scholarship subserve the best criticism of literature and art? Or are we to wander in dilettantism, from one unfounded assumption to another, lit by will-o'-the-wisp fancies, until we suddenly find ourselves in the slough?

EDWARD DOWDEN.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 19, 4 p.m. Asiatic.
8 p.m. London Institution: "The Leyden Jar," by J. E. H. Gordon.
8 p.m. Royal Academy: "Truth in Art," by Briton Riviere.
8 p.m. Victoria Institute: "On the Organ of Mind," by the Rev. Dr. J. Fisher.

TUESDAY, Jan. 20, 3 p.m. Royal Institution: "The Physiology of Muscle," by Prof. Schäfer.
7.45 p.m. Statistical: "The Strikes of the Past Ten Years," by G. Phillips Bevan.
8 p.m. Civil Engineers: "Fixed and Moveable Weirs," by L. F. Vernon Harcourt; "Moveable Dams in Indian Weirs," by R. B. Buckley.
8 p.m. Colonial Institute: "The National Development of Canada," by J. G. Bourinot.
8.30 p.m. Zoological.

WEDNESDAY, Jan. 21, 7 p.m. Meteorological: Anniversary.
7 p.m. Entomological: Anniversary.
8 p.m. Society of Arts: "Domestic Poisons," by H. Carr.
8 p.m. Geological: "On the Genus *Pleuracanthus*, Agass," by J. W. Davis; "On the Schistose Volcanic Rocks occurring on the West of Dartmoor," by F. Rutley; "On Mammalian Remains and Tree-trunks in Quaternary Sands at Reading," by E. B. Poulton.
8 p.m. Archæological Association: "Ancient Jade Instruments," by H. W. Cope; "Ancient and Unpublished Documents," by W. de Grey Birch.

THURSDAY, Jan. 22, 3 p.m. Royal Institution: "Modern Architecture since the Renaissance," by H. H. Statham.
7 p.m. London Institution: "The 100,000th of a Second," by W. E. Ayrton.
8 p.m. Royal Academy: "Architecture governed by Technical Principles," by E. M. Barry.
8 p.m. Society of Arts: "The Teaching of Physics," by Prof. Perry.
8.30 p.m. Royal. Antiquaries.

FRIDAY, Jan. 23, 8 p.m. Quekett.
8 p.m. New Shakspere Society: "On the Inconsistency of the Time of Shakspere's Plays," by E. Rose; "Is there a Fifth Day in *Romeo and Juliet*?" by W. J. Rolfe; "There is not a Month between Scenes ii. and iii. of *Julius Caesar*, Act I.," by Hermann Linde.
9 p.m. Royal Institution: "Sea and Land in Relation to Geological Time," by Dr. W. B. Carpenter.

SATURDAY, Jan. 24, 3 p.m. Royal Institution: "Coal," by Prof. T. Rupert Jones.
3 p.m. Physical: "On the Theory of Prof. Hughes' Induction Balance," by Dr. O. J. Lodge; "On a Liquid Voltaic Arc," by C. V. Boys; "On a Talking Machine," by J. Faber.
3.45 p.m. Botanic.

SCIENCE.

T. Macci Plauti Captiui. With an Introduction, Critical Apparatus, and Explanatory Notes by Edward A. Sonnenschein, M.A., late Scholar of University College, Oxford. (W. Swan Sonnenschein & Allen.)

THIS work is a translation of the edition of the *Captivi* by the well-known scholar, Brix, with additional notes by the English editor. Mr. Sonnenschein's knowledge of German is that of a native, and is a sufficient voucher for the accuracy of the translation. The high reputation of Brix, proved by his various editions and articles on Plautus, cannot fail to recommend this work to English, and, I hope I may add, American, students.

But it would be little to say thus much only of Mr. Sonnenschein's work. He has given for the first time a complete collation of the British Museum MS., well known in England since Wagner's edition of the *Aulularia* as J. This is a MS. ascribed by Mr. E. M. Thompson to the end of the eleventh century, and is therefore nearly equal in antiquity to the famous Codex Vetus (B) of the Vatican. The readings of both MSS. are now presented side by side; the few lines of which A (the Ambrosian) still preserves fragmentary traces are given when they occur; and occasional readings are quoted from the Ursinianus, as well as other MSS. of less note. As no edition of the *Captivi* hitherto published exhibits an adequate critical apparatus, this may be regarded as the most important contribution which Mr. Sonnenschein has himself made to the study of the play. But he has also given to the world a series of emendations which can hardly fail to excite attention, for they are asserted to be, and it seems that they are, from the hand of Bentley. Mr. Sonnenschein found them in a copy of Pareus in the British Museum (682, b. 10). Many of these have since been made by other scholars, but some of them are quite new, and, whether right or wrong, call for examination. I would mention as interesting specimens the following:—

I. i., 18.—*Canes sumus; quando* { *res redeunt* / *redierunt* } *venatici* for *quando res redierunt* of MSS.

II. ii., 71.—*Ne patri tam etsi unicus sum esse e re videatur magis* for *sum decere* of MSS.

II. iii., 71.—*Caue tu mi iratus fuas* for *caueto michi* of MSS.

IV. i., 12.—*Coniciam in collum pallium, primo ex me hanc rem ipsus audiat* for *rem ut audiat* of MSS.

IV. ii., 17.—*Vmerus aries, tum genu ad quemque icero, ad terram dabo* for *adquemque iecero* of MSS. In this case Bentley, taking *icero* from Camerarius, rejects the *ut* which he had substituted for *ad*, no doubt forgetting or not noticing that *quemque*=*quemcumque*; Bentley's emendation has been made since his time independently by Lindemann, and is, I think, right.

IV. ii., 6.—*Laridum atque epulas foveri ferculis ferventibus* for *foculis* of MSS.

IV. ii., 82.—*Atque agnum adferri propritim pinguem. Cur? Vt sacrifuces* for *proprium* of MSS. This is a conjecture on which we should be glad to have Mr. Munro's opinion; it seems very tempting, but the word is rare, and Mr. Sonnenschein quotes no instance of a use exactly parallel.

The commentary is, as might be expected, excellent, and rarely leaves anything unexplained. Sometimes, however, we have found it necessary to supplement, occasionally to alter, our views by a reference to Ussing's recent or Lambinus' never superseded, though old, commentary. In a comedy there is generally a good deal the exact force of which strikes different readers differently; and this is, of course, more true where the readings are so often conjectural as in Plautus. But it would be difficult to mention any English edition of the plays from which so much may be learnt as to the language and syntax of Plautus as this, not excepting Dr. Wagner's valuable, but less minute, editions of the *Aulularia*, *Trinummus*, and *Menaechmi*. The *Captivi* has besides a peculiar advantage for school purposes in its moral propriety. The author himself dwells on this in the address which he makes to his audience at the end of the play, *Spectatores, ad pudicos mores facta haec fabulast*. On the other hand, it is thoroughly dramatic, and keeps up the reader's interest to the last, even if we hesitate to accept the verdict of Lessing that it is "das schönste Stück das jemals auf die Bühne gekommen ist."

The present edition is called "preliminary." The editor intends to publish, later, another, in which Bentley's conjectures on the other plays are added in an Appendix.

R. ELLIS.

CURRENT SCIENTIFIC LITERATURE.

Annual Record of Science and Industry for 1878. Edited by Spencer F. Baird. (New York: Harper.) These volumes—an attempt to reproduce on a smaller scale the *Jahresberichte* of the Germans—have now appeared for eight consecutive years, while their predecessor, *The Annual of Scientific Discovery*, was commenced in 1850. The book is very comprehensive, and it furnishes within a space of 700 pages a very useful *résumé* of the main results of scientific investigation during the year. The astronomy, for which Prof. E. S. Holden is responsible, includes a record of all important discoveries, and passes on to a report of American, and afterwards of European, observatories. The American list comprises no less than *forty* observatories, many of them, of course, belonging to private individuals. Astronomy is followed by the physics of the earth, or physiography as we now call it. The part relating to vulcanology would be considerably improved next year by a detailed account of some one seismological observatory such as that of Palmieri or of Stefano di Rossi. Physics and chemistry record no very notable discoveries during 1878. Mineralogy, geology, and geography follow in succession; a section is given to microscopy; and the biological sciences occupy about a sixth of the book. Agriculture and rural economy are discussed with considerable minuteness by Prof. W. O. Atwater, and some useful industrial statistics conclude the volume. Although many omissions must occur in a work of such considerable scope, the principle of entrusting each particular section to an expert is carried out so fully that the book affords a very fair insight into the state and progress of science. The continued references to scientific journals are also a notable and useful feature.

Mittheilungen aus dem k. Zoologischen Museum zu Dresden. 3tes Hft. (Dresden: Baensch.) This finely illustrated work is edited by the indefatigable Dr. A. B. Meyer, the explorer of New Guinea, and now the Curator of the Dresden Zoological Museum. The present part contains an account of a new form of glass-fronted case for museums, with the bodies and all the fittings made of iron, designed by Dr. Meyer. Plates are given showing the details of structure, and we recommend the study of them to curators of our museums at home. There is further a paper on the dragon-flies of New Guinea by M. É. de Selys Longchamps, and a paper containing a series of descriptions and measurements of the ethnological skeletons and skulls in the Dresden Museum by Drs. Meyer and E. Tüngel. The next paper is by Mr. R. Bowdler Sharpe, of the British Museum, on the collections of birds made by Dr. Meyer during his expedition to New Guinea and some neighbouring islands, and is illustrated by three coloured plates. A paper by Dr. Th. Kirsch on new wasps in the Dresden collection follows, and the part closes with a long paper by Dr. Meyer on 153 Papuan skulls from New Guinea and the Island of Mysore (Geelvinks Bay), forming a continuation of two papers on the same subject which appeared in the two earlier parts of the same publication. The present part of the paper is illustrated with five photographic plates, each of which contains five different views of each of five different skulls, so that twenty-five skulls in all are portrayed. The photographic method leaves nothing to be desired. This exhaustive treatise of Dr. Meyer's is to be further continued in the next part of the series.

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NOTES OF TRAVEL.

THE results of the Dutch scientific exploration of Sumatra are to be published in four volumes, the first of which will contain an Introduction by Col. Versteeg, the originator of the expedition, and a succinct account of the journey, accompanied by illustrations. The second will be devoted to a geographical description of the country, its meteorology, geology, and natural history; there will be sixteen maps to illustrate this volume. The ethnographical and linguistic information gathered by the expedition will be comprised in the third volume; while the fourth will be wholly taken up with natural history, and more particularly zoology. This great work is being prepared by the members of the expedition, with the assistance of Messrs. Hasselt, Snelleman, and Veth.

MR. HENRY VON SIEBOLD has lately issued in Japan a volume of notes on Japanese archæology, illustrated by twelve large photographs.

THE publication of a bi-monthly magazine is to be commenced at once at Malta, under the title of *Rivista Geografica Internazionale.*

NEWS has lately been received of Dr. Otto Finsch's expedition to the little-known islands of the North Pacific, previously referred to in the ACADEMY, vol. xv., p. 302. The expedition has been undertaken with the view mainly of studying the natural history and ethnography of certain groups, and Dr. Finsch accordingly commenced his labours in the Sandwich Islands, whence at the end of last August he arrived at Bonham Island, one of the Marshall Islands, the most easterly archipelago of Micronesia. This island Dr. Finsch finds well fitted for the pursuit of his ethnographical studies, as it is visited by people from various islands in the neighbouring groups.

THE French Geographical Society are about to consider the question of adopting some uniform system of orthography for geographical publications.

THE search for gold is being somewhat actively carried on in Queensland just now. An expedition has recently started across the interior to Cape York peninsula to prospect for gold in that region, and it is also stated that gold has been found at the Eastern River near Copperfield.

THE Church Missionary Society have received news that the *Henry Venn* has returned from the expedition up the Binue branch of the Niger to which we referred on November 8. Fifty-one days after starting, the little steamer appears to have reached Yola, a place which, though marked on some maps, has never before been visited by Europeans; it is said to be nearly 500 miles east of Lokoja, at the confluence with the Niger. As the water in the Binue was falling, the *Henry Venn* was only taken about forty miles higher up to some rocks, which were named the Henry Venn Rocks. These lie opposite to a town, named Garawa, in about 9° 30′ lat., 13° 30′ long., and were reached on September 4. From this point a small launch was taken a few miles farther on, presumably only for surveying and sounding purposes. The banks of the river are stated to be thickly populated, a good-sized town being seen about every mile for a long distance. The farthest point reached by this expedition is said to be some 800 miles from the sea.

THE question of the Trans-Sahara Railway is being actively taken up by the French Government, and we learn that it is in contemplation to organise no less than four expeditions for the exploration of the unknown regions which will have to be traversed by it. Of these, three will start from Algiers, one of which will be under the orders of Col. Flatters, while the fourth will make for Timbuktu from the west coast under M. Paul Soleillet, who has already done good service by his explorations in that quarter.

COUNT BÉTA SZCHÉNYI, in a report to the Hungarian Academy of Science, dated Si-ning, August 10, 1879, describes several excursions in the neighbourhood of that town. Among other places, he visited the south-eastern portion of the Kuku-nor, where a broad shallow river, the Pas-then-ho, enters that lake. The mountains in its neighbourhood rise to a height of 14,500 feet. He also visited the Lama monastery of Kumbum, with its wondrous tree, a syringa, bearing white blossoms, and the Hoang Lake to the north-west of Si-ning. He now proposes to proceed to Tibet by way of Sze-chuen, a route recommended to him by the Chinese authorities.

Dr. JUNKER has returned to Africa, his object being to reach the Monbuttu country, to the south of the Welle. Herr Slatin, an Austrian traveller, arrived in September last at Dara in Dar Fur, and was then making preparations for a journey to the copper mines of Hofrat el Nahas. Dr. Lenz, who travels on behalf of the German African Association, has, by this time, probably left Fez for Tafilet.

AFTER a lapse of two months the Royal Geographical Society have again received news of their East African Expedition, which, under Mr. Thomson, Mr. Keith Johnston's successor, reached the north end of Lake Nyassa, six miles east of Mbungo, on September 22. Though Mr. Thomson's letter, read on Monday evening, is brief, it contains some interesting geographical information. From S. lat. 8° 50′, it appears, the country N.N.E. of the lake suddenly rises from about 3,500 feet above the sea-level to 7,000 feet, and a few miles farther south to between 8,000 and 9,000 feet. This, Mr. Thomson considers, represents the general level of an old plateau, which is now cut up by numerous streams into deep narrow valleys. The highest point reached by the expedition was 8,116 feet, and no conspicuous mountain was seen. Mr. Thomson's observations dispose of the Konde mountains as a range from 12,000 to 14,000 feet high, as previously reported. What other travellers have seen from the lake has, no doubt, been the side of the plateau mentioned above. Mr. Thomson reports that the expedition had arrived at Lake Nyassa in excellent condition, and that he intended to leave for Lake Tanganyika on September 28. There is every probability, therefore, that he would reach his destination in advance of the party from Livingstonia under Mr. James Stewart, C.E.

SCIENCE NOTES.

The Fossil Birds of India.—Mr. William Davies, of the British Museum, has examined some avian remains from the Tertiary deposits of the Siwalik Hills, which were presented to the museum many years ago by Colonel Sir Proby Cautley. Mr. Lydekker, of the Geological Survey of India, has also lately published some observations on the remains of birds from the same deposits. It is clear that during the Upper Miocene or Lower Pliocene period there must have existed side by side, in the plains of India, two distinct forms of struthioid birds, representatives of which are now found in widely separated areas—namely, the ostrich in Africa and the emeu in Australia. From Mr. Davies's studies it would appear that a third species of the struthioid type, but of undetermined genus, may have been contemporaneous with these Indian ostriches and emeus. A new fossil species of pelican is described by Mr. Davies as *Pelicanus Cautleyi*, and another bird, probably also a pelican, is named *P. Siwalensis*. Mr. Davies's paper appears in the current number of the *Geological Magazine.*

The Meteorology of Western Thibet.—During the late Mr. Shaw's expedition to Yarkand very careful observations were taken by Dr. Scully, especially on the return journey. These have now been discussed by Mr. Blanford, and the results afford some very valuable data as to the daily march of meteorological elements, particularly of pressure, at great heights. The paper appears among the Indian Meteorological Memoirs.

Rainfall in the Alps.—In the Austrian *Zeitschrift* for July Prof. Raulin gives an elaborate paper on the distribution of rain in the Alps from Vienna to Marseilles. This discussion of the facts is of the highest value, as it is based on the observations at about 250 stations, which are given in full monthly means.

Climate of Brazil.—In the Austrian *Zeitschrift* for June Dr. Hann gives a notice of a paper on the climate of Pernambuco by Dr. Béringer, who has recently observed there for rather over a year. He gives a summary of the results of all the older series of observations which he has been able to discover. In our present condition of ignorance as to the climate of South America this paper is very useful; but Dr. Béringer's own results as to temperature are not of much value, for his thermometers were suspended in a large airy hall with its windows open! This, however, does not affect his statements as to the physical geography of the country.

Climate of Norway.—In Schübeler's *Vextlivet in Norge* Prof. Mohn has published an essay on the climate of the country, which is, unfortunately for most English readers, in Norsk. It is copiously illustrated by several charts for temperature and rainfall, and for the depth, and temperature in depth, of the sea between Norway and Iceland, as determined by the Norwegian Deep Sea Expeditions.

Meteorology of Germany.—The second number of the general returns for Germany has appeared at Leipzig; it is for the year 1877, and, like its predecessor, only contains reports for seventeen stations. Bavaria only began regular observations in connexion with the system in 1879, and Prussia has not really got its organisation in working order yet.

IT is stated that the Japanese Government propose to undertake a geological survey of the whole of Japan.

THE frequent shocks of earthquake which have been experienced of late in Switzerland and along the Rhine have led the Swiss Naturforschende Gesellschaft to appoint a special "Earthquake Committee." It was at the wish of this committee that Prof. A. Heim, of Hottingen, Zürich, compiled his essay on the "Observation of Earthquakes," which the Alpine Club has promised to distribute to all its members. Every person in Switzerland, the Black Forest, or Savoy who is made aware of a shock of earthquake is requested to communicate with the local secretaries of the committee. The following are the names of the secretaries:—Prof. Heim for Graubünden, St. Gallen, Appenzell, Glarus, Uri, and Zürich; Prof. Amster-Lasson for the Black Forest, the Hohgau, Schaffhausen, and Thurgau; Herr R. Billwitter, Chief of the Meteorological Bureau in Zürich, for Luzern, Zug, Schwyz, Unterwalden, and Ticino; Prof. Forster, of the Observatorium in Bern, for Bern and Freiburg; Prof. Soret, of Geneva, for Geneva, Savoy, and the neighbourhood; Prof. Hagenbach-Bischoff for Basel, Solothurn, and Aargau; Prof. Forel, of Morges, for Vaud, Valais, and Neuchâtel. The shock of earthquake on December 30 last was felt throughout Central and Western Switzerland.

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PHILOLOGY NOTES.

PROF. FRIEDRICH MÜLLER'S *Allgemeine Ethnographie*, which has just appeared in a second edition, is one of the standard works on ethnology; and, though it is not such attractive reading as Peschel's *Völkerkunde*, its author has succeeded in bringing together, in a comparatively narrow compass, a great number of interesting and instructive facts. What gives to his work a peculiar advantage over all its predecessors and contemporaries is its treatment of the linguistic part of ethnology, and we are glad to get from the learned linguist a *résumé* of his views regarding the classification of languages, as we possess as yet only instalments of his large work on the elements of the science of language.

THE third volume of Prof. Weber's *Indische Streifen* (Trübner) contains the reviews on Indian subjects which that distinguished professor has contributed from 1869 to 1878 to the *Literarisches Central-Blatt* and the *Jenaer Literatur-Zeitung*. We find here, in short articles written *currente calamo*, the first impressions produced by the works discussed on a mind singularly eager to welcome all new contributions, and generous to all real work, while entirely outspoken concerning any deviations from the sound scholarly standpoint. With a few exceptions, the 128 books reviewed include all the works of any importance which have appeared either in Europe or in India and have dealt with Indian philology, history, or religion: and the whole volume will be full of instruction to the increasing number of those interested in such subjects. It is also peculiarly attractive from the freshness of almost youthful enthusiasm evident on every page, and in such striking contrast to the deep and varied learning which shows how many years of earnest labour Prof. Weber has devoted to his favourite study. It is to be regretted that the same vigour tinges sometimes with bitterness his differences with other scholars; but it is part, after all, of the quickness both of thought and of productive activity which has made the veteran professor's influence so full of fruit. The volume closes with most full and valuable Indexes to the contents of all the three volumes of *Indische Streifen* now published.

THE *Nirayāvaliyā Suttam*, by Dr. S. Warren (Amsterdam: Johannes Müller), is the text, in Jain Prakrit, with notes and glossary, of the Jain *Upangas*, forming the above Sutta, and containing a legend of Bimbisāra and Ajātasattu, a Jātaka story told by Mahāvīra, and several short *avadānas* or legends of Jain Saints. Dr. Warren has not ventured on a translation, and confesses that he has not been able to understand all the text, which he edits, curiously enough, in Devanāgari characters, while the glossary is in the Roman type adopted by other European editors of Jain works. The paucity of Jain texts compels us to welcome any new one, carefully edited, as this is, from four MSS. The work would, however, have been better delayed till it could have been published in a more complete state; and Dr. Warren's previous work, *De Jainas*, leads to the hope that the next contribution from him may be of a more useful and enduring kind than the present one.

Analyse de la Langue albanaise. By L. Benlœw. (Paris: Maisonneuve.) The study of Albanian is at length attracting the attention it deserves. We lately noticed the learned and exhaustive volume of M. Dozon on the Albanian grammar and vocabulary, and we now have a new volume on the same subject by Prof. Benlœw. Everything that Prof. Benlœw writes is worthy of attention, but we fail to be any more convinced by the present book of the truth of his main thesis than we were by his previous work, *La Grèce avant les Grecs*. His own analysis of the language goes against his assertion that "Albanian is not an Indo-European language in the strict sense of the word;" and it seems to us a violation of the scientific method to compare modern Albanian, whose records do not reach back much beyond three centuries, with the wholly unknown language or languages of the ubiquitous and semi-mythical Pelasgians. But even his Pelasgian theory is plausible by the side of another theory now added to it, which brings the Albanians of Europe from the Albania of the Caucasus. The resemblances between a few local names which M. Benlœw urges in support of this new theory might be made to prove anything, and the precarious character of them may be judged of from the fact that *Elymais*, which he compares with the Elymeia of Macedonia, is shown by the cuneiform inscriptions to be the Semitic *elamu* ("high"), a term never used by the inhabitants of the country itself. The first Appendix, on the influence which Albanian has exerted upon the dialects of modern Greece, will be read with much interest. We think, however, that some of the references to the Tzakonian dialect will be modified by Dr. Deffner's forthcoming grammar of the dialect, though Dr. Deffner also would do well to make himself acquainted with M. Benlœw's researches in this obscure subject.

PROF. ALBRECHT WEBER contributes to Trübner's *Record* an obituary of the late Prof. F. Anton von Schiefner, who died at St. Petersburg on November 16. He was, writes Prof. Weber,

"a distinguished scholar of most various attainments. His speciality, however, was Tibetan, and more particularly the investigation of Buddhist legends of Indian and Occidental origin, a collection of which in English will soon be published by Messrs. Trübner and Co. He had, moreover, devoted himself with rare perseverance and disinterestedness to the utilisation and publication of the labours of two scholars whose own restless activity would, without him, have been almost entirely lost to the scientific world—namely, those of the Finnic linguist, Alexander Castrèn, and of the Caucasian linguist, Baron von Uslar. One might—*sit venia verbo*—almost say that both men had found in Schiefner their Homer. He edited the labours of Castrèn almost wholly from the posthumous papers of that brave and modest man, who, from 1838 to 1849, explored, under the greatest privations, the inhospitable regions of Norway, Lapland, and Siberia, where the tribes of the Finnic race are seated. Castrèn's *Reiseerinnerungen* and *Reiseberichte*, edited by Schiefner, present a vivid picture of the hardships Castrèn had to go through, and which finally caused his premature death, in 1852, at the age of thirty-nine. We have lying before us the twelve volumes of his Samoyedan and Tungusian Grammars and Vocabularies, as well as those of the languages of the Buryats, Koibals, Karagasses, Ostyaks, &c.; his ethnological lectures on the Altaic races, and those on Finnic mythology—all worked out by Schiefner's deft hand, and edited by him from 1835 to 1861. In connexion therewith Schiefner also made a German translation of the Finnic national epos *Kalevala*, and also one of the Hero-Sagas of the Minussin Tatars. Schiefner was more advantageously situated in working up the collections of the estimable Caucasian linguist, Major-General von Uslar (1816 to 1873), written in the Russian language, with whom, until the General's death, he was always able to confer directly. While Schiefner's own and entirely independent work on the Thush language (1856), by the accuracy with which a hitherto quite uncultivated and altogether strange department was opened to linguistic investigation, had obtained for the author general appreciation, the united efforts of both scholars have furnished surprising results as regards these highly peculiar languages of the Caucasian mountaineers—the Avares, Abchases, Tchetchenzes, Kasikumüks, Kurines—which by their extraordinary sounds as well as by their most singular grammatical structure produce so very strange an impression. The personal intercourse with soldiers of Caucasian origin, garrisoned at St. Petersburg, was herein of high importance to Schiefner. His amiable and open manner in personal intercourse, characteristic of the whole man, bore him excellent fruit in this case. Science, and especially the St. Petersburg Academy of Sciences, has by Schiefner's death sustained a heavy, indeed a quite irreparable, loss."

FINE ART.

THE NEW FRONT OF THE CATHEDRAL OF FLORENCE.*

ONE of the most interesting architectural enterprises of the present century undoubtedly is the attempt now in progress to complete the front of the Cathedral of Florence. This noble edifice, first designed by Arnolfo da Cambio, was some years after his death entrusted to Giotto da Bondone, an artist of still greater genius. He was followed by Andrea Pisano, Francesco Talenti, Alberto di Arnoldo, Lorenzo Ghiberti, and Filippo Brunelleschi, who achieved the wonderful cupola, the story of which is one of the most exciting and romantic episodes related in the annals of architecture. Next followed the demolition, in 1587, of its unfinished *façade* in an age of debased art, and thereafter the futile attempts of a number of architects, each of eminence in his time, to design a front worthy of the Cathedral. Their models, remaining to this day in the Office of Works, commemorate the decay of taste and the decline of constructive skill. In 1867 the Florentines again invited a competition of architects, which invitation was responded to by several of capacity and refinement, and, as usual on such occasions, by others of more ambition than ability. The judges selected the worst of these designs, so that it only remained for men of judgment to hope that no funds would be found to carry out a scheme which would have disfigured the famous Santa Maria del Fiore. Among the designs exhibited, the best, no doubt, was that of William Peterman, a Dane. Beautiful as a drawing, it showed careful study and mature comprehension of the spirit of Italian mediaeval architecture. Among those by Italian architects were several much better than that selected. The fortunate architect since that time has certainly approached the views illustrated by his rivals, their drawings remaining to this day hung near his own. He has evidently chosen able assistants, by whose aid he prepared and exhibited a much better design than his first one; while no doubt he has studied and made himself familiar with the style of the ancient edifice, for he has now erected about three parts of the new front with a success which will ensure him the confidence and congratulations of his friends, and, it may reasonably be assumed, the approbation of many who, judging by his first drawing, entertained doubts of his taste and ability to carry out so great an enterprise.

Contemporaneously with the building, a new edition of Vasari's *Lives* has been in course of publication, with a rich store of extracts from unpublished documents, arranged by the learned and well-known editor, the Cavaliere Gaetano Milanesi. These documents overthrow not a few of the views usually taken of the history of the Cathedral; and this may be considered a fitting time briefly to notice the most interesting, as well as to make some deductions from these invaluable notes and commentaries. According to Vasari, the foundation-stone was laid on the festival of the birth of the Virgin in 1298; and in the new edition of his *Lives* it is established that Arnolfo died in 1310, twelve years after the commencement of his great

* The Commendatore de Fabris, Architect.

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work. Consequently, the usual traditions regarding the extent to which he carried it on fall to the ground, for he had not time to do all that has been assigned to him. Instead of building a portion of the front, his operations ceased before the two western arches of the nave were erected. From the death of Arnolfo to the appointment of Giotto as sole architect and master of works, on April 12, 1334, twenty-four years elapsed; and a glance at the troubles of the Republic during these years will amply account for the delay in proceeding with the Cathedral. Giotto made the design and model of his famous Campanile, which he founded, and, as the last two arches of the nave were not yet erected, he must have been guided in placing his bell-tower where it stands by the drawings and models of Arnolfo then existing in the Office of Works. It is evident that he did not erect any part of the *façade* traditionally attributed to him. Giotto died in 1336-7, and erected only the first stage of the Campanile, including the two ranges of bas-reliefs, and, I venture to suggest, the string course, or rather cornice, above them, for all this is obviously the work of one mind. He was succeeded by Andrea Pisano, who after a time was dismissed, his work being unsatisfactory. I have not been able to find the date of this event through a misprint in the notes; but it was probably within a brief period, as an attentive study of the second stage of the tower shows a less happy disposition of the coloured marbles, and less taste and firmness in the mouldings. Andrea was superseded by Francesco Talenti, who, in 1351, had carried the tower up to the great upper windows. The beauty of the workmanship shows him to have been a great master; and it is reasonable to suppose, in spite of the usages of the time among architects, that he adhered with fidelity to the model of Giotto, although it is not improbable that he is entitled to be considered the author of parts of the details, for it is not likely that Giotto left many working drawings, considering the very short period during which he was architect. The idea that the Campanile was proceeded with by Taddeo Gaddi is effectually disposed of by Signor Milanesi, and it is evident that this artist never was an architect at all. Francesco Talenti appears to have added the two western arches of the nave and the two awkwardly placed doors, as well as the four false flank windows on each side, represented by two false ones inside; and, as may be observed, he altered the design of the flanks. In 1359 Alberto di Arnoldo was architect, and in 1360 he resumed the works, and the edifice was vaulted in 1364. A singularly interesting document establishes that in 1366 what may be called a committee, consisting of six painters and certain master builders and goldsmiths, prepared models, showing the arrangement of the coloured marbles, the additions made structurally, and the sculptured ornaments of the external decoration. What would be said now if goldsmiths were called in to design the sculptured ornaments of any building? That in the fourteenth century these artists were eminently capable of making such designs is sufficiently evident if we study the ornament of the Cathedral, while a rare delicacy and refinement is accounted for. Space will not allow me to proceed further with this analysis of the new lights thrown on the history of the noble Cathedral of Florence; the notes appended to the story of the rivalry between Lorenzo Ghiberti and Filippo Brunelleschi are interesting, but do not add much to our knowledge.

The success which has so far attended the great Florentine enterprise might suggest that the history of its beginning were best passed over in silence; but, on the other hand, an act of injustice was done to more than one man of genius, and it is impossible not to sympathise with their disappointment in being deprived of honours fairly won. I have therefore referred to this part of the history in token of respect for the unsuccessful competitors, victims of an obviously partial judgment. In 1860 King Victor Emanuel laid the foundation-stone. In 1875 the admirable scaffolding was erected preparatory to the building of the new rubble front on a foundation carried to a depth of twenty-three English feet. In two years the rubble front was completed, with a solidity and excellence of execution which excited universal admiration. The marble basement of the front was laid the entire length, the two principal buttresses to the south were carried up to the apex of the tabernacles, and the whole of the end of the northern nave has been erected with marvellous celerity. It consists of Seravezza white marble, of red marble of Montiere, and green marble of Prato. It is not easy to convey an idea of a design by description. There are two solid square buttresses on each side the front of the aisle carefully copied from those of the older portions of the flanks of the church; they are pannelled in stories in the same manner as the old work, with the addition of rich tabernacles in their fronts, inspired by those of Or San Michele, the interiors being coloured with mosaics, and each containing a sitting figure of an Evangelist. These buttresses are crowned with the magnificent corbelled cornice and quatrefoiled balustrade of the rest of the Church. Between the buttresses is the new decorated doorway, which is as rich in ornament as the well-known old northern doorway by Nanni d' Antonio di Banco, who died in 1421. Above it and within the arch is an admirable picture by Prof. Cassioli, which, however, is not designed with that attention to architectural conditions so much to be desired. Over the well-proportioned gable of the door, is a rose window, and above it are three niches of the richest design, containing erect statues, by Profs. Passaglia, Bortono, and Paganucci. Whether above these the architect will carry out his first idea of a false gable or not remains to be seen. The coloured marbles are introduced with artist-like skill, the admirably executed ornamental carving is imitated from that of the older part of the Cathedral or of the Campanile, and the general effect of the whole is highly satisfactory. Should there be any inclination to criticise the proportions, it must be remembered that these were fixed by the architect's predecessors; many of the details, such as the string courses, smaller cornices, sinkings and mouldings of the panels, have the characteristic defects of Italian Gothic, being flat, meagre, and devoid of the invention and power observable in northern mediaeval architecture, and some of the ornaments have no apparent constructive *raison d'être*; but the same faults characterise the old work of Giotto and his successors, due, no doubt, to their instincts as painters. The cost of this magnificent work does not exceed 320,000 lire, or about £12,500 sterling, including every outlay. This wonderfully moderate sum reflects the highest honour on the architect and on all concerned. The natural intelligence of the workmen, their zeal and steady conduct, their self-imposed study, have made them all artists. The whole work has been executed by the usual marble cutters of the Office of Works, under the headship of Signor Marinelli, master carver; under him the whole of the beautiful carving has been cut by the men with no demand for increased wages as they gained in skill. The story is one which resembles in its spirit and character, and in its results, the religious devotion which prevailed in the Middle Ages. The sculptors of the statues have given their labour, the materials only having been paid for.

Somewhat more than two-thirds of the *façade* remains to be finished in marble. I observe two English names among the donors, both Protestants. It is possible that funds may now fall short, especially during a period of almost unexampled distress. I venture to suggest that wealthy English Catholics, who are very numerous, might assist in this great work. In what has been done they have evidence of the skill of the architect, of his unparalleled economy, of the devoted spirit of the admirable workmen; and if they advance money they may feel certain that it will be well employed.

There remain a few words which I think ought to be said. I have in England and in Italy publicly objected to the building of rose windows in front of the painted glass of Lorenzo Ghiberti and Niccolo de Piero Dellamagna, designed on a very different principle. The architect replied that the radiating mullions would not darken the painted glass. I had observed the effect with the sun in the west, and had seen their shadows on the glass, and, besides, rose windows as mere screens appeared to me objectionable, while I felt that no work, especially of Ghiberti, should thus be obscured. The first rose window is finished, and I am bound to say that it does not in the least affect the glass—which has been carefully cleaned—during most hours of the day. When the sun is in the west it must obscure the window, but we all know that during part of every day painted windows are variously affected by the position of the sun. In the face of the architect's great merits, I will not repeat my other objections, for it is a pleasanter task to dwell upon his success.

Charles Heath Wilson.

OLD MASTERS AT BURLINGTON HOUSE.

[*Second Article.*]

A few examples of the early schools of Italy have been arranged in the fifth gallery, where are also to be found some quaint specimens of religious art, ascribed by their owner, Mr. J. C. Robinson, to the Early-Castilian school. Of the works included in this latter class, it may be said generally that they exhibit in the crudest form many of the familiar characteristics of the primitive style of Flanders. The *Virgin and Child with Two Angels* (244) is the only one of this series which can be said to possess any serious claim to rank as a work of art. Thoroughly Flemish, alike in the type of the faces and in the manner of the painting, it is marked by a tenderness of religious sentiment and a fineness of execution which are conspicuously absent in the other examples attributed to the Castilian school. The large picture of *The Last Judgment* (245) is indeed in every respect a barbarous production, devoid of imagination, and unsupported by any kind of technical power; while in the panel representing the *Resurrection* (248) the traditional treatment of the subject has been travestied by some unlearned and incompetent workman. Mr. Robinson has doubtless good reason for associating these unpromising essays with the early history of Spanish art; but even if he is right in his conclusion, it can only serve to show that the artists of Spain were at this time working in a purely imitative spirit, and with the most imperfect means of expression. A triptych with the Passion (247), ascribed to the Early-Aragonese school, has a higher interest, as showing a more distinct mode of invention.

It is, however, a relief to turn from these unlovely examples of a barbarous style, and to take refuge even in the least noticeable of the few works that bear testimony to the early progress of Italian painting. The four panels in illustration of Boccaccio were formerly in Mr. Barker's collection, and are now lent by Mr. Leyland. They have been carefully cleaned since they were last exposed to public view; but it may be doubted whether they can be said to have improved in the process. Or perhaps it would be more just to say that, with the better

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opportunity which is now afforded of examining them closely, the works themselves fail to sustain the original impression. In spite of the occasional beauty of the design and the poetical charm of the landscape backgrounds, it is impossible to feel that the work, as a whole, is quite worthy of the master to whom it is assigned. The colouring in particular is often curiously at variance with Botticelli's usual manner. Nor do the numerous figures display the kind of power in expressing the imaginative truth of the subject which we have a right to expect as the unfailing accompaniment of his art. No painter knew better how to weave a legend into the forms appropriate to pictorial design so as to make even the smallest detail of his work necessary and helpful to his purpose, and the paintings before us, therefore, suggest the possibility that the master's scheme may here have been carried out by other and inferior hands. No doubt of this sort disturbs the enjoyment of the very beautiful example of Piero della Francesca (223) lent by Christ Church, Oxford. This, indeed, is one of the gems of the collection, and the Academy has done good service in making its existence and its merits more widely known. As is the case with nearly all the extant examples of the master, the colouring in several places has flown and changed. The flesh tints have lost freshness and gradation and have sunk to an equal pallor of tone, and the greens have everywhere darkened almost to blackness. But these injuries are not so grave as to obscure the beauty of the general scheme of colouring, nor do they at all affect the influence of the design, wherein the individual qualities of the painter's art are most decisively expressed. An extraordinary simplicity in the choice of attitude, combined with almost classic reserve in the play of gesture, is the distinctive mark of Piero della Francesca's invention. His pictures at the first glance have the impression of a scene taken without selection from actual life, and yet with this quality of directness and reality there is associated the highest power of poetical suggestiveness. In regard to several other examples of Early-Italian work here exhibited, it is possible to do full justice to the beauty of the painting without feeling the same absolute confidence in the correctness of the authorship assumed in the catalogue. The admirable head lent by Mr. [illegible] (214) may or may not be by Antonello da Messina, but it is an unquestionable and beautiful specimen of the style to which it belongs. As much may be said of the portrait of *A Youth* (215) lent by Mr. Austen, and associated with the name of Raphael. In this case, indeed, as in that of the two designs ascribed to Signorelli, the owner has himself invited discussion by placing a mark of interrogation after the artist's name. It may, perhaps, have occurred to him, as it must occur to others, that the manner of execution in the portrait partly suggests the influence and teaching of the Milanese school, and that the mingled effects of light and colour are not such as are familiar to us in Raphael's practice. However this may be, the picture itself is equally impressive, and those who have not accustomed themselves to trust merely to names will value at their true worth the delicate perception of character and the extraordinary refinement of workmanship which it undoubtedly displays. No hesitation is shown in claiming Mantegna as the author of the small *Virgin and Child* (220) contributed by Mr. [illegible]; and yet in this case there is but little ground of assurance, for intrinsically the picture falls far below the standard of the great Paduan. Like the *Virgin and* [illegible] (225) ascribed to Lionardo da Vinci, the picture bears stronger evidence of the manner of a school than of the individual power of a great master; and this is also true of *St.* [illegible] (241), where it is possible to detect much of the style without the strength of Signorelli.

Later Italian art is even more sparingly represented. On the west wall of the large gallery we find a bad specimen of Guido's feeble invention occupying a place of honour; and here, too, are hung a *Magdalen* (99), ascribed to Veronese, and a full-length portrait, said to be of Michelangelo, and assumed to be the work of Sebastian del Piombo. A much nobler example of Italian portraiture is presented in the head of Paolo Paruta (110) by Tintoret, and again in the bust of a philosopher (121) assigned to Moroni; while the claims of Italian landscape are fairly sustained by the *View in Rome* (111) from the hand of Canaletto and the large canvas by Salvator Rosa.

J. COMYNS CARR.

OBITUARY.

WE very briefly announced in our last issue the death of Edward William Cooke, who was long an accepted painter of land and sea. Though not a very old man, since he was born only sixty-eight years ago, Mr. Cooke's art had for some time appeared to belong to another generation than ours, and there is probably not very much of it that will make a permanent mark. Though varied in subject, it was constantly similar in character. Often faithful, but wholly prosaic and unimaginative, he had little to charm. It was besides very much without individuality, for, though Mr. Cooke was not consciously a copyist of anyone who had preceded him, he did little that had not been done before. He was more occupied with rendering positive form than the subtleties of atmospheric effect. His colour was apt to be cold, and, though not offensive, was but rarely refined or delicate. But he worked through a fairly long life with exemplary diligence and much accuracy, and by the thoroughness of his labour in the art of landscape taught, by example, an excellent lesson to the practitioners of the slap-dash fashion of the day. Of his career there is not very much to be said in detail beyond what is already known to the art public. He came of a family of artists, and was the son of George Cooke and nephew of W. B. Cooke the engravers, both of whom were engaged during the greater part of the first forty years of the present century in reproducing in black and white the drawings of Turner. E. W. Cooke himself received the training of an engraver as well as that of a painter. He displayed his ability while he was yet young, and is stated to have made and etched the drawings of "Old" and "New" London Bridge, published by his father now nearly fifty years since. E. W. Cooke was an exhibitor at the Royal Academy in 1835 and onwards. He was elected an Associate in 1851, and thirteen years afterwards became full academician. His chief themes were coast views and views in open sea, generally in northern latitudes. But he likewise painted scenes of the rock of Gibraltar, and essayed to convey some characteristics of Venice. The modern landscape painter or marine painter travels constantly, and E. W. Cooke had been much abroad. Of late, however, he relaxed in his devotion to the profession of his life, and his work, though always respectable and respected, ceased to attract much attention. We have not very long ago reviewed no less than two volumes of reproductions from his sketches. These appear to have been received by the public of to-day with but scanty favour. But E. W. Cooke was a substantial artist, and an honourable and agreeable man—a chatty companion, and by many rightly accounted a profitable one. Of late he had lived much at his country house in the home counties, and at Groombridge he was buried last Saturday.

WE recorded briefly last month the death of the Düsseldorf painter, Carl Hübner; but a few more words may be said about this popular German master, whose loss is greatly felt in Düsseldorf art circles. Hübner was born in 1814, and studied painting under Schadow in the Düsseldorf Academy. But he soon emancipated himself from academic teaching, and, setting up a studio of his own, quickly became known as a clever *genre*-painter, whose works always attracted notice and admiration at German exhibitions. Many of them were engraved and lithographed, and the popular character of their subjects contributed to render the artist a great favourite. They mostly deal with the sorrows, joys, and "simple annals of the poor," and are characterised by a certain forcible rendering of the theme, by powerful colouring, and broad execution, which make them effective, though the drawing is often faulty and the style lacking in delicacy and refinement. It is said that one of his works, *The Poacher's Death*, made such an impression on the German mind that it led to the game laws of the country being changed in accordance with the views it set forth. Hübner's art was greatly admired in America; and when the artist paid a visit to the States in 1874 he was most cordially received, artists and amateurs of art combining to show him honour. He was one of the founders of the Düsseldorf Art Union, known as the "Malkasten," and indeed was an active and popular member of almost all the art societies and clubs in Düsseldorf. He died December 5, 1879. A good many of his pictures are in American collections.

THE death is likewise announced of Mr. F. S. Cary, son of the translator of Dante, and successor of Sass at the Bloomsbury School of Art; of M. Marcellin de Groiseilliez, a pupil of Corot; and of Leo Schöninger, of Munich.

NOTES ON ART AND ARCHAEOLOGY.

THERE has been forwarded to our office the January number of the *Etcher*, which is perhaps up to the mark of its forerunners. The text in itself does not claim any merit. It is merely explanatory. The magazine this month consists of three prints by R. W. Macbeth, Dr. Evershed, and the late Edwin Edwards. Edwin Edwards' contribution is a landscape, with lofty trees to the right. It is probably faithful as to form, but is very hard, and somewhat too obstinately realistic. Dr. Evershed's is a graceful wind of country road. And Mr. Macbeth's—which has the most of subject in it—represents a young woman, of fair comeliness, sitting, weary with watching. The sentiment is tasteful and the illumination good. As usual in Mr. Macbeth's etching, there is not very much of figure-drawing or of figure-modelling, but what there is is by no means unmeritorious, and the type affected by Mr. Macbeth is, we rejoice to add, a healthy one. His women, even if "weary," are never wasted.

WE are informed that Messrs. Dowdeswell and Dowdeswell, the print-sellers, propose to open shortly, at their rooms in Chancery Lane, an exhibition of the works of certain modern etchers, among whom are Dr. Propert and some French etchers either living or deceased.

A FINE chimney-piece of black oak, reproducing the Italian woodwork of the seventeenth century, is to be erected in the Parliament House, Edinburgh, as a memorial of Lord President Hope and Lord Benholme.

WE have received from the "Librairie de *L'Art*" a portfolio of etchings by Dr. Arthur Evershed. These are entitled, *An Etcher's Rambles—First Series: The Thames*, and they consist of twelve etchings from nature, most of them small, all of them delicate. There are but fifty impressions, and the pleasure of the collector is to be consulted by the destruction

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of the plates, so that rarity may be achieved. It is possible, moreover, that the delicate work of Dr. Evershed would not withstand the wear of an extended *tirage*. Dr. Evershed has for some years been known as an etcher. He received, we believe, the education of an artist before he received that of a physician. His etched work has been received with special favour by the *Gazette des Beaux-Arts*, and indeed its elegance—we might almost say its elegant slightness—naturally commends it to French taste. Englishmen may add, as regards this series of prints, that it sketches for us with refined attention to the graces of form many reaches of the river which Londoners know best. Boldness, robustness, and variety of treatment as well as of subject are qualities or advantages which Dr. Evershed—should he continue the practice of the art—may presumably acquire. Indeed, certain of these qualities he has displayed in isolated prints not included in the present collection. He is an artist clearly sensitive to prettiness of form and suavity of composition, his work is naturally tasteful, and an appreciation for refined landscape and for its refined treatment in the art of black and white may, we can well conceive, be cultivated by a knowledge of his etchings. They are dainty sketches on the copper, in which the form of details is a little wanting, and sometimes the sense of construction in houses, big boats, and the like. But, as a last word, the result is agreeable, for the scene has been considered as a whole.

ON November 15 we mentioned the discovery of a colossal marble statue at Gaza. M. Joseph Reinach writes to the *Revue Politique et Littéraire* that it is a *Jupiter*, evidently by an Alexandrian artist of the best period, and suggests that it may be an Alexandrian reproduction of the *Zeus* of Pheidias. This discovery appears to fix the site of the ancient Gaza, which must have been at some distance from the present city, and much nearer the sea. M. Reinach urges the French Government to secure this *chef d'œuvre* for the Louvre.

A SOMEWHAT curious sale is announced to take place in Paris this month. It consists of about 4,000 paintings, drawings, &c., of various descriptions that have been executed by pupils under Government instruction. Among these are, doubtless, many works by well-known painters of the day; but, as none of them are signed, it is difficult to identify them. The Government sells the whole in different lots, so that here is a fine opportunity for those who like to speculate in the probability of being able to acquire some early work by a distinguished master at a small cost.

WE stated last week that an interesting account of San Donato had appeared some time ago in the *Gazette des Beaux-Arts*. It was, however, in *L'Art* that the articles on this magnificent palace and its collections appeared last year. They were written by M. Paul Leroi, who is now continuing them, giving a description in the number for January 4 of some of the beautiful sculpture and ancient wood-carving that is so soon to be dispersed.

IN the *Portfolio* this month Mr. J. W. Clark begins his study of Cambridge with a description of the mediaeval town, and the now rich fen-land on the borders of which it was situated. Mr. Clark's "Cambridge" is evidently intended to form a companion volume to Mr. Lang's "Oxford," and is illustrated in like manner by M. Brunet Debaines. The chief artistic worth of this number lies, not in its original etchings, which are somewhat poor, but in the Amand-Durand reproduction of Rembrandt's magnificent portrait of Johannes Wtenbogardus (or Uytenbogaert), the Dutch theologian and remonstrant. It is truly said, in the account given of this famed work, that "you may look at this face till you forget the etching altogether and believe it lives." Many persons will be likely to possess themselves of the *Portfolio* this month for the sake of this fine reproduction.

THE *Repertorium für Kunstwissenschaft* advances steadily under its new editors—Dr. Janitschek and Dr. Woltmann. The second volume was completed last year, and we now have the first part of a third volume, which opens with a learned and almost exhaustive study of the early Swiss painter Niklaus Manuel von Bern, whom Dr. J. R. Rahn, the writer of the monograph, considers to be, "as an artist, a poet, a statesman, and a reformer, one of the most prominent figures among the representatives of the Renaissance in his time." A review of the latest biographies of Rubens, an account of a Court poet who wrote on artists and art in the time of Leo X., a long *Literaturbericht*, and a full and useful bibliography of works on art published during the last half-year make up the rest of the number.

DR. ALFRED WOLTMANN'S exhaustive *History of Painting* (Leipzig: Seemann) is proceeding steadily, though slowly. We have just received the fifth and sixth parts of this important work, which has now reached its second volume. The history of "Painting under the Renaissance" is the subject of this volume; but, strange to say, it does not begin, as is usually the case in art histories, with the development of the Renaissance in Italy, but enters first on the study of the Renaissance in Flanders and Germany, under which heading is given a history of the van Eycks and their followers, and the German schools of the fifteenth century. It will be seen, therefore, that Dr. Woltmann does not limit the term "Renaissance" simply to the revival of the knowledge of antiquity which had such a wonderful influence over the arts in Italy, but extends it to the whole culture of the fifteenth and sixteenth centuries as seen in Northern countries as well as Southern. A large number of excellent wood engravings illustrate the text, many of them being of works that we do not remember ever before to have seen engraved.

TRÜBNER'S *Record* calls attention to a most important national work on the coinage of Japan, entitled *Dai Nihon Kaneshi*, "a History of the Coinage of Japan," from the time of the Emperor Jingô Koga (201-269 A.D.) to the eighth year of the reign of the Emperor Meichi (1876), by Yoshida. This work consists of thirty-two volumes octavo, and appeared in 1877. It contains a history, not only of the coins issued by Imperial authority, but also of those introduced into the empire from Corea and elsewhere. The illustrations, which are numerous and finely executed in colours, represent specimens of the various coins which have from time to time been officially issued, as well as the different processes employed in the native mint. The last six volumes are devoted to the history of the paper currency from 1868 to 1876.

VERDI has composed a *Pater Noster* and an *Ave Maria* to words of Dante's. The composer has announced his willingness to allow these works to be performed first in Milan, and has added that if the proceeds of this first performance be devoted to a charity he is willing to conduct on the occasion. It has, therefore, been decided to perform the works in the Scala at the close of the Carnival on behalf of needy musicians.

THE competition that was held lately in Paris for an allegorical bust of the Republic produced such unsatisfactory results that no prize was awarded. The Municipal Council will probably open a fresh competition.

THE STAGE.

THEATRICAL PUBLICATIONS.

LADY POLLOCK and Mr. Walter Pollock have made a useful and welcome addition to the little series called "The Art at Home Series," published by Messrs. Macmillan. Their subject is *Amateur Theatricals*, and in treating this theme they are as chatty as Mr. Loftie and as business-like as the Miss Garretts. The book is exceedingly brief—there are only about seventy pages, and these are not written with great terseness of style; but the value of a book of counsel does not depend on the amount of "matter" it contains, nor on the amount of advice, but on the quality of the advice and the taste with which it is offered. In this case the quality is excellent and the taste unexceptionable. Slight as the book is it will be really useful to the beginner in amateur acting. To the practised person it does not profess to be addressed, yet the most practised person may find here hints that will remind him of his business. With regard to utterance, beginners may learn with profit the general rule, "never to drop the voice at the end of the sentence, but rather slightly to raise it;" while more accustomed actors, too much wont to bring upon the drawing-room platform or drawing-room carpet the devices of the professional stage, may bear to be reminded that "what will produce a good effect on the stage will look shabby in a drawing-room." We are much at one with the writers of this little book in regard to the simplicity with which things should be done.

"If a regular stage and scenery are put up the house becomes uninhabitable for days before the performance and days afterwards. Carpenters hammer from morning to night; rehearsals proceed with difficulty, and everything is turned out of its usual place, to say nothing of the damage done to the house; and after all this agitation the imitation of a real stage may probably be at best but a poor one. The more amateurish the scenery is the less will the audience expect, and the more easily it will be satisfied."

Only here and there is the slightness of the book a disappointment, as where it is written—

"The greatest mistake an amateur can make is to imitate the characteristics of any public performer, not only because direct imitation is a sterile thing, but because amateur dramatic art is different in its essence from professional art. The same sharp effects cannot be made and should not be attempted."

The first proposition here put forward is obviously true: the advice commends itself to everyone of taste: but we should have liked some further development and explanation of the remark that "the same sharp effects cannot be made." We do not understand why, and we even doubt whether, whatever might be the explanation, the statement could be accepted without great qualification. But in the statement so briefly put forth there is involved a very interesting and highly important question. It should surely have been treated with some fullness; as it is, we are left to draw our own deductions from it. The book, nevertheless—as has been sufficiently indicated—is a very acceptable one, written with sympathetic intelligence, and having no sins to answer for but the sins of omission. Except for the frontispiece, which suggests but a doleful order of Comedy, Miss Kate Greenaway's several designs which accompany the text rather than illustrate it would all be good. "Going On" is prettily suggestive of the slow and measured entrance which anticipates a "reception." And we commend, as a wholesome corrective to managers and artists preoccupied with preparation for scenic splendours, the cut that represents the stage of Shakspere. This, of course, is not Miss Greenaway's; it is from an old print.

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M. FRANCISQUE SARCEY is a critic whom success has not improved. He permits himself from time to time airs of infallibility, and can be as frankly uncourteous as a spoilt child. Indeed, he is the spoilt child of a certain section of the Parisian public. But, at the same time, his judgment is much oftener sound than unsound; he has not only the knowledge, but the necessary instinct—the *flair*—in matters theatrical, and he continues to do what very little of the stage criticism of the day ever attempts to do—to lead instead of to represent public opinion. Yet in reality he is fairly representative. A political exile, living temporarily at Brussels, was asked what things sent to him from Paris brought him, as it were, nearest to the Boulevard. He answered, two things, and we forget what the first was, but the second was the *feuilleton* of Sarcey. M. Sarcey represents the best opinion of the day when he writes as he does in the current number of *Comédiens et Comédiennes* (Paris: Jouaust) in praise of Mdlle. Blanche Pierson. Blanche Pierson's first success was not the success of an artist. It was a *succès de jolie femme*. And this has caused too many people to ignore or underrate her recent and present merits as an artist. M. Sarcey—very wisely, as we think—ranks her high among sympathetic artists to whom only genius is wanting. Mdlle. Pierson has grace and intelligence in a high degree, and her gentleness and warmth have at times enabled her to approach the effects of genius. Lalauze's etching of her in this present number of M. Sarcey's series is a pretty little work, though not a very good likeness. It manages, however, to suggest that beauty of "decent and gracious motion" which, unlike some other beauties, is able to survive a good many years of varied life and effort.

WE have received the new edition of the *Dramatic List*, by C. E. Pascoe (David Bogue). It is cheap and portable, and, moreover, it is fuller and in many ways better than the earlier and dearer publication. It is now a sort of Clergy List or Medical Directory for the profession of the theatre. No honour is implied by mention in it, but a useful service is rendered by it to the actor and the manager, and in some cases to the public, where the accounts of popular favourites are particularly full. But the book itself makes no pretension to be critical, and we cannot honestly say that the wisest discretion has been exercised in the choice of criticisms quoted. Many of them, of course, are from leading journals, and all from journals of wide circulation. But sometimes they are mere puffs. There is little of interesting or careful analysis of the parts played by the players, and some of the most independent and plain-spoken and pungent criticism—such criticism, for instance, as now appears in the *World*—is habitually ignored. But the extracts given no doubt fairly represent the popular estimate of the performer, and this is possibly all that the book is intended to convey.

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LITERATURE.

A History of the Reign of Queen Anne. 3 vols. By John Hill Burton, D.C.L. (Blackwood.)

[*First Notice.*]

THE literary world has for many years looked forward to the appearance of Dr. Burton's volumes on the history of Queen Anne's reign in the expectation that they would fill a gap in the national literature of Great Britain. It has justified this confident feeling by the remembrance of his pre-eminent advantages for such an undertaking. The union of the two kingdoms of England and Scotland was, as everyone knows, brought to a successful issue in 1707, in spite of the opposition of the governing classes and the citizens of Edinburgh, supported by the anxiety of the Presbyterians lest their religion should be displaced for that established over the border. A few years earlier the energies of the Scotch, ever engaged in the search after fresh fields for the employment of the national characteristics of industry and thrift, had developed their schemes of civilisation in the Indies with such vigour as to excite the apprehension of the Southrons, culminating in cries for the interposition of Parliament. Devotion to the ancient House of the Stuarts still burnt in the hearts of the Highlanders, and the flames were fanned by the intrigues of Jacobite emissaries, who penetrated into the fastnesses of the mountains to spread the cause of the Pretender. The volumes in which Dr. Burton has traced the history of his native land and followed the fortunes of the Scot abroad have marked him out as the leading authority on Scotland and the Scotch, and must have smoothed away many a difficulty which would have impeded the progress of a less experienced writer. Add to this the absorbing passion which has seized on the minds of the fashionable world for imitating the characteristics of Queen Anne's time in architecture and in art, and it would seem that now was the appropriate time for a narrative of her reign to take the world by storm, and that Dr. Burton was its fitting historian.

Have these anticipations been realised? With regret we answer, No, not in their entirety. The reader will open these three handsome volumes with expectations of pleasure, and will continue his perusal with constant feelings of enjoyment; but before he has read many pages he will awake to the knowledge that they are disfigured by many errors of detail, and, when he has closed the volumes and pondered over their contents, the conviction will have arisen in his mind that the discussion of some important points of English life has been altogether overlooked. These shortcomings we shall indicate in a further notice; we prefer for the present the more pleasing duty of dwelling on the conspicuous merits which have attended Dr. Burton's labours. For twelve years he has been engaged in the task of examining and sifting the superabundant materials which exist for the history of this epoch. Most of the important State papers have already been published to the world, and he could not have been expected to discover any fresh sources of information of imperial interest; but within the last twenty years bundles of private correspondence of the foremost politicians of the day have been revealed to the public. One such collection of papers has been used by him with great advantage. The letters and despatches of the Methuens—the ambassadors at Lisbon whose skill in completing the "Methuen Treaty" has given to their names a chance of preservation which has been denied by the compilers of our biographical dictionaries—acquired a few years ago as an addition to the MS. treasures of the British Museum, have enabled Dr. Burton to throw fresh light on the characters of the commanders of the English forces in Spain during those wearisome operations which neither genius nor daring could render successful. Not contented with reproducing from the descriptions of his predecessors the scenes of the campaigns in Holland and Germany, he has himself travelled over the countries through which the armies of the Allies swept in their irresistible course of victory; and, by personal observation of the local peculiarities of these countries, has brought vividly before the eye of the reader the battle-grounds, hitherto only names, on which Marlborough broke to pieces the armies of the invincible monarch of France. These pictures possess a charm which cannot fail to gratify, and, as a specimen of the style of Dr. Burton, we extract from his third volume the description of the scenery around the village of Malplaquet.

"Malplaquet is now a considerable village of good houses consistent with the aspect of agricultural wealth around it. Cultivation has rendered it difficult to trace the ground so as to identify upon it the motions of the two armies. The paved road to Mons is still there, and so is a portion of the old stretch of forest. The trees are beech, birch, ash, and sycamore—no pines. It is a forest decaying and reproducing itself, and looks as fresh and young as it could have looked on the battle day. An open heath was among the features then; but that is gone. The fields, with their plentiful crops, are protected from intrusion; and along the border, between the field and the forest, there is a line of tall, thick-set, impervious hedge, as if the farmers found it desirable to protect themselves from intruders entering through the forest. The patch of forest is still serviceable, along with the village of Malplaquet and La Chapelle Malbrook, in identifying the field of battle and helping to solve the policy of its selection."

Dr. Burton, in his laudable desire to arrive at a true perception of the characters of Queen Anne's Ministers, has not shrunk from spending years of his life in poring over the contents of our great libraries, and has crossed the "narrow streak" which separates us from the Continent to ensure the fidelity of his scene-painting of foreign lands; yet he has allowed two serious defects, which could have been remedied by a tithe of the labour and money expended in his researches at home and his journeys abroad, to detract from the value of his volumes. Nearly a third of this History relates to wars waged from the shores of Portugal to the banks of the Rhine and the Danube. The manoeuvres of Marlborough and the French generals were executed with such perplexing changes of scene as to render it impossible to follow their actions by the aid of letterpress alone. Each chapter on the struggles of the opposing forces should have contained at least one map, even if it were of the unpretending character of those published in Mrs. Creighton's *Memoir of the Duke of Marlborough*, to guide the student through these mazes of movement. But such helps must be sought for elsewhere than in Dr. Burton's volumes. A defect still more inexcusable is the absence of any dates at the head of the pages. Their author is not prodigal of these dry facts at any time, and in consequence of their absence the reader is frequently compelled to turn over many leaves before he can discover the year in which the events under discussion occurred. In this respect Dr. Burton is less worthy of imitation than one of his predecessors; for when Mr. Wyon found that, through inadvertence, he had omitted to supply the date of the year at the top of each page of his painstaking History, he prefixed to the first volume a slip of paper supplying the information by which the purchaser could rectify the error.

The investigations of Dr. Burton have resulted in his entertaining favourable opinions of nearly all the political and military personages of the epoch. Even the Dutch statesmen, universally condemned for that proverbial sluggishness of thought and action which often served to clog the adventurous designs of the English commander, find some apology in the argument that, if failure had followed on any of his bold conceptions, the consequences of the disaster would have fallen on the Netherlands. In Dr. Burton's estimation Marlborough and Godolphin, the two Ministers who ruled over this country for many years with a singleness of purpose rarely found in political life, are the heroes of the age. On at least two occasions he even ventures to style Godolphin the greatest financial Minister that ever governed Britain—a verdict which will scarcely be accepted without protest by the admirers of two Prime Ministers of the past and present centuries; and he never loses an opportunity of lauding his talents in raising the amounts required for supporting the English troops in their campaigns, and for paying the subsidies of our rapacious allies. On the reputation of Marlborough there is no room for diversity of opinion; and Dr. Burton has recalled to our recollection that Napoleon himself stamped the tactics of that military genius with his approval, not, of course, without the *arrière pensée* of showing his French subjects the superiority of their Emperor over the commanders of the Bourbons. The career of Marlborough's great rival, and we are afraid that we must add his enemy, the brilliant and indefatigable Peterborough, is criticised with greater, and in some respects with undue, asperity. "Fond of fighting for its own sake," "rash audacity," "Quixotic,"

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"insolent and mendacious aggression," "inspired lunatic," are some of the expressions applied to Peterborough that may be culled from the chapters on the war in Spain. If Marlborough's march into Germany conveyed by its rapid changes of direction a false impression to his opponents, and is justly praised for its success in "drawing attention to the courses which in the end it did not take," the varying movements of his fiery rival leading ill-clad and ill-paid troops, with an incapable Austrian puppet as their nominal head, through a hostile country should also receive their measure of approbation. Dr. Burton himself seems at last to have arrived at this conclusion: for, after having insinuated that Peterborough was fond of summoning councils of war for the purpose of disregarding their decisions, and after having spoken of his qualities in the harsh terms already quoted, he confesses that the crushing defeat at Almanza resulted from a policy which "Mordanto" opposed; and, in describing the great debate in the House of Lords on the conduct of the Spanish War, he acknowledges that its failure confirmed "what many sharp eyes saw under the wild eccentricities and over-audacious projects of the man—an inner fund of deep sagacity."

The effect on the mind of the French King of the victory at Malplaquet has been, we venture to think, over-estimated by Dr. Burton. If the French commander had advanced to meet the allied forces on the open field, who can doubt, from a comparison of the qualities of the opposing leaders, Villars and Marlborough, that victory would have inclined to the tactics of the English champion? By ensconcing his army behind entrenchments and awaiting the attack of the Allies, Villars was enabled to retreat after the contest with his troops in good order; and the knowledge that the losses of his enemy exceeded those of his own army justified him in boasting to his King that, if it was his fate to lose another such battle, the enemy would be annihilated by its victory. Dr. Burton holds that it was part of the design of Marlborough to leave the French undisturbed at their work with the spade for two days. This is so far from being the case that there would seem to be ample reasons for a contrary opinion. The leaders of the Allies are reported to have been disconcerted by the rapidity with which the French had strengthened their position during the night, and their attack was delayed by the opinion of Prince Eugène that they must await the coming of the troops which were being hurried up from Tournay. There were other and more potent reasons than the victory at Malplaquet for terminating the strife, but the consideration of this question must be deferred for another week.

W. P. Courtney.

Ceremonial Institutions: being Part IV. of the "Principles of Sociology." By Herbert Spencer. (Williams & Norgate.)

Mr. Herbert Spencer has decided to issue the remaining divisions of the *Principles of Sociology* in separate parts. Among his reasons for this decision he mentions the fact that many persons are deterred from attacking large books by fear of their size. It is certainly a curious and not an encouraging symptom of our existing mental *status* that, while readers will eagerly devour two thick volumes on the biography of almost any comparatively obscure individual who happens to have lately died, they are afraid of undertaking a few hundred pages on a subject of deep and wide-reaching interest, such as the origin of our whole religious and governmental systems. Nevertheless, it is well to recognise even unpleasant facts, and there can be little doubt that Mr. Spencer will obtain more readers for separate fascicules such as this than he is likely to find for his thicker volumes. A prophet is not without honour, save in his own country; but we can hardly feel otherwise than ashamed of English slowness to duly recognise a great philosopher when we learn that most of the separate essays composing this division were published simultaneously in America, France, Germany, Italy, Hungary, and Russia. Bacon's pathetic recommendation of his fame to "foreign countries" has apparently become a legacy for all English thinkers.

Ceremonial Institutions consists of six essays already published in the *Fortnightly Review*, together with six other new chapters. References to authorities are appended for all the chief statements by an ingenious system which avoids overloading the pages and distracting the attention with foot-notes, at the same time that it admits of easy verification in the case of any doubtful passage. The germ of the work may be found in Mr. Spencer's early essay on *Manners and Fashion*. The fuller treatment now accorded to the subject brings it into close relation with the other fundamental ideas expounded in the first volume of the *Principles of Sociology*. But the subject has grown under Mr. Spencer's hands. In the original sketch of the *Synthetic Philosophy* prefixed to the *First Principles*, the part dealing with Ceremonial Government came *after* the parts dealing with Political and Ecclesiastical Government. Now, however, in the matured work, it precedes these two divisions. The reason for this change is to be found in Mr. Spencer's present conviction that "the earliest kind of government, the most general kind of government, and the government which is ever spontaneously recommencing, is the government of ceremonial observance." As being the undifferentiated root from which the other forms of government are slowly evolved, it naturally precedes them in the systematic treatment of sociological development. Political and religious regulations are at first a mere body of ceremonial observances directed towards certain persons, living or dead. Ceremony toward the living ruler eventuates in political government. Ceremony toward the dead ruler, the ghost finally apotheosised into the god, eventuates in ecclesiastical government. Accordingly, the consideration of ceremonial necessarily comes before the consideration of the two more evolved forms of regulative organisation.

Trophies taken in the chase or in battle give the stronger or more successful man a certain influence, more or less vague, among his fellows. Such are Dyak skulls or American scalps. The chief is the greatest trophy-taker; and, as kingship evolves, the king becomes an object of awe from his possession of the trophies of conquered chiefs. And when the ghost is elevated into the god, similar honours are paid to his temple. But as the slaughter of captured enemies gives way to the practice of slave-making, there grows up a modified habit of cutting off portions from the living body, as signs of subordination, instead of portions of the dead body. Hence arise mutilations, originally marks of subjection to a master or conqueror, but becoming at last mere national practices of forgotten purport. Nowhere is the value of Mr. Spencer's inductive method, based upon the wide collection of facts in the *Descriptive Sociology*, more clearly seen than in the explanation of these personal disfigurements. Mr. Darwin treated them in a well-known chapter of the *Descent of Man* as purely aesthetic in intention, and they consequently became to many readers a decided stumbling-block (in spite of much ingenious reasoning) in the way of his main argument as to sexual selection. But Mr. Spencer now shows that their origin is wholly different, and that they really began with the practice of trophy-taking.

"Let us ask what happens if the scalped enemy survives. The captor preserves the scalp as an addition to his other trophies; the vanquished enemy becomes his slave; and he is shown to be a slave by the loss of his scalp. Here, then, are the beginnings of a custom that may become established when social conditions make it advantageous to keep conquered foes as servants instead of eating them. The conservative savage changes as little as possible. While the new practice of enslaving the captured arises, the old practice of cutting from their bodies such parts as serve for trophies continues, and the marks left become marks of subjugation."

Thus we get the clue to the cutting off of hands, feet, or fingers, of noses or ears; the knocking out of front teeth; the clipping of hair or beards; the practice of circumcision; the infliction of scars, and the habit of tattooing. All these forms of mutilation may mark slavery, or political subordination; or they may acquire a religious significance through their connexion with allegiance to a dead king; or they may become, by constant practice, mere national customs, in which case they are at last erroneously explained as due to aesthetic or sanitary intentions.

In like manner the giving of presents as a propitiation is shown to originate political taxation and ecclesiastical revenues. Visits, regarded as marks of homage, become eventually merged in levées and church services. Obeisances are traced backward to the prostration which the conquered makes before the conqueror, and then upward through the various stages of kneeling and bowing. So from the stripping of captives by their captors we get the naked condition of some servile castes; the ceremonial uncovering of the body, or a part of the body, before rulers; and, finally, our own habit of "capping" superiors. All these obeisances also differentiate into political and ecclesiastical observances. Forms of address are shown to be all in origin expressions implying that the inferior is the slave of the superior, and melting down at last into our conventional "obedient servant." Titles similarly imply the relation of master to slave, while badges

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and costumes are closely connected with the same origin. A chapter on fashion shows it to arise, on the other hand, from the desire of the socially inferior to imitate the dress or privileges of the socially superior. So that, while ceremony accompanies the state of political subordination, fashion is an incident of growing freedom.

If Mr. Spencer's present little volume had done no more than explain on evolutionist principles the origin of these ceremonial observances—of barbaric mutilations, of Oriental presents, of conventional visits, of the kneeling, bowing, and hatting] of modern Europe, of the forms of address and titles even now current in our midst—it would still have ranked as a work of great and curious interest. Judged merely from this lower standpoint, it may be read with pleasure for its amusing instances, for its unexpected explanation of familiar customs and phrases, even by the most unphilosophical reader. Both the subject and the treatment are far more popular than any other part of the *Synthetic Philosophy*, except, perhaps, the extremely interesting chapters on the origin of religious ideas in the preceding volume of the *Sociology*. It may thus to some extent be enjoyed as a separate treatise by thousands of readers who are never likely to tackle the second volume of the *Psychology*. But, apart from such mere surface interest, the present instalment of Mr. Spencer's great work has a deeper value as an integral portion of the fundamental sociological theory already sketched out in the preceding parts. There are two aspects of the question especially important in this higher connexion. In the first place Mr. Spencer points out on every page, side by side with the history of ceremonial evolution, the relation which ceremony in general, and each ceremony in particular, bears to those two antithetical social types, the militant and the industrial, whose antagonism and organic consequences were already pointed out in the preceding volume. He shows conclusively that ceremony is most fully developed among the most militant societies, that it is most closely related to militancy and to the military form of organisation, and that in all societies it is most largely developed among the military class, or the governmental class produced by militant habits. On the other hand, it dies away among industrial societies, and among those classes which industrialism has produced. In the second place, Mr. Spencer expounds the fundamental importance of ceremony in generating that habit of obedience to authority which underlies the greater part of primitive sociological evolution. He shows it to be the origin from which spring the political and ecclesiastical controls, and gives it its due place as the first step in the production of certain highly important social structures. So the slavish submission of the savage subject and the despotic requirements of the savage king slowly prepare humanity for "observances expressing a proper regard for the individualities of other persons, and a true sympathy in their welfare." While in itself a comparatively minor part of Mr. Spencer's whole scheme, the present work thus falls into its proper place as a component link of the evolutionary chain, without which the full explanation of the more important political and religious regulating systems would be impossible; and, though from the nature of its subject-matter it cannot be considered as one of Mr. Spencer's most valuable works, there are perhaps few of them more startling in the unexpected order so admirably introduced into a mass of chaotic material. The whole theory, as a whole, bursts upon the reader like a revelation, while every separate page is replete with ingenious illustrations, apt affiliations of fact on fact, and curiously obvious, yet unsuspected, connexions between the most apparently remote observances—social, political, and religious. GRANT ALLEN.

Synopticon: an Exposition of the Common Matter in the Synoptic Gospels. By W. G. Rushbrooke, M.L., Fellow of St. John's College, Cambridge. Part I. (Macmillan.)

THE present reviewer can hardly be expected to be quite free from prepossession in regard to this work, inasmuch as he himself proposed one almost identical in plan to the Delegates of the Clarendon Press some five or six years ago. The proposal was declined, and he was therefore obliged to abandon studies which he hoped to undertake in the Synoptic Gospels, as he was convinced at that time, and remains equally convinced now, that a work of this kind must be a necessary preliminary to any fruitful investigation into the mutual relations of the three first Gospels.

It is true that the *Marcusevangelium* of Dr. Weiss, published in 1872, affords a partial parallel. There, too, the passages common to the three Gospels were printed side by side, with the relations between them indicated by different types; but these relations were determined in accordance with a preconceived theory, and the text was not allowed to speak simply for itself. Hence, for those who were not prepared to accept the theory (and, with all due recognition of the value of Dr. Weiss' labours, there must have been many with whom this was the case), the arrangement was much less serviceable than it might have been. Mr. Rushbrooke has avoided this mistake. The differences of type and colour represent relations suggested purely by the texts themselves. Matter common to all three Gospels is printed in red; matter peculiar to each evangelist in ordinary type; and matter found in two of the three Gospels in uncial or spaced type, a fixed scheme showing clearly in which two Gospels it is found. Notice is taken (and very rightly taken), not only of words, but of parts of words that are in agreement.

The only points of detail on which the present writer would have proceeded differently are (1) that he would have kept the usual order of the Gospels, not only because it is the usual order, but because St. Mark contains much more matter that is common to each of the other two Gospels in turn than they contain that is common to themselves and not found in it, and it is easier for the eye to glance to right and left than from one side column to the other; and (2) that he would have made a somewhat different use of the spaced and uncial type, though he is not at all sure that the arrangement adopted is not quite as good or better.

The execution of the work is really perfect, and reflects the highest credit both on the editor and also on the Cambridge Press, from which it issues. Mr. Rushbrooke explains in his Preface that the idea originated with Dr. E. A. Abbott, to whose admirable article on the Gospels in the last volume of the *Encyclopaedia Britannica* it forms an excellent accompaniment. There is every reason to hope that it will prove, not only this, but also a stepping-stone to further results. To all who are concerned with Synoptic criticism it should be indispensable. W. SANDAY.

Memoirs of Prince Metternich, 1773–1815. Edited by his son, Prince Richard Metternich. Translated by Mrs. Alexander Napier. Vols. I. and II. (R. Bentley & Son.)

[*Second Notice.*]

WE take up the thread of our previous article where it dropped at the battle of Austerlitz—"the Battle of the Emperors," as the French soldiers loved to call it. The commencement of Prince Metternich's political life dates, according to his own view, from his mission to Paris in 1806. His courteous intercourse with M. de Laforest, the French ambassador at Berlin, at a moment of great tension between France and Prussia, led the latter to speak well of him to Prince Talleyrand, whose policy was not averse to the establishment of good relations between France and Austria; and this circumstance led to Napoleon's request that Metternich might be sent to represent Austria in Paris in the place of Count Philip Cobenzl. His presence in Paris face to face with Napoleon enabled him, as he states, to appreciate his excellences, and also to discover the faults of his character. The autobiography recounts the substance of many most interesting conversations with Napoleon, and will initiate the reader into the extravagance of the gigantic schemes which led to Napoleon's fall.

"After the Peace of Tilsit," he says, "the Emperor of the French turned his eyes upon Spain. In order to secure the carrying out of his plans he thought it necessary to cripple Russia after conquering Austria and Prussia in two successive wars, and covering the eastern frontier of his empire by the Confederation of the Rhine. The undertaking had but too great a success at Erfurt. The conference which there took place between Napoleon and Alexander was a snare for the Russian monarch. In reality, Napoleon's thoughts were directed neither against Turkey nor against Asia, and if the hatred which he entertained for England led him to think for a moment of attacking her Indian possessions, this project existed only as an eventuality, dependent on the concurrence of circumstances as yet remote. Napoleon occupied himself rather with perfecting his Continental system and with the expulsion of the Bourbons from the throne of Spain; the extravagance of those gigantic schemes brought about the fate of Napoleon a few years later, and the expedition against Spain, which, beyond any doubt, was a thoroughly mistaken idea on his part, only accelerated the catastrophe."

Metternich's official position at Paris brought him into immediate contact with the most distinguished of Napoleon's marshals

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and ministers, most of whom he discovered, before his office of ambassador to France came to an end, to be exceedingly weary of the war; and he quitted Paris satisfied that the national feeling of the great country which Napoleon governed with such admirable skill, both as a legislator and as an administrator, was repugnant to the continuance of his warlike policy abroad. This portion of the Autobiography contains some interesting sketches of the leading characters among Napoleon's ministers. Talleyrand, Fouché, and the Arch-Chancellor Cambacérès form the central group, and Napoleon more than once analysed to the ambassador the qualities of each of these well-known personages. "When I want anything done," the Emperor said of Talleyrand, "I do not employ the Prince of Benevento; I turn to him when I want a thing not to be done which I wish to appear to want." "In private life, however," Metternich observes, "Talleyrand was as trustworthy as he was amiable." The despatches which the ambassador wrote to Count Stadion, then Austrian Minister of Foreign Affairs at Vienna, are full of instructive details respecting this period, which concluded with a second endeavour of Napoleon to crush Austria, in which he partially succeeded at Wagram. The firmness of the Emperor Francis' character under this great disaster was of good augury to Metternich, who was at once summoned by the Emperor to take charge of the department of Foreign Affairs on the resignation of Count Stadion.

"Napoleon at this time," says the Chancellor, "passed in the eyes of Europe for an irresistible power, under the yoke of which all had to bow. The feeling of the masses was no longer to escape this fate, but to lighten the burden as much as possible. My thoughts, however, soared higher." "That Napoleon," he goes on to say, "in his lust of power on the European Continent had already overstepped the limits of the possible—of this I had not the slightest doubt. I foresaw that neither he nor his undertaking would escape the consequences of rashness and extravagance. The *when* and the *how* I could not pretend to determine."

The momentous event of this period was the marriage of the Archduchess Marie-Louise to Napoleon, of which full particulars are found in the Correspondence (No. 150). There had been negotiations with the Russian Court for a marriage with one of the Russian Grand Duchesses, and, when rumours reached Vienna that Napoleon had an Austrian Archduchess in view, it was thought to be a fantastic dream on his part. Napoleon, however, took advantage of a masked ball at the Arch-Chancellor Cambacérès' to open the subject to Mdme. de Metternich, who had remained in Paris, and to ask her, under cover of his mask, whether she thought that the Archduchess would accept his hand, and whether the Emperor, her father, would consent to the alliance. The letter of Mdme. de Metternich to her husband of January 3, 1810, discloses the fact that Louis, the vice-King of Holland, had advised his brother to ask the hand of the Archduchess, and the Empress Josephine herself had pressed upon the Emperor a marriage with the Archduchess as a plan the success of which would make her hope that the sacrifice she was about to make in resigning herself to a divorce from the Emperor would not be a pure loss. The result is well known, and its probable political influence upon the then existing state of Europe, more particularly upon the relations between Austria and Russia, is very fully discussed in the Chancellor's instructions to Prince (Adolphe) Schwarzenberg, then Austrian ambassador in France. Metternich considers that Napoleon reached the real summit of his power upon the victory of Jena, and that, if, instead of seeking for the destruction of Prussia, he had then annexed Prussia to the Confederation of the Rhine, he might have gained for his empire a foundation of strength and solidity which the Peace of Tilsit did not gain for it.

The sixth chapter of the Autobiography contains the narrative of Metternich's special mission to Paris in 1810, during which he had repeated conversations with Napoleon on the Turkish question, in the course of which Napoleon lifted the veil behind which his intentions against Russia were concealed. The choice by the Swedes of Bernadotte as Crown Prince and virtual successor to the crown of Sweden was treated by Napoleon as a distant motive for war with Russia; but Napoleon, for other reasons, held a war with Russia to be inevitable, and he was anxious to tempt Austria to side with France by offering her the Illyrian Provinces and Dalmatia in exchange for a portion of Galicia, which was necessary to enable him to reconstruct a kingdom of Poland. Instead of remaining four weeks, as originally intended, Metternich was induced to prolong his stay in Paris for six months. He accompanied the Emperor and his bride to Cambrai on their way to Brussels; and we should have been glad to have found in the Autobiography, or among the documents annexed to it, an account of a most interesting conversation which Metternich had with Napoleon at St.-Quentin, in which Napoleon narrated to him the history of his whole life. We have ourselves heard the details of this conversation from the Prince's own lips. It was upon the return of the new Empress to Paris that the fatal ball was given by Prince Schwarzenberg in honour of the Imperial marriage at the palace of the Austrian Embassy, which terminated in the conflagration of the palace, when the Princess Schwarzenberg (Pauline, daughter of the Duke of Aremberg) perished in the flames. A full report of this calamitous event was sent by the Chancellor to the Emperor Francis, and it is printed in the Gallery of Celebrated Contemporaries (p. 298).

The Russian campaign forms the principal *tableau* of the seventh chapter, in which is given the substance of the confidential conversation of the Chancellor with Napoleon at Dresden before the expedition to Moscow. This conversation tends to relieve in some respect Napoleon's memory from the reproach which attaches to that expedition as a gigantic military blunder. Napoleon explained to the Chancellor his plan for the war with Russia, about which he entertained the most dangerous delusions; but the plan which Napoleon unfolded to Metternich was not unworthy of his military genius. How he came to abandon it is not explained by the Chancellor, and it may suffice to say that Napoleon was misled by the counsels of those about him to subordinate the military to the political question. He wa firmly convinced that the Russian monarch would not expose the most beautiful city of his empire to the occupation of the enemy, and he did not calculate on the *torch of Rostopchin*. The History of the Alliances of 1813–14 and of the Dawn of Peace completes the portion of the Autobiography at present published. We have in these later chapters an account of Metternich's second and more famous interview with Napoleon at Dresden, after the Battle of Bautzen, in which Napoleon's star once more coruscated. The Russians hesitated to continue the war unless Austria would abandon her neutrality. Metternich commenced by obtaining from the Emperor Alexander his consent to his offering to Napoleon the mediation of Austria. Hence the famous interviews between Napoleon and Metternich in the Marcolini Palace at Dresden, of which M. Thiers has given an imperfect account in his *History of Napoleon*, and of which a more complete narrative has been already published in Baron Helfert's *History of the Empress Marie-Louise*. Prince Richard Metternich observes in a note on this conversation that there are some discrepancies to be found between the two MSS. with respect to certain dates; but he relies on the report sent by the Chancellor on the very same evening to the Emperor Francis, which will be found among the documents (No. 185) appended to the Autobiography.

It is well known that the neutral policy of Austria in 1812 was unsatisfactory to the Prussian party, at the head of which were Baron von Stein and his generals, who were anxious to redeem the disasters of Jena.

"Whether the course we pursued," says the Chancellor, "was better than the one which Freiherr von Stein and his political friends were never tired of urging upon King Frederick William III. I must leave to be decided by the actual events of the years 1813-14. The results would have been quite different if Austria had not assumed so prudent an attitude in the last adventurous undertaking of the conqueror of the world. If we had listened to the urgent entreaties of the Prussian party, we should, without any means of defence, have seen Napoleon on the battlefields of our own exhausted territories, instead of on the icy steppes of Russia. At any rate, Austria's course has not run counter to the ways of fate."

The negotiations which ensued between Austria and Napoleon after his return from Moscow, consequent on the Austrian proposal of an armed mediation, came to no result, and war was ultimately declared by Austria. The victory of the Allies at Leipzig turned the tide of battle against Napoleon, and compelled him to retreat. The chapter on the Alliances of 1813–14 discloses the sagacity and tact with which the division of the War of Liberation into three campaigns was brought about by Metternich. The first campaign was to end at the Rhine, the second on the summit of the Vosges mountains, the third at Paris. The account of the negotiations between the Allied Powers at Langres, the crowning point of the Vosges, is perhaps the most curious revelation in the Memoirs. The Chancellor himself observes:—

"These negotiations would remain unknown to the world for ever if I did not record them here." "As the monarchs," he says, "and their Cabinets were here together, no protocols were drawn up, so that no written trace exists of proceed-

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ings which had the most momentous consequences. The correspondence of Lord Castlereagh with his Cabinet may contain some fragments, but it cannot give the complete course, for the principal questions were only discussed between the Emperor of Russia and myself."

The startling matter which for a moment disturbed the equanimity of the Allies at Langres was a proposal on the part of the Emperor Alexander that, on their victorious entry into Paris, they should summon a National Convention of the French people, and place La Harpe, the tutor of the Emperor Alexander in his youth, at the head of the Convention, to direct it in choosing a form of government and in selecting a ruler. Metternich's opinion was that such a step was simply to unchain the Revolution, which Napoleon had chained up, but he seems also to have thought that it was on the cards that the Emperor Alexander's scheme of placing La Harpe on the direction of the Convention might have led to the choice of Bernadotte as the successor of Napoleon. The scheme, however, was at once disposed of by a declaration on the part of the Emperor of Austria that he would never favour any dynasty but that of the Bourbons; and it appears that Austria was on that fundamental point in perfect harmony with the British Government. The march of the Allied Armies upon Paris is briefly told, and the masterly movement of Prince Charles Schwarzenberg, which took Napoleon by surprise, and elicited from him the exclamation, "A fine move! I should not have expected it from a general of the Coalition!"

Prince Metternich seems to have had some misgivings, from conversations which he had with Louis XVIII., as to the probable future of France under the Bourbons, although he had no doubt that the Bourbons were acceptable to the enormous majority of the French people. He recounts a remarkable conversation which he had with Napoleon at Paris in 1810, when Napoleon said to him at the Tuileries, "Do you know why Louis XVIII. is not sitting opposite to you? It is only because it is I who am sitting here. No other person could maintain his position, and if ever I disappear in consequence of a catastrophe no one but a Bourbon could sit here."

The last chapter of the Autobiography, on "The Dawn of Peace," contains a brief account of the visit of the Allied Sovereigns to England, the Congress of Vienna, the return of Napoleon from Elba, the Battle of Waterloo, the second Peace of Paris, and the History of the Holy Alliance, an overflow of the pietistic sentiment of the Emperor Alexander. We think it well that Prince Metternich has publicly stated how this "loud-sounding nothing" originated. It damaged the Cabinets, although it received no ministerial counter-signature, and even Lord Liverpool's Government suffered by being brought into contact with it. The papers, however, of Lord Liverpool, whenever they may see the light, will, we have good reason to believe, confirm Prince Metternich's account of this imperial *niaiserie*, of which he foresaw the almost certain mischief.

The publication of the Metternich Memoirs may, we hope, serve as an encouragement to the British Government to permit the publication of the contemporary documents preserved in the archives of the Foreign Office. We know, upon the authority of the late Prince himself, that the English State archives ought to be far richer than the Austrian State archives in materials for the history of the period which witnessed the overthrow of Napoleon's gigantic scheme of reviving a Carlovingian empire in Europe under a Bonapartist dynasty. The publication of Lord Castlereagh's correspondence with his Cabinet from the time he joined the Allied Sovereigns at Basle down to the conclusion of the Vienna Congress is now the more called for, inasmuch as Frederick von Gentz, in his "Memoir on the Congress of Vienna," which concludes the second volume of the Metternich Memoirs, says that the weak and partial support which Lord Castlereagh gave to Austria in resisting the ambitious schemes of Russia was the principal cause of the unsatisfactory issue of the Vienna Congress. These are not the words of Metternich himself, who, in mentioning the arrival of Lord Castlereagh at Basle, speaks of his ideas and feelings in the most cordial terms of approval; but the voice of Gentz in connexion with the Congress of Vienna has a ring of authority about it hardly second to that of the Chancellor himself. Metternich, however, has placed on record his own opinion of Gentz in the following words, written by his own hand on a memoir of Gentz of that period:—"Gentz," he says, "was always inclined to describe matters in the most decided colours, and to pass from the extreme of hope to that of despair." The publication of Lord Castlereagh's despatches would be the best vindication of his action at the Congress of Vienna; and, if they should not altogether refute the charge of vacillation brought against him by Gentz, they would at all events render intelligible the policy of the British Cabinet, by which Lord Castlereagh's conduct was directed, and which has exposed England to the reproach of the able and energetic Aulic Counsellor, that her object at the Congress was apparently to obtain "peace at any price, and almost on any conditions."

TRAVERS TWISS.

England: its People, Polity, and Pursuits. (Cassell, Petter, Galpin & Co.)

MR. ESCOTT'S *England* adds one more to the list of books with a special character of their own which issue at intervals from the great popular publishing and printing establishment in La Belle Sauvage Yard. The way was felt by *New Greece*, *Egypt as it is*, *Turkey in Europe*, each of which was a photograph, more or less finished, of a country and nation with which our reading public were getting anxious for a better acquaintance. Then followed Mr. Mackenzie Wallace's *Russia*, which took us by storm, and lifted the series on to a higher plane. Dealing with a larger and more complex subject than its predecessors, it achieved, and well deserved, a far higher success, by the thoroughness of its workmanship and the breadth of its handling. The deep interest and hearty appreciation with which Mr. Wallace's book was welcomed may probably have suggested the idea of doing the same work for England; at any rate, the present volumes remind us of their predecessors. Their aim is to gather up and produce, in an attractive as well as accurate survey, the social, political, and industrial life of our English nation of to-day, and to analyse and explain the constituents of the artificial civilisation, and of the minutely elaborated institutions of the time (vol. i., p. 10).

Whatever the result, the serious attempt involves a high degree of courage in its conception and of industry in its execution—how much, indeed, of the latter quality can scarcely be appreciated by anyone who has not himself been occupied with some portion of the great subject. But what is the result? How has the attempt succeeded? Well, on the whole the answer must be, admirably. It goes without saying that the publishers' part of the work is faultless; that paper, type, binding, decoration, and finish are all that the most fastidious reader can ask for: and the contents are not unworthy of their case. The first condition of success in such an undertaking must be that your guide shall be himself a spectator, not a partisan; the second that he shall have broad enough views and sympathies to appreciate what is really genuine in all the various movements and powers which are at work, and often jostling one another, in the complex and shifting drama: and both these conditions Mr. Escott fulfils. You rise from the perusal of those parts of the book which treat of the subjects with which you are most familiar without being able to say whether the writer is Whig, Tory, or Radical, but with the feeling that he is a staunch Englishman, and that the treatment has been fair and accurate; while you will probably have met with information as to details which, if not altogether new, has been put under new light. So far as the internal evidence goes, Mr. Escott is a liberally minded man, sympathising with and admiring the aristocratic side of English life, but a thorough believer in the wisdom and necessity of the fusion of classes as "the guarantee of our political stability and our security against revolutionary changes" (vol. i., p. 93), and in the essentially serious foundation on which our society rests—"the result of the traditional and pre-eminently English habit of taking grave and earnest views of life" (vol. i., p. 38). To our minds such a temper and standpoint are well suited to the work which he has set himself in these volumes.

From such a survey it is difficult to select any one section which can be satisfactorily treated in the space at our command; but, as some choice must be made, we will take the base of the great national pyramid, and see how Mr. Escott deals with this, the most difficult, as it is the most important, part of his subject. Besides the chapters on the urban and rural working class (x. and xi., vol. i.), the book opens with the picture of "an English village;" and there are chapters on "Pauperism and Thrift," and "Co-operation," which are wholly—and chapters on "Criminal England," "Educational England," "The Social Revolution," and "Popular Amusements," which are mainly—occupied with the position and prospects of that larger half of our English race in these islands—the seven-

teen millions who live by the labour of their hands, and depend on weekly wages. Mr. Escott shows in the sentences in which he approaches the subject that he comes to it in the right spirit. He has "faith in the good sense, the good feeling, and the political docility of the English working man" (vol. i., p. 240), and enough sympathy with the main objects of his desire and pursuit to enable him to judge and represent him fairly. Indeed, if anything, his view is somewhat too optimist, as he seems to be not altogether unaware himself, when he excuses the "Arcadian glimpses" of the labourer's cottage (new style) which he has given by pleading that the tendency of the times is in the direction of social and sanitary reform, and that the rapid and widespread improvement, since the Report of the Agricultural Commission of 1867, justifies such a presentment (vol. i., p. 311). For our part we are glad to admit the plea, and only too thankful to find so industrious and careful an observer coming to such favourable conclusions as to the condition, temper, and aims of our mechanics, miners, and agricultural labourers. Of those engaged in textile industries his observation is somewhat less favourable. But while, in the main, acknowledging the care and accuracy of his work, there are some points upon which we must challenge his conclusions. Thus, in referring to the question of peasant proprietors (vol. i., p. 330), he says that in England "no overwhelming desire for land exists;" which may be true, no doubt, if by "overwhelming" he means a desire which will satisfy itself by any and every means. English working folk will not take land by brute force; but, short of that, we believe there is no stronger desire among them than to possess it as their own, nor, we may add, any one which it is more for the true interests of England that they should be able to realise. Again, speaking of the allotment system, Mr. Escott declares it to be "quite certain" (vol. i., p. 319) "that, if *extended beyond a limited size*, allotments are a source of danger and loss to the peasant." But what is a *limited* size? He seems to doubt whether two or three acres are not enough to ruin the occupant. Our own experience is certainly quite the other way. Again, his estimate of the average wage of the English agricultural labourer as little less than 18*s*. a week (p. 331) is too high, and indeed is confuted by the evidence given by himself of the result of his enquiry as to the rates paid in sixty cases in different parts of the country in the week ending February 1, 1879. Wages in the most depressed districts—in Dorset, Hants, the Eastern counties—have risen, as he admits, some thirty per cent. since the establishment of the Union in 1870–71, but even before the late fall have never touched such an average.

Another position which he maintains (controverting the Bishop of Manchester's well-known Report) is that field-work, practised as it is in the North of England, has a healthy physical and moral effect on women. In the face of the evidence cited (pp. 324–25) it is difficult to question his facts, but no one bred in the Southern counties can wish to see the revival of the practice as it obtained in many of them some years since.

Lastly, in his treatment of co-operation among the poor there occurs an unaccountable omission, which mars the value and completeness of the picture, otherwise an entirely fair one, and showing a somewhat rare appreciation of the meaning and scope of the movement. For while he does full justice to the work which individual stores and associations have done in teaching habits of thrift and in educating their members in many directions, no allusion is made to the Union by which upwards of 700 of them are bound together, and which enables them to maintain and spread the principles laid down in 1852 for their guidance, and ever since recognised. These will be found at vol. i., p. 387, and cannot be too often repeated. They are:

"That human society is a body consisting of many members, not a collection of warring atoms. That true workmen must be fellow-members, not rivals. That a principle of justice, and not of selfishness, must govern exchanges."

It is not clear whether Mr. Escott himself (in common, it must be allowed, with the majority of his countrymen of the upper classes) considers these to be "pardonable delusions;" but the fact should at least be noted that they are the deliberately accepted rules upon which the daily business of some million and a-half of the working people of England is carried on in this winter of 1879–80, and that they have enabled hundreds of trading societies, composed of the poorest of our people, to pass unscathed through the severe commercial crises of the last three years.

We regret that we have no space for further comment, and so in conclusion must say generally of Mr. Escott's book that, though it may not be of any great service to the specialist, there are few persons of average acquirements and culture who will not find it full of useful information, and that of a kind not easy to be got, and in a handier form than (so far as we know) can be found elsewhere; while to young politicians and journalists, to diplomatists anxious, on their arrival in this country, to make the most of their time, and start in their studies on the best lines, and to persons in general who are short of time, but desirous of getting some adequate notion of the complex civilisation which surrounds them, it is likely to prove a really valuable possession.

T. HUGHES.

NEW NOVELS.

Magnum Bonum; or, Mother Carey's Brood. By Charlotte M. Yonge. (Macmillan.)

Jemima. By Adelaide. (Whittingham.)

From Generation to Generation. By Lady Augusta Noel. (Macmillan.)

Orlando. By Clementina Black. (Smith, Elder & Co.)

The Love of his Life. By Cosmo Cumming. Moxon, Saunders & Co.)

MISS YONGE'S new book has many of the characteristics to which her readers are accustomed. A preference for family life—in a large family for choice—a strongly but not obtrusively religious tone, a good level of general cultivation and manners steadily maintained, and a considerable knowledge of the ways and habits of girls and boys allied to a singular ignorance of the general thoughts and conduct of grown-up folk, give the sum of these characteristics pretty completely. *Mother Carey's Brood* differs only topically from the *Daisy Chain* and many others of its fellows. The heroine is left a widow with a large family, brought up on principles rather of fellowship than of subjection. She inherits great wealth and goes through many other vicissitudes. One or two other families, also more or less large, are brought in to share the fortunes of the chief personages, so that altogether we have fourteen or fifteen young persons who have got, according to the author's usual fashion, to be carried from extreme youth to early manhood or womanhood, through various struggles of faith and fortune, and ultimately to be paired off more or less happily, except one or two who die, and one or two more who are left to illustrate the more excellent way. That the book is of good literary quality, that there is much pathos and some fun in it, that it is on the whole sound and wholesome reading for *virgines* and not altogether unsuitable for *pueri*, goes without saying. It seems to us, however, decidedly inferior to its author's earlier work, though it is perhaps better than some which has recently proceeded from her pen. In the first place there is a distinct want of central interest, either of incident or character. Thackeray, but perhaps Thackeray only, could manage the fortune of a most respectable family through an unusually long novel, with little or no plot. Certainly Miss Yonge has not managed it. The "magnum bonum," a mysterious medical secret which is left as a kind of charge to the widow, is too vague and occupies too little space in the story to serve the purpose. The multitude of characters, on the other hand, prevents the author from allotting sufficient attention to any particular character to supply the deficiency. Mother Carey herself is well imagined originally, but hardly filled out, and she becomes less, not more, individual as the story goes on. Miss Yonge has such excellent faculties as a novelist, and she has done such good work in founding a school of novels neither mawkish nor impure, that this looseness of texture and colourlessness of figure about her later work is particularly to be regretted. Never was there a time when it was of more importance that the rules of novel writing as an art should be observed than at present, and never, we must add, was there a mistress who paid less attention to them than Miss Yonge. Her followers, of course, exaggerate her method, or rather her contempt of it. We cannot recommend young ladies to take a course of *Tom Jones* or *Madame Bovary*, and they will not read Miss Austen however much we recommend her. The unfortunate critic is therefore pretty much at his wits' end.

Jemima is a very natural and charming story of a very natural and charming little girl. It is exactly what it pretends to be—"a story of English family life"—but it has a distinctness of quality which is by no means common in stories of English family life. Some of the pranks of Jemima and her brothers and sisters are irresistibly comic, and the only thing we find to object to is the presence of an occasional American flavour in the

elder personages which is not altogether appropriate or pleasing. There is an episode of a crucifix which is harmless enough and might very probably happen, but which would, we think, on the whole have been better omitted; and the poetical young gentleman, Mr. Romer Piercy, is, we hope, not common in English households. But the originality of the book more than redeems these slight defects.

Lady Augusta Noel wrote a good novel in *Owen Gwynne's Great Work*, and she has written a better in *From Generation to Generation*. The key of passion, at least in the later part, is pitched rather high, but it is very fairly maintained. The hero from his boyhood bears the horrible imputation of having, accidentally of course, killed his own father; and his consequent estrangement from his mother, his lapse into reckless ways, his return, and so forth furnish the main strength of the story. Lady Augusta Noel has not, however, quite made him what he should be to enlist the reader's sympathies fully; and the opposite character, his cousin Kenneth, is also faulty as a finished study. She has also, we think, fallen into an ethical as well as an artistic error in making the display of military bravery atone for an almost unexampled act of baseness, continued through long years with hardly a thought of remorse. The arrangement is the more unsatisfactory in that the criminal has also earned laurels before his discovery. If such exploits have such purging power, why is it necessary to repeat them? However, questions of this kind are, perhaps, a little unprofitable. The minor characters of the book are particularly good, and the pictures of Highland life at Dalbraith and of the contrasted English country home at Sandysmere are excellent. The character of Margaret Douglas, who is so absorbed in the thought of her loss that she hates the guiltless cause of it almost without knowing that she hates him or appreciating the probable consequences of her conduct, is very good, and but little short of the best. These "one-idea'd" characters are apparently favourites with Lady Augusta, *Owen Gwynne* having to a considerable extent turned upon them.

We can also speak well of *Orlando*, and, but for certain *longueurs* in it, we could speak very well. We should indeed like to ask Miss Black for the exact date when "Lucretius was still questioning the earth, and early Christians as they went to their death were comforted," &c. They must have been *very* early Christians. But this is a solitary slip, and in more important matters *Orlando* takes a decidedly high place. There is some freshness about most of the characters, though in most of them also there is room for more decided and fuller handling. The heroine, or at least the *prima donna*, Elizabeth Glendining, is certainly novel, being a girl who is a renowned beauty, has seen much of the world, and is full of good sense and good feeling, but consents to marry almost the first man that asks her, rather from an exaggerated idea of his feelings than from any corresponding affection of her own. This lover himself, Captain Grove, is also a good example of a man selfish and unprincipled rather than positively bad, who inflicts a good deal more suffering on his unfortunate betrothed than a much more definite villain might have done. Besides these, the hero Orlando and the family of strong-minded but soft-hearted ladies with whom he consoles himself for his mishap with Elizabeth are also good. The book is rather one of those which one reads with a pleasant and equable feeling of satisfaction than one of those which deserve the terms "enthralling," "entrancing," "engrossing," or any other of the usual laudatory participles. But of its kind it is very far from unsuccessful.

We cannot imagine the most tolerant critic regarding *The Love of his Life* as satisfactory in any kind or in any degree. It is exceedingly rare for us to come across a book which absolutely resists the attempt, skilfully, conscientiously, and persistently made, to read it. This, however, or something like it, has been the case with *The Love of his Life*. By varying the methods and places of attack, by beginning sometimes at the end, sometimes in the middle, and sometimes at the beginning, and by refreshing the exhausted mind with literature of a different kind at intervals, we have attained to such a knowledge of it as to be able to pronounce, without unfairness or precipitancy, that it seems to us very bad; but more we cannot say or do.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

The Hebrew Migration from Egypt. (Trübner.) The date on the title-page states that this work was printed in 1879; from the tone we should have referred it to a previous century. It is addressed, not to disciples of any of the leading schools of the day—whether of Hengstenberg, Ewald, or Renan—but to those who, with the seventeenth-century theologians, regard the Scriptures as a single book, composed (to use a phrase caught up somewhere by our author) by a "divine historian," and therefore beyond the pale of human criticism. We have never seen a professedly critical work carrying a theological bias so unblushingly on its front. When we look a little closer, however, we find that the author's equipment for his self-assumed task is but slender. He tells us (p. 61, note) that only extremely orthodox persons any longer deny that the Book of Isaiah is the work of two persons, one of whom wrote chapters i.-xxxix. (!), the other chapters xl.-lxvi. He explains a supposed corruption in the Hebrew text by the resemblance between Beth and Gimel in Rabbinical Hebrew (p. 297, note). He conjectures that Aram-Naharaiam is a corruption of Aram-Nahorim, "Aram of the Nahorites," forgetting that Naharaina of the Egyptian inscriptions, and ignoring Dr. Beke's and M. Halévy's bold but plausible and not unphilological hypothesis. He follows the Authorised Version in rendering in Deut. iii. 8, "on this side Jordan," contrary to usage, and against his own interest as an opponent of the Mosaic authorship of Deuteronomy. But a truce to these *minutiae*. The author is an honest and even acute student, though he perhaps under-estimates the amount of training necessary for his work. The suspicion with which he regards the list of stations in Numb. xxxiii. is not unshared by critics, and his attempt to identify the route of the Israelites in its first stage with that annually traversed by the Egyptian pilgrims on their way to Mecca, however bold, is well worthy of consideration. It is true it involves identifying Elim with Elath and Mount Sinai with Mount Hor. But startling as these theories are, they are not impossible; and we are not bound to follow the author in deriving Sinai from *seneh* (the "bush" in which Elohim appeared to Moses), and converting Hor-ha-Har into Har-ha-Har, *i.e.*, *the* mountain κατ' ἐξοχήν. Sinai is undoubtedly the mountain dedicated to the moon-god Sin, whose *cultus* can be traced so widely in geographical names. Nor will the author's explanation of *yam suph* (for *yam suphah*?) as "sea of tempests" (supposed to be a title of the Gulf of *Akaba*) prevail without a struggle, involving, as it does, the rejection of the tradition of the wonderful passage. Altogether, the author is very wild in his treatment of names. Thus Alush becomes a corruption of Elath; Jaakan of Isaac; Abarim of Arabim. On p. 311 it seems to us that the author sets aside Brugsch's explanation of Shur rather too lightly. Dr. Ebers' *Aegypten* might have told him that it was no mere "small fortification" which the Egyptians erected on their frontier. He might also have known that his own view that Shur means a particular long line of cliffs (on p. 313) is due to Prof. E. H. Palmer. His suggestion, too, that the "City of Palms" is, not Jericho, but Zoar, has been anticipated by Dr. Grätz (see Grätz's *Monatsschrift*, 1872, pp. 337-346, or the notice of his paper in the ACADEMY, volume iii., p. 250). Lastly, his daring conjecture that the land of the Hebrews, the land of Abraham, was the land of Edom or of Midian in the broadest sense (p. 420) has been partly anticipated by Tiele and others, who hold that the worship of Yahveh, and perhaps the Hebrew custom of circumcision, originated in Edom (see *Encyclopaedia Britannica*, new edition, article "Circumcision"). The author deserves respectful attention. He has, at any rate, strengthened the evidence for the views of Dr. Kuenen (expressed in *The Religion of Israel*) on the Hebrew migration—views which are not necessarily connected with that uncompromising anti-supernaturalism which distinguishes the Leyden professor and his English disciple.

Fourteen Months in Canton. By Mrs. Gray. (Macmillan.) Mrs. Gray had exceptionally good opportunities for turning her short residence at Canton to profitable account as far as sights and curiosities went, for her husband had been consular chaplain there for many years, and had a high reputation as a *cicerone* among all visitors to the City of Rams. Although, under these circumstances, Mrs. Gray's notes and information are in the main correct, it must be remembered that some of the peculiarities of the Cantonese are local, and do not by any means of necessity extend to all parts of the empire. As many people are very curious on the subject of Chinese meals, we may call attention to the account of a dinner *à la Chinoise*, of which Mrs. Gray partook at a native restaurant (pp. 83-90); but at the same time we would add a caution that the consumption of rats, cats, and dogs is not by any means so common in China as Mrs. Gray would have us believe. The one great drawback to the book, in our opinion, is the fact that it consists of a series of letters from the writer to her mother, the only advantage of which, perhaps, is that it obviates the necessity for any methodical arrangement of the writer's observations.

Sister Dora: a Biography. By Margaret Lonsdale. (C. Kegan Paul and Co.) The life of one who was to the Black Country for fourteen years what Florence Nightingale was to our Crimean army could hardly fail to prove attractive. The one thing needed was a biographer gifted with a congenial spirit, and this has been found in a pupil and friend—the granddaughter of the broad-minded Bishop Lonsdale. The result is a book so justly appreciated already that the first edition went off in a fortnight. Nor will the work be ephemeral;

for not only does it depict scenes which belong, it appears, to the every-day life of Walsall, but which are, let us hope, abnormal elsewhere; not only does it show that the classes supposed to be most degraded have loving and grateful hearts, it also introduces the reader incidentally to topics which possess interest of a different nature. For instance, there is the question whether a woman ought to break off an engagement, solely because her lover has doubts with reference to revealed religion. This point presented itself to Sister Dora, and it was decided against her feelings. Possibly the conclusion may have been sound in this instance, so far as the lady's happiness was concerned; for Miss Dorothy Pattison, the sister of an Essayist of that name, having much in common with the authoress of *Romola*, had taken up the active life of a hospital nurse and an amateur surgeon as a means of escaping from those perplexing enquiries which wrecked the faith of him whom she loved. No doubt the clergyman under whose advice she acted had this in his mind; but if he had been only a Rector instead of a Director he would have recollected that an Apostle, having regard to the welfare of the man as well as of the woman, gave an opposite and a more humane decision. This was not the first time Sister Dora had to suffer in her affections, for the Coatham Sisterhood refused her permission to see the father of whose life she had been the sunshine when he was on his deathbed. Since the publication of this book another question has arisen in connexion with it. At p. 235 is a letter from the Vicar of West Bromwich narrating an attempt made by Monsignor Capel to baptise Sister Dora a few days before her death, and her successful resistance. This has elicited a statement from a priest at Walsall to the effect that the interview with the Monsignor, his guest, was invited by Sister Dora herself, but that neither of them expected her to become a member of their Church openly, since she had long before informed him (Father MacCarten) that she was prevented from doing so by considerations having no reference to religion. He adds that Monsignor Capel informed her that he would celebrate mass for her on the following day in London at eight o'clock, and that two Catholic nurses were accordingly engaged with Sister Dora at the time specified "in devotions for mass." This looks like flat contradiction. The truth, however, is as follows:—Miss Dorothy Pattison did not entirely agree with any community of Christians, but she honoured all good men, whether they were Nonconformist Protestants, or Nonconformist Catholics, or conforming Vicars. Her tender care of the poor and the suffering, her untiring activity in well doing, her genial smiles, her merry anecdotes, and ringing laughter, all showed to whom she belonged—namely, to that Church which, although unrecognised, is universal, the joyous company of the Rosy Cross. A letter from Monsignor Capel himself will appear as an Appendix to the second edition.

Two Lectures on South Africa. By James A. Froude. (Longmans.) Most of our readers will have already seen these lectures in the daily prints, but they will be grateful to Mr. Froude for putting them into a more complete and permanent form. His name and the charm of his style will ensure them a wide circulation; and, painful as the story is, we trust it will be carefully read and pondered over. There is probably no other Englishman so perfectly acquainted with South African intrigue and politics as Mr. Froude, and in forming his judgments he is guided by a straightforwardness and sense of right and justice which we look for in vain in the actors themselves in the deplorable series of blunders which has plunged us into the quagmire from which escape to solid land seems well-nigh hopeless. Mr. Froude urges that the first origin of all our troubles at the Cape was the incapacity of the Colonial Office to distinguish between a colony and a conquered country; but, while exposing the mismanagement and injustice of which we have been guilty, he is studiously temperate in speaking of individuals. We do not think that the name of Sir Theophilus Shepstone occurs once in these lectures, and Mr. Froude is equally careful in avoiding any appearance of party spirit; neither Liberals nor Conservatives, he writes, are specially to blame. We should rather be inclined to say that they were both equally to blame; for this tacit agreement of each party to support the other prevented discussion, and stifled many powerful voices which, if raised in time, might possibly have changed for the better the course of events, and would certainly have roused the attention of the nation, to whose ignorance of the state of affairs at the Cape Mr. Froude alludes when he ironically tells his audience that if he makes mistakes there is no danger of their detecting him. This ignorance would perhaps not be astonishing if there were nothing in question but the lives of men; but after the slaughter of hundreds of our soldiers and of many thousands of Kafirs, there still remains what Mr. Froude calls "the little bill" for our "amusement." When the next Budget opens the eyes of the public, will it then be too late to find any remedy? The dead cannot be restored to life, nor can the millions expended be gathered up, but a recurrence of the events of the last few years may be prevented by a return to the wise policy of 1851 and 1852. Mr. Froude considers what course he himself would pursue, and what is practicable and likely to be adopted. Can it ever be too late to make reparation for injustice? Mr. Froude thinks not, and his concluding words are, "The Transvaal, in spite of prejudices about the British flag, I still hope that we shall restore to its owners."

NOTES AND NEWS.

WE understand that the *pièce de résistance* in the forthcoming number of *Macmillan's Magazine* will be King Cetewayo's own account of the History of Zululand and of the late War. This is contributed by the officer who conveyed his Majesty to Capetown, and is now in charge of him. It was taken from the King's own lips in a series of conversations on the subject. The history of the country is preserved by tradition among the Kings and Indunas only, and does not yet appear to have been committed to writing from any trustworthy source. The account of the war is naturally rather one-sided, but as to its genuineness there is no doubt.

CAPT. WHITE is at work on the Registers of Durham Cathedral for the Harleian Society.

MR. JAMES GAIRDNER has in the press for the Camden Society a volume mainly relating to the reign of Henry VI. In addition to the two brief chronicles from the Lambeth Library, the issue of which was authorised by the society some years ago, there will be a similar chronicle from the College of Arms, containing very interesting matter, and also a number of notes by Stowe, the antiquary, extending from the reign of Henry VI. to that of Elizabeth, written in his hand upon the blank leaves and spaces of one of the Lambeth MSS. The information contained in these notes is in many cases more full than that printed by Stowe in his Chronicle.

WITH the commencement of the year has appeared a new Russian Review, entitled the *Historical Messenger* ("Istoricheski Viestnik"). One of the articles contains a translation, with notes, by Prof. Bestuzhev-Rioumin, of an interesting letter found by Mr. Morfill among the MSS. in the Bodleian. This contemporary document describes the revolt in Moscow in 1648 occasioned by the severity of the taxation. The account has been pronounced by the professor to be of primary importance for Russian history.

MR. TALBOYS WHEELER'S promised *Short History of India* will be published almost immediately by Messrs. Macmillan and Co. It will be of special interest and value just now, as containing a history also of the frontier States of Afghanistan, Nipal, and Burma.

The Bicycle Road Book, a complete guide to the roads of England, Scotland, and Wales, which has been so long in compilation by Mr. Charles Spencer, the author of *The Modern Gymnast*, &c., is now nearing its completion, and will be published by Messrs. Griffith and Farran early in March next. Mr. Spencer has been at great pains and expense to furnish a list of the best hotels and the notable places on each journey, giving in a very small compass a great deal of information that will be found most valuable to the bicyclist.

WE learn from the *Revue Critique* that a Molière Society has lately been established in Germany. The president is Dr. H. Schweitzer, a physician, who is supported by Messrs. Humbert, Laun, and Fritsche. The first part of the society's publications has just appeared, under the title of *Molière-Museum, Sammelwerk zur Förderung des Studiums des Dichters* (Leipzig: Thomas). The society proposes to issue three fascicles yearly.

MESSRS. HURST AND BLACKETT will publish early in February *A Sylvan Queen*, by the author of *Rachel's Secret*, &c., in three volumes.

Our Australian Cousins is the title of a new work by "Maori," author of *Sport and Work on the Nepaul Frontier*, which will shortly be published by Messrs. Macmillan and Co. As its name implies, it is an account of Australian men and manners founded on a recent tour in the country.

MR. ARTHUR J. JEWERS, F.S.A., proposes publishing in monthly parts, from February to December in this year, the Registers of St. Columb Major in Cornwall, which were originally transcribed for publication by the Harleian Society. Many entries relating to members of Cornish families are included in these Registers, which begin at the early date of 1539, and will be printed from the date of their commencement down to 1780. Subscribers' names will be received by Messrs. Mitchell and Hughes, of Wardour Street, W.; or Messrs. Brendon and Son, of Plymouth.

MR. FREDERICK N. NEWCOME, the author of some papers on "Loans of the Future" which appeared in the *St. James's Magazine* about three years ago, is now preparing for publication a work on the finances of the United Kingdom, our colonies, and all the leading foreign countries, to be entitled *The Compulsory Liquidation of the National Debt.*

"LOCAL NOTES AND QUERIES," under the editorship of a local antiquary, now appear in the Saturday's impression of the *Nottingham Daily Guardian.*

THE author of *Ginx's Baby* has a sequel to his *Blot on the Queen's Head* in the press. The new *brochure*, which is entitled *Ben Champ's the Motto*, is characteristically illustrated by Linley Sambourne.

UNDER the title of "The Rogues and Vagabonds of Shakspere's Youth," Mr. Furnivall will give the New Shakspere Society this year a reprint of the volume edited by Mr. Viles and himself for the Early-English Text Society in 1869, containing John Awdeley's *Fraternitye of Vacabondes*, 1565-75; Thomas Harman's *Caveat;*

or, *Warrening for Common Cursetors, vulgarely called Vagabones*, 1567-73 (with its quaint woodcuts); *The Groundworke of Conny-Catching*, 1592; and an earlier humorous sermon in praise of thieves and thievery, from two MSS. in the British Museum. The society wants another gift-book this year.

THE Report of the Museum, Libraries, and Parks Committee for 1878-79 to the Council of the borough of Salford shows a considerable falling-off in the number of visitors to the museum and picture galleries, which is attributed to the depression in trade, as the working classes "take less interest in museums and galleries when work and wages are both reduced." On the other hand, the issues from the libraries have been more numerous than in any year since their opening in 1850.

LAST year's additions to the Advocates' Library amounted to a total of 13,873 articles, a decrease of 460 as compared with 1878. The cost of the catalogue of printed books, which was begun in 1851, and an account of which appeared in the ACADEMY of August 16, 1879, was £5,285 3s. 11*d*.

MESSRS. GRIFFITH AND FARRAN will shortly publish a new book by the author of *Mrs. Jerningham's Journal*, entitled *Very Genteel*. It is a tale for girls, and will be issued in the popular series of "Stories for Daughters at Home."

Two important works on economic history have lately been published at Jena—*Das Eigenthum in seiner Sozialen Bedeutung*, von Adolph Samter; and *Englands wirthschaftliche Entwickelung im Ausgange des Mittelalters*, von Dr. W. von Ochenkowski (Verlag von Gustav Fischer). Whatever opinion English readers may form with respect to Herr Samter's conclusions from the history of property, the historical investigation contained in his treatise will be found instructive and interesting. Dr. von Ochenkowski's work is especially valuable for the light which it throws on the economic development of England during the fifteenth century.

THE Rev. Chauncy Maples, who has just returned from the East Coast of Africa, where he has lived for three years, will read a paper before the Philological Society in June on the Yao and Makóa Languages, of the latter of which he has published a grammar.

A NEW quarterly is to appear immediately at Rome, entitled *Studi e Documenti di Storia e Diritto*. It will be illustrated with reproductions of MSS., drawings, inscriptions, &c., among which may be mentioned facsimiles of the *Regestum* of the see of Tibur; of the *Statuti dei Mercanti*, with a whole page in the autograph of Cola di Rienzo; and of an important funeral eulogy in marble of the time of Augustus. Among the contributors are Canons de Angelis and Fabiani, Mgrs. Capecelatro and Schiaffino, and Profs. Balan, de Rossi, Ro, Raggieri, and Visconti. The foreign subscription is twenty-two francs, and the office of the new journal is in the Palazzo Spada, Piazza Capodiferro, Rome.

THE February number of *Kensington* will contain a paper entitled "On the Cars," descriptive of railway travelling in America, its authoress, Miss Iza Duffus Hardy, being at present in that country.

MRS. J. F. B. FIRTH, author of *Sylvia's New Home*, has written a story entitled *More than Coronets*, which Messrs. Griffith and Farran will publish during the coming spring season.

AT the last meeting of the Schemes Committee of the Spelling Reform Association, the preliminary classification was considered. February 14 was fixed as the last day up to which the committee could undertake to receive schemes. The first general meeting of the association will be held on Tuesday, the 27th inst., at the offices, when a paper will be read by the Rev. F. G. Fleay. A public meeting will also be held at the Society of Arts' rooms on Thursday, the 29th inst. Mr. E. B. Tylor has promised to take the chair.

THE Comte de Montalivet, who died on the 3rd inst., was known in literature as the author of a work on King Louis-Philippe and his Civil List. He has left some important MS. Memoirs on the Monarchy of July.

M. CONSTANS, professor at the Nîmes *lycée*, will shortly visit this country to study the MSS. of the romance of *Thebes* preserved in England.

PROF. MOEBIUS will publish shortly a supplement to his *Catalogus Librorum islandicorum et norvegicorum*, originally published in 1852, bringing down the bibliography of the subject to the present time.

TIEFTRUNK'S History of Bohemian Literature is to be translated into German.

A NEW Socialist Review—*La Revue Socialiste*—is appearing monthly in Paris. The first number was issued on the 20th inst.

AS Mr. Henry Nicol's *French Sounds in English* will form a volume of over five hundred pages, the excursuses on Native Middle and Modern English Phonology, consisting of seven papers read before the Philological Society, will be printed separately in the society's *Transactions* for 1880-81.

PROF. FRIEDRICH succeeds the late Prof. Messmer, who died on the night of the 22nd ult., as editor of the *Deutsche Merkur*, the Old-Catholic organ, published at Munich.

THE *Revue Critique* announces the speedy publication by Messrs. Didier of an important study on Valentin Conrart. MM. Kerviler and E. de Barthélemy have undertaken the task of dragging the first permanent secretary of the Academy from his "prudent silence." They have not only ransacked the rich portfolios of the Arsenal Library, but have discovered in the State archives of the Hague two MS. volumes containing Conrart's correspondence with the Protestant pastor Rivet, then a refugee in Holland, which will be published *in extenso*, and contains some details of a startling character. Conrart was, it should be added, the Paris agent of the Elzevirs.

M. STANISLAS GUYARD is about to publish (Maisonneuve) a Persian manual.

M. CHANTELAUZE has discovered a MS. of the Chronicle of Philippe de Commynes which is evidently earlier than the three MSS. in the National Library. It seems to have belonged to Diane de Poitiers.

THE first volume of Pelayo's *Historia de los Heterodoxos españoles* is to appear next month; and the fourth volume of the Letters of Ignatius Loyola, containing those of the year 1554, will be published immediately.

MR. EDMUND FFOULKES has been, if not whitewashing that ugly word *dogmatism*, at all events drawing its teeth. In a sermon* at St. Mary's, Oxford, which has attracted a good deal of attention, he recals the distinction, which has been very generally forgotten, not merely by people in general, but by professed theologians, between *doctrine*, as derived from the Latin *doceo*, which "presupposes a teacher," and *dogma*, from the Greek δοκέω, which "registers no more than a pronounced opinion, without any suggestion of its intrinsic worth." His view of the effect, from the earliest times, both on theology and on Church history, of the misinterpretation of the latter word, is remarkably interesting.

AT the meeting of the Cantonal Historical Society of Freiburg, on December 18, F. Niklaus Raedlé read a paper on the history of the local coinage. For a long period no other money was used in and around the city of Freiburg but that which was minted by the Dukes of Savoy and the Bishops of Lausanne. The value both of the ducal and episcopal money was very precarious; it had sometimes a better, sometimes a worse character; but it gradually settled down into adulterated metal, which grew worse with each new coinage, until the injury which it worked in the trade and commerce of the Freiburgers compelled the citizens to issue a coinage of their own. The earliest Freiburg coins were struck in the years 1435-46. An early agreement between the "Münzmeister," Jean de Laule (de l'Aile), and the city was produced by F. Raedlé. The house which served for four centuries as the Freiburg Mint was handed over in 1850 to the Cantonal Bank. Herr Rudolf de Ste.-Columbe expounded a *menu* which showed what the Freiburgers understood by a dinner party in the last century. The truly pantagruelish meal, which was given by a resident near the Burg in 1773, consisted of twenty-four courses of flesh and fish, while one measure and a-half ("Mass," three-quarters of a gallon) of wine was served as a minimum to each guest. Herr Max Techtermann gave the history of 110 cannon of different calibre which were cast in Strassburg for the State of Freiburg in 1774. The Commandant d'Artein, who supervised the casting, received as his payment two enormous Greyerzer (Gruyère) cheeses. 83,753 pounds of metal were used, valued at 66,804 livres and eight deniers. Nearly all these guns were seized by the French in 1798, and served in the campaigns in Egypt and Russia, where many of them became a booty of the foe. Only three were left in Freiburg, where they are preserved in the Zeughaus, being brought out occasionally on Corpus Christi Day in order to fire the salvo of honour. They bear the legend, *Amicos parat, inimicos tollit.*

THE *Educational Year Book* for 1880, which will be published next week by Messrs. Cassell, Petter, Galpin and Co., will, we understand, be enlarged by the addition of upwards of one hundred and fifty extra pages in order to make room for the introduction of several departments on education not included in the last edition—female education, professional and technical education, &c. The book has, moreover, been revised and corrected to date, and additional matter introduced into those sections which deal with middle-class schools, the universities, local examinations, &c.

THE Baroness Burdett-Coutts has given a further donation of £20, and the Countess of Airlie a sum of £10, to the London Institute for the Advancement of Plain Needlework, 194 Westminster Bridge Road. Some of the specimens executed by students for the last certificate examination will be on view at the lecture-room during the week commencing February 9.

WE have received *The Second Coming of the Lord: its Causes, Signs, and Effects*, by the Rev. Chauncey Giles (Lippincott); *Society the Redeemed Form of Man, and the Earnest of God's Omnipotence in Human Nature:* affirmed in Letters to a Friend, by Henry James (Boston: Houghton, Osgood and Co.); *The History of Jesus of Nazara*, by Dr. Theodor Keim (Theological Translation Fund Series), vol. iv. (Williams and Norgate); *The Inner Life, as Revealed in the Correspondence of Celebrated Christians*, ed. the Rev. T. Erskine (S. P. C. K.); *The Credentials of the Catholic Church*, by the

* *Dogma distinguished from Doctrine.* By the Rev. E. S. Ffoulkes, B.D., Vicar of St. Mary's, Oxford. (Parker.)

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Rev. J. B. Bagshawe (Washbourne); *The Children's Treasury of Bible Stories*, part i., by Mrs. Herman Gaskoin (Macmillan); *Scripture Lessons in Teuton English*, with Appendix containing a List of Teuton English Words in Common Use, compiled by C. L. (Longmans); *The Testimony of the Stars to Truths Revealed in the Bible*, abridged from the late Miss Frances Rolleston's *Mazzaroth*, by Caroline Dent (Rivingtons); *Chapters on Christian Catholicity*, by A Clergyman (Trübner); *Catholicity in its Relation to Protestantism and Romanism:* being Six Conferences delivered at Newark, N.J., at the Request of Leading Laymen of that City, by the Rev. F. C. Ewer, S.T.D. (New York: G. P. Putnam's Sons); *Listening and Learning on Calvary:* Seven Addresses on the Words from the Cross, by the Rev. T. Grey Collier, M.A. (Griffith and Farran); *The Two Bibles:* a Contrast, by A. M. (Dublin: M. H. Gill and Son); *God and I:* a Manual of Devotion compiled from the Book of Psalms (Wilson and Son); *The Child's Life of our Lord*, by S. Geraldina Stock (Marcus Ward and Co.); &c.

TWO SONNETS.

ALGIERS.

LIKE Dido on the Carthaginian strand,
Facing the pale, false sea in blank dismay,
Aeneas-lorn; or, 'neath the garish day,
Like some great pearl cast up from ocean-land,
Whose light, reverberating swift, hath spann'd
Heaven and shore and sea, art thou—a ray
From out the sun-swept sea, thou dost betray
The sun, thy lover, ere he gain command.

Well, guilty City, may the soul be led
To think of Europe paling at thy frown,
To muse on thine old splendour, conquest-bred,
Imperial mistress of the Great Sea crown,
Seeing thee France-bestridden, spirit-dead,
And thy barbaric grandeur quite cast down.

THE OLD YEAR.

PASS not, O happy year; ah, linger yet!
For lo! the winter ways with balmy airs
Are sweet, and in the sun thy forehead wears
No touch of Time, nor are thine eyelids wet;
Thou shalt not die; upon thee there is set
Deep-'during immortality that dares
The envious future, and the veil down-tears
Where new with old, and old with new are met.

Ah, linger yet, most happy, happy year,
With flower-fed eyes, with wine upon thy lips,
The new Spring playing at thy rosy feet;
Ah, me! upon thy bosom faint with fear
I fall, I whirl in deadly cold eclipse,
And 'tis thy corpse thus fondly I entreat.

J. ARTHUR BLAIKIE.

THE RUSSIAN UNIVERSITIES.

WE have received from Moscow a vigorous and pathetic protest against the repressive measures recently adopted by certain Russian officials against freedom of thought, or at least of speech, among Russian scientific men. As it is signed merely "Un Individu de l'Intelligence russe," we have no means of proving its author's trustworthiness. Of course he had good reasons for not signing his name. Letters have an unpleasant knack in Russia of opening themselves in the post-office, and the writer of such a letter as is now before us would fare badly if brought before a military tribunal. Generals in Russia object to correspondents. What a wide gulf divides Russia from England—or say India! But although we cannot print the individual's letter in its entirety, we can give a summary of its contents.

The writer begins by complaining of the restrictions lately placed upon the liberty of the students in the universities. They are obliged to carry tickets about with them, like released convicts, and every civil or military official has the right to demand their production at any moment. The idea was started of dispersing them among the provincial towns. Afterwards it was settled to leave them in the university towns (St. Petersburg, Moscow, Kief, Kharkof, and Odessa), but to place them under inspection. The Government inspector is not likely to be a model of civility. Sometimes he proves himself quite the reverse. Thus in one university, it is said, the inspector ordered a student whom he found with his cap on in a chemical laboratory to take it off. The professor of chemistry explained that the cap was a necessity, the weather being bitterly cold and the laboratory not being heated, cold being required for the work the student was engaged upon. The inspector refused to be convinced. So the professor resigned, and six of his colleagues followed his example. Whereupon the inspector was dismissed. But all professors cannot afford to get rid of inspectors by resigning. At Odessa a protest against the new rules was read by one of the professorial body to his colleagues. Denounced by a spy, he was taken before the acting governor, threatened with Eastern Siberia, and forced to humiliate himself. The letter ends with an appeal to the English press and Parliament, which is quite beside the mark.

The explanation of the measures justly complained of by the writer is that the officials who are now engaged in crushing, or attempting to crush, the "Nihilist" movement object to the Liberal party in Russia, the party in favour of progress and culture, more than to the "Nihilists" themselves. They are well aware that those revolutionists are few in number, strong only in their utterly unscrupulous fanaticism. They are not afraid of them. But they do fear the men of intellect and culture, the men who object on principle to bribery and extortion, to harsh exilings and cruel imprisonments. Until the recent crimes were committed by the extreme section of the Russian revolutionists, the reactionary generals who now rule Russia had no excuse for meddling with professors and students. Those crimes have placed the power to do so in their hands. And they use it. Narrow-minded men in office love to punish the public in revenge for crimes committed by individuals. Because individuals steal books from a library, for instance, therefore all the visitors to that library are to be annoyed and insulted. Because some students at the universities are of a Socialistic turn, therefore all the members of the universities are to be "taught their place," vexed, and humiliated. It is a great calamity for a country when its scientific institutions are regulated by uncultured soldiers. But the reason why such persons regulate universities in Russia is that crimes have been committed by certain fanatics who may justly be considered "enemies of the human race."

OBITUARY.

ON January 15, at the age of forty-nine, died Philip Edward Pusey, M.A., only son of Dr. Pusey. The blow was unexpected, though the strain upon the nervous system of one so full of infirmities and yet so laborious a student must have been considerable, and makes the apoplectic seizure somewhat more intelligible. Not cast down by his grievous disadvantages, Mr. Pusey early resolved to do what he could for the Church as a student. His monument is his beautiful edition of the works of St. Cyril, printed at the Clarendon Press. "In journeyings often," may be said of him with perfect truth. In the libraries of Moscow and Madrid, in the monasteries of Mount Sinai and Mount Athos, he was a familiar visitor, primarily for his own necessary work of collating MSS. of St. Cyril. "How is Philippos?" was one of the first questions with which a later traveller was greeted by the secluded monks of Mount Athos. Mr. Pusey also rendered such service as he was able to his father on the patristic side of his studies. Nor was he a mere student. A sweet and unaffectedly religious character endeared him to many who had never heard of the great St. Cyril.

THE Duc de Gramont, who died in Paris on Saturday last at the age of sixty-one, was the author of *La France et la Prusse avant la Guerre* (1873) and of a series of articles which appeared in the *Revue de France* under the signature of "Memor." In 1874 he printed for private circulation a few copies of a History of the House of Gramont. M. Jules Favre, who died two days later, was the author of a valuable History of his Government, and the successor of Cousin in the French Academy.

THE death is also announced of Mr. G. Wharton Simpson, of Catford Bridge, author of *The Photographic Teacher*, &c.; of the Countess Ida von Hahn-Hahn; of Paolo Frisiani, head of the Brera Observatory; and of Prof. von Waechter, Professor of Law at Leipzig.

SELECTED BOOKS.

General Literature.

ANDERSON, T. S. My Wanderings in Persia. James Blackwood & Co. 10s. 6d.
ASSE, G. Les Satires d'Horace traduites en Vers français. Paris: Claudin. 10 fr.
GIBSON, Alex., and J. F. WHITE. George Paul Chalmers, R.S.A. Edinburgh: Douglas. 21s.
GOWER, Lord Ronald. Figure Painters of Holland. Sampson Low & Co. 3s. 6d.
HORN, F. W. Geschichte der Literatur d. skandinavischen Nordens. Leipzig: Schlicke. 12 M.
HUTH, A. H. Life and Letters of Henry Thomas Buckle. Sampson Low & Co. 32s.
LAVENESTRE, F. Le Livre d'Or du Salon de Peinture et de Sculpture de 1879. Paris: Lib. des Bibliophiles. 25 fr.
MALLESON, G. B. Herát: the Granary and Garden of Central Asia. Allen. 8s.
OPPERT, G. The Forbidden Land: Voyages to the Corea. Sampson Low & Co. 21s.
RICHTER, J. P. Leonardo da Vinci. Sampson Low & Co. 3s. 6d.
SAND, George. Souvenirs de 1848. Paris: Calmann Lévy. 3 fr. 50 c.
TISSOT, V. Voyage aux Pays des Tziganes (la Hongrie inconnue). Paris: Dentu. 3 fr. 50 c.
WALKER, F. A. Money in its Relations to Trade and Industry. Macmillan. 7s. 6d.

History, &c.

BEAUTEMPS-BEAUPRÉ. Coutumes et Institutions de l'Anjou et du Maine antérieures au XVIe Siècle. 1re Partie. T. 3. Paris: Durand. 12 fr.
BUHOT DE KERSERS, A. Histoire et Statistique monumentale du Département du Cher. 5e Fasc. T. 2. Canton de Bourges. Paris: Ve Morel. 16 fr.
CATHERINE DE MÉDICIS, 1519-1589. Par l'Auteur de *La Vérité sur Marie Stuart*. Paris: Plon. 3 fr. 50 c.
HASSE, P. Das Schleswiger Stadtrecht. Untersuchungen zur dänischen Rechtsgeschichte. Kiel: Lipsius & Tischer. 4 M.
MICHIELS, A. L'Invasion prussienne en 1792 et ses Conséquences. Paris: Charpentier. 3 fr. 50 c.
SCHOEMANN, G. F. The Antiquities of Greece—the State. Trans. E. G. Hardy and J. S. Mann. Rivingtons. 18s.
SENIOR, Nassau W. Conversations with Distinguished Persons during the Second Empire, 1860-63. Hurst & Blackett. 30s.
SHIRLEY, E. P. History of the County of Monaghan. Pickering. 84s.
STIEVE, F. Die Verhandlungen üb. die Nachfolge Kaiser Rudolfs II. in den Jahren 1581-1602. München: Franz. 4 M. 80 Pf.

Physical Science and Philosophy.

ARBEITEN aus dem zoologisch-zootomischen Institut in Würzburg. Hrsg. v. C. Semper. 5. Bd. 2. Hft. Würzburg: Staudinger. 10 M.
FERRAZ, M. Histoire de la Philosophie en France au XIX Siècle. Paris: Didier. 7 fr. 50 c.
NICHOLSON, H. A., and R. ETHERIDGE, jun. Monograph of the Silurian Fossils of the Girvan District in Ayrshire. Fasc. II. Blackwood. 5s.
STREBEL, H. Beitrag zur Kenntniss der Fauna mexikanischer Land- u. Süsswasser-Conchylien. 4. Thl. Hamburg: Herbst. 18 M.
WOOD, J. G. and T. The Field Naturalist's Handbook. Cassell, Petter, Galpin & Co. 5s.

Philology, &c.

ABBOTT, Evelyn. Hellenica. Rivingtons. 16s.
MERGUET, H. Lexikon zu den Reden d. Cicero. 2. Bd. 10. u. 11. Lfg. Jena: Fischer. 2 M.

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CORRESPONDENCE.

THE ORIGIN OF NORSE MYTHOLOGY.

Würzburg: Jan. 11, 1880.

May an outsider be permitted to come forward in the interesting discussion regarding the origin and antiquity of Norse mythology which has been occasioned by the summary of Prof. Bugge's views printed in your issue of November 30? I will not try to oppose arguments of my own to Mr. Alfred Nutt's learned remarks; all I wish to do is to call attention to a paper which has just been published on the above subject by Prof. Konrad Maurer, of Munich, who, though a German, is one of the leading authorities in the field of ancient Icelandic and Scandinavian literature and history. It is only a few years since Prof. Maurer, at the call of the Norwegian Government, delivered to the students at Christiania a course of lectures on the ancient laws of their country. His present paper contains an abstract of Prof. Bugge's opinions, to which are appended some remarks of his own; and, as the latter bear directly on the points noticed by Mr. Alfred Nutt in your issue of January 3, and are not likely to come under the notice of many English readers, I beg leave to summarise them in your columns.

Prof. Maurer begins by stating that till quite recently all scholars used to subscribe to the two sayings of J. Grimm, that "the genuineness of Norse mythology can no more be doubted than the genuineness and originality of the Norse tongue," and that "the close kinship existing between Norse mythology and the religious beliefs of the Teutonic tribes is equally palpable." This is precisely the view which Mr. Alfred Nutt advocates; but Prof. Maurer goes on to show that it has been relinquished of late, not by Prof. Bugge alone, but by a great number of other scholars, especially in the North. As early as 1868, a Danish scholar, E. Jessen, pointed out that the Edda has largely drawn from the German *Heldensage*; that the scenes depicted in it do not belong to Norway alone, but to Iceland as well; that words of Latin origin occur in it; that its style is, to a great extent, artificial and learned instead of popular; and that it presupposes in several cases an acquaintance with Christianity. About the same time, or soon afterwards, similar doubts regarding the supposed high antiquity and original heathen character of the Edda were expressed by Prof. Maurer himself and by Prof. Möbius, of Kiel; while Vigfússon pointed out in his dictionary that numerous songs of the Edda presuppose an intimate acquaintance with England and Scotland, and went to the length of affirming, in a later work, that the majority of them must have been composed in the British Isles. An eminent Norwegian historian, E. Sars, started the theory, in 1873, that the contents of the Edda reflect the narratives current among the warriors and courtiers of the age of the Vikings much rather than the ancient traditions of the mass of the people. Henry Petersen, in his work *Om Nordboernes Gudedyrkelse* (Copenhagen, 1876), while attacking the latter theory, collected many facts tending to show that the popular system of faith prevalent in the North must have differed vastly from the religious ideas promulgated in the two Eddas, and tried to explain the latter as due to foreign influence. It was the lively discussion called forth by Petersen's work which caused Prof. Bugge to reconsider the whole problem of the rise of Norse mythology, and thus to arrive at his well-known conclusions. Part of his new theory, however, had already been propounded by himself several years earlier, inasmuch as he had endeavoured to prove in 1873 (and L. Wimmer in 1874) that the twenty-four runes of the ancient Teutonic alphabet must be adapted from the Latin characters, the Teutonic tribes having received the latter from the Celts, and that the ancient Scandinavian system of sixteen rune characters merely represents a shorter form of the Teutonic alphabet; and in 1876 had expressed his conviction that the metre of the lays of the Edda, as they are, prevents us from assigning to any one among them an earlier date than the ninth century A.D. The antiquity of Norse metrics was doubted also by A. Edzardi, who tried to prove in 1878 that it must have been formed upon the model of the metres used in Irish poetry.

It thus appears that the assumption by which Prof. Bugge tries to account for those elements in Norse mythology which have not been traced in the Teutonic myths as well, instead of being entirely novel, goes only a step farther in that direction towards which most recent researches into the origin of Norse mythology and poetry seem to tend. Nevertheless, considering the wide bearing of this theory, its revolutionary character cannot be denied, and is fully recognised by Prof. Maurer, and indeed by Prof. Bugge himself. The former, though agreeing with Prof. Bugge in principle, adds that, to his mind, he has far better succeeded in proving the influence of Christian or Jewish ideas upon the growth of Norse mythology than in identifying Norse myths with Greek or Roman ones. It is to the latter point that Mr. Nutt's criticisms were chiefly directed. Meanwhile, the judgment regarding the details of Prof. Bugge's theory will have to be suspended until the appearance of his new paper, which is to be published both in Norwegian and German.

JULIUS JOLLY.

London: Jan. 17, 1880.

Hahn, in his *Sagwissenschaftliche Studien*, gives twenty-two cases of parallelism between the mythology of the Greeks and that of the Norsemen as preserved for us in the Edda. If the bulk of this last is indeed "based on foreign tales and poems heard by the Vikings from Englishmen and Irishmen," ought there not to exist an Anglo-Celtic literature yet more closely allied than the Eddaic to the Greek mythology, and reproducing its main features with yet greater distinctness? Where is such a literature to be found?—in the body of mythical and traditional lore which has gathered among the Gael around Fionn and Oisin, among the Cymry around Arthur and his companions? I do not think anyone would be prepared to affirm this. That the Ossianic mythology shows a general likeness to Greek myth on the one hand, and to Norse saga on the other, is undeniable (the resemblance between the stories of Diarmaid and Grainè and Venus and Adonis, Thor's journey to Utgard-Loki and "How Fionn came to the House of Cuana," was long since pointed out); but that it has borrowed from the one and lent to the other is demonstrably false. In the second case of parallelism, for instance, the Norse story, which, though very late, has yet preserved many mythical features, could not possibly have come directly from the Irish version, which is in the last stage of ethical degeneration.

If the origin of the Eddaic stories is not in the Ossianic cycle, where else is it to be sought for in Irish literature? The vast mass of mythological and epical lore which ought to be there according to Prof. Bugge's theory would seem to have utterly vanished, leaving no mark either on the written literature or on the folk-tale, both of which feel to this very day the influence of the Ossianic tradition. Indeed, the absence of any traces of classical influence upon Irish mediaeval literature has been frequently noticed (*e.g.*, *Oss. Soc. Publications*, vol. iii., pp. 37, *et seqq.*).

It is possible that Prof. Bugge may have evidence more than enough to justify the somewhat dogmatic tone in which we are asked to accept his results. Until that evidence is produced it may be allowed to doubt whether those results are "so certain in their general outline," and to hold with Grimm that "die Echtheit der nordischen Mythologie anzufechten wäre eben so viel als die Echtheit oder Selbstständigkeit der nordischen Sprache in Zweifel ziehen."

ALF. NUTT.

THE PROPOSED FRENCH SOCIETY FOR THE PRESERVATION OF ANCIENT BUILDINGS.

London: Jan. 12, 1880.

While rendering full justice to the motives which inspired the formation of the French Commission des Monuments historiques, I still earnestly hope that those gentlemen who propose establishing a society for the protection of ancient buildings in France will succeed in carrying out their project.

When the commission was instituted it undoubtedly represented the opinions of those who had a strong interest in the historic monuments of their country, and a genuine desire to preserve them. Unfortunately, these praiseworthy intentions were accompanied by the strange wish to reproduce those buildings in their primitive state. This arose from the passion for archaeology, which received an unwonted impetus at that time—the period of the Romantic reaction—and which nowhere found more devoted students than among the French. Naturally, the science had peculiar attractions for architects, or rather those among them who had artistic inclinations without the creative power which impelled them to original work. Still, being conscious of their scientific knowledge, they were not content that it should only find literary expression, but were ambitious to embody it in more material form. Such a man was Viollet-le-Duc. His knowledge of all pertaining to fourteenth- and fifteenth-century architecture was prodigious—so vast that it overwhelmed his artistic instinct; in short, he was an archaeologist, not an artist. Hence his restorations have resulted in the absolute and final obliteration of the edifices he operated upon.

To some, the above may seem a very sweeping assertion. I can only venture to trespass on your space for the briefest illustration. The simplest case that can be taken is that of a piece of stone-carving. It would have been worn and stained by weather, and possibly damaged by man. Here and there a bit would be knocked away, yet perhaps on the under surface retaining the marks of the chisel; so that some of the actual work was still visible, the design was all there, and the colour was harmonious and appropriate, sometimes positively beautiful; moreover, it served as a chronicle of the centuries it had outlived. Many such stones we must all have seen. If we look for them now we find them either recut, with the damaged portions replaced, or else carted clean away. Of the inability of the modern carver to reproduce the work of past ages so much has been said of late that it is unnecessary for me further to allude to it. Thus genuine and beautiful work—work full of poetry and invention—has disappeared for the artist, the historical student, and the archaeologist; and, by the irony of fate, it is the touch of the archaeologist that has caused it to vanish.

If it had happened that a scholar had come into possession of a considerable portion of one of the lost tragedies of Sophocles, and, emending what was genuine, had attempted to complete the work, then, turning it into modern Greek, had finally destroyed the original document, what verdict would scholars and the literary public pass upon him? I am inclined to think it would have been better for him if he had never been born; for after such an act his life would have been unendurable, and his name would for ever have remained a byword. And

yet this is what is being done to our carved tragedies and epics, hitherto with almost universal applause, the reason being that the literary taste of the age is so far in advance of the artistic. Some of us, however, are sanguine enough to believe that in the next or future generations the latter will be developed to a certainly equal extent; and this consideration, as much as regard for our own artistic gratification, induces us to make some effort to preserve what remains of the architecture of the past.

Besides the influences mentioned above, which have acted so fatally, there have been others merely vulgar, such as the *éclat* accruing to the Governments which were supposed to be revivifying the national monuments, and also the delight of the uneducated in what is new and smart. The reply to this is that they have no right to secure their gratification at such a cost. If they wish to see the effect of mediaeval or Renaissance architecture as it appeared when new, let them order copies to be erected. By so doing they will accomplish no greater harm than the mere waste of time and material, and possibly at that expense acquire wisdom. For before ten years have passed they will assuredly have become tired of their toy. Such fantasies are killed with ridicule — witness the reproductions of ancient buildings at Munich. But other feelings arise when we know that such mechanical trumpery stands in the place of what was once genuine artistic work.

For these reasons it is to be hoped our friends will persevere in their endeavours. Belonging to a nation so eminently logical as the French, they will probably induce the Government Commission to accept their views. At any rate, it is hardly likely that they will be sedulously and systematically misrepresented. What they may achieve is the saving yet a little longer some few memorials of the aspirations and handwork of their forefathers. Works of art, like their makers, must finally disappear: the utmost we can do is to retard their decay. That result does not follow, in the case of the latter, from making them suffer the punishment of Marsyas; a like fatality attends the same operation when performed on the former—even when conducted on the most scientific principles.

HENRY WALLIS.

HAWTHORNE'S "FANSHAWE."

London: Jan. 17, 1880.

It surprised me much to find Mr. Henry James, jun., speaking in his book on *Nathaniel Hawthorne* of the early novel, *Fanshawe*, as if the only opinion that could now be formed of it must be based on the account of it given in Mr. Lathrop's *Study of Hawthorne*. It surprises me still more to find Mr. George Saintsbury writing of it in your last issue as the "*half-lost* romance of *Fanshawe*." This was true when Mr. Lathrop wrote his *Study*—it was "half lost" then—but it is now fully found; and anyone curious about Hawthorne and the development of his genius can buy it from Mr. Trübner, or find it in the British Museum Library, for it has been republished, with some other early stories, in two volumes, uniform with the author's (American) edition of the works.

ALEX. H. JAPP.

London: Jan. 19, 1880.

Dr. Japp's letter does not, to my mind, show any difference between us, except as to the meaning of the term "half lost." This term seems to me well enough applied to a work to which the author has practically denied circulation. I was perfectly aware of the reprint to which Dr. Japp calls attention.

G. SAINTSBURY.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 26, 5 p.m. London Institution: "The History of Inventions," by E. B. Tylor.
7 p.m. Actuaries: "On the Practical Application of Mr. Makeham's Formula to the Graduation of Mortality Tables," by G. King and G. F. Hardy.
8 p.m. Royal Academy: "Truth in Art," II., by Briton Riviere.
8 p.m. British Architects.
8 30 p.m. Geographical: "Journey through Central South Africa, from the Diamond Fields to the Upper Zambesi," by Dr. E. Holub.

TUESDAY, Jan. 27. 3 p.m. Royal Institution: "Physiology of Muscle," by Prof. Schäfer.
8 p.m. Civil Engineers: Discussion on "Fixed and Moveable Weirs."
8 p.m. Anthropological Institute: Anniversary.
8 p.m. Spelling Reform Association.

WEDNESDAY, Jan. 28, 8 p.m. Society of Arts: "The Future of Epping Forest," by W. Paul.
8 p.m. Literature: "The Spelling-Reform Deadlock," by Dr. C. M. Ingleby.
8 p.m. Telegraph Engineers: Inaugural Address, by the President-Elect.

THURSDAY, Jan. 29, 3 p.m. Royal Institution: "Chemical Progress," by Prof. Dewar.
7 p.m. London Institution: "Two Centuries of Shakspeerian Acting," by H. B. Wheatley.
8 p.m. Royal Academy: "Architectural Ornament," by E. M. Barry.
8.30 p.m. Royal. Antiquaries.

FRIDAY, Jan. 30, 8 p.m. Society of Arts: "Herat," by Col. G. B. Malleson.
9 p.m. Royal Institution: "Proportions of the Human Figure," by J. Marshall.

SATURDAY, Jan. 31, 3 p.m. Royal Institution: "Coal," by Prof. T. Rupert Jones.

SCIENCE.

A Treatise on Metalliferous Minerals and Mining. By D. C. Davies, F.G.S. (Crosby Lockwood & Co.)

THERE is unquestionably room in the scientific literature of this country for a good treatise on mining for metalliferous minerals. Such a treatise, however, if it is to be of any real worth, must be written by a man of no ordinary attainments. Mere familiarity with the pick and gad, though counting for a good deal, is by no means a sufficient qualification for the task; neither does a knowledge of mineralogical and geological science, however profound, justify a man in writing on the subject of mining. What is really needed is a combination of the two sets of qualifications—an acquaintance with the several sciences which bear upon the principles of mining, coupled with an acquaintance with the actual operations of the miner—science, in short, combined with practice.

When we first cut the pages of Mr. Davies's neat little volume, we unfeignedly hoped that it would prove to be a treatise worthy of the mining interests of our country. Nothing, indeed, could be better than the aim which the author sets before him in his Preface; nothing more satisfactory than his promise to throw light upon the origin of ore-deposits, and to define the conditions under which they occur, so as to lessen the uncertainty which too often attaches to the search for minerals of economic value. Old-fashioned folk may snap their fingers at the notion that inductive philosophy can ever be pressed into the miner's service, and may be content to fall back upon the empirical aphorism—"Where it is, there it is." But Mr. Davies is not one of these practical men who despise science in their heart. He is evidently a sincere believer in the value of scientific principles, and we therefore trusted ourselves with confidence to the light which he offered to shed upon the miner's path.

It was not necessary, however, to read many pages of the work before our confidence began to quiver, and at every page we became more and more painfully conscious of the feebleness of the proffered light. However excellent the intention of our guide, it was clear that he was but ill equipped for the enterprise on which he had ventured. It is true that he has been at some pains to collect, from one source and another, a good deal of information; but unfortunately there is manifest throughout the work a lack of precision in the use of scientific language which leaves a most unsatisfactory impression upon a critical reader. It seems to have escaped the writer that before undertaking so ambitious a work as a "Treatise on Metalliferous Minerals" it is necessary to undergo a severe discipline in half-a-dozen sciences. A mere smattering is nowadays of little use; yet such a superficial knowledge is all that the writer displays in this volume. When Mr. Davies's work on *Slate and Slate Quarrying* was reviewed in these columns a few months ago, we ventured to point out in a delicate manner that the author was evidently treading upon dangerous ground when he overstepped the limits of his practical knowledge and touched the scientific branch of his subject. The defect to which we then drew attention is unfortunately much more glaring in the present volume.

Inaccuracies of a trivial character—much as they mar a book—may be charitably set down to slips of the pen. Of such inaccuracies there is no lack in the present volume; witness the curious statement that silver is "one-sixth lighter" than gold (p. 81); or the description of clay ironstone as a variety of hematite (p. 248); or the geographical pleonasm which describes a mineral as occurring "at Facebay, in Siebenburg [*sic*], in Transylvania" (p. 286); or the definition of glycerine as "a fatty acid" (p. 327). There are, however, errors of a more serious kind, but to expose these would require copious quotations, occupying much greater space than we can here command. We shall therefore content ourselves with citing a few definitions from the Glossary appended to the work.

Here, for instance, is a definition for the criticism of chemists:—

"POTASH. Potassium mixed with varying proportions of other substances."

Again, what can a mineralogist say to such a definition as the following, occurring, be it remembered, in a work largely devoted to the description of minerals?—

"CRYSTALLINE. Greek (*Krustallos*, ice). Rocks and other substances changed into a hard shiny form and particular shapes."

One other quotation must suffice, and this shall be petrological:

"PORPHYRY. The name by which the red felspar of Egypt was known, and now applied to most rocks where red felspar is present."

If we might liken Mr. Davies's book to some of the veinstones which are described in its early pages, we should be tempted to compare it to a brecciated lode—a lode which contains here and there a valuable bit of glistening ore, but which is made up for the most part of angular fragments comparatively worthless in themselves, bound together by a cement of only trivial value. At any rate, in exploring the pages of this treatise it ha

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rarely been our luck to light upon a good bunch of ore. F. W. RUDLER.

CURRENT SCIENTIFIC LITERATURE.

An Atlas of Anatomy, with Descriptive Letterpress. By Mrs. Fenwick Miller. (Stanford.) This is one of a series of "instructive picture-books," primarily intended for children, but designed also to be useful to science teachers and students of all kinds. As a help to demonstrative teaching from preparations and dissections such a book may be of use, but if it is employed as a substitute for actual contact with the objects depicted it will do more harm than good. Anatomical knowledge, even of the most elementary kind, must be got at first-hand. A few bones and the carcass of a rabbit will enable a competent teacher to convey more real information to his pupils in the course of a few lessons than they can derive from all the books and pictures in the world. Having premised thus much, we have nothing but praise to bestow on the present Atlas. The figures are, of course, diagrammatic and boldly, not to say roughly, executed, but they appear to be substantially accurate and carefully selected. The illustrations of minute structure, indeed, might well have been omitted, since no one who is not familiar with the use of the microscope can go through the mental process needed to realise the connexion between the actual size of an object and its apparent dimensions under a high power. Without such a mental process, the effect of looking at histological diagrams is utterly misleading to the ordinary student. Mrs. Miller's descriptive letterpress is pleasantly written, though she has perhaps yielded too much to the temptation of trying to clothe the bare bones in attractive raiment, and adorn them with purple patches of poetical quotations.

Annals of Chemical Medicine. Vol. I. By J. L. W. Thudichum, M.D. (Longmans.) The title of this work is somewhat misleading. The application of chemistry to physiological and pathological enquiries may, for the sake of brevity, be termed "medical chemistry," but it affords no warrant for speaking of a "chemical" medicine. Again, these "Annals" consist merely of a collection of original memoirs and reviews already published by the author in various periodicals, and cannot be taken as in any sense a complete account of the progress of physiological and pathological chemistry during the period which they cover. It is not the place for any expression of opinion concerning the value of Dr. Thudichum's researches. His zeal and industry cannot be denied; and if many of his results are still questioned, or, if not questioned, ignored, by other chemists, he is fairly entitled to plead that they have not taken the trouble to follow him step by step over the ground which he has trodden. The volume is handsomely got up and illustrated with a considerable number of woodcuts.

THE GRAMMAR OF *K*ANDRA.

I.

Kandy: Dec. 18, 1879.

At a time when the enquiry into the history and development of Sanskrit grammatical literature is engaging a large share of the attention of Oriental scholars it gives me great pleasure to announce to them the discovery of an important work in Ceylon which will throw much light on this interesting subject.

That a grammar by *K*andra existed till about eight or nine centuries ago, and that it now exists in a Tibetan version only, are facts within the knowledge of every well-read Orientalist. Not only is there the absence of its name from every catalogue of existing Sanskrit works, whether published or still in MS., but we have the distinct assertion of Râjendralâla Mitra, LL.D., on p. 162 of his descriptive catalogue of Sanskrit MSS. in the library of the Asiatic Society of Bengal, published in 1877, that the work is lost.

We find the author mentioned in the twelfth century by Vopadeva in the second verse of the Introduction to his admirable Dhâtupâ*th*a called the Kavikalpadruma. There a list is given of the eight principal grammarians, the founders, no doubt, of eight different schools, to some one or other of which all the existing grammatical treatises are referable. These are Indra, *K*andra, Kâsak*r*itsna, Âpisali, *S*âkat*â*yana, Pâ*n*ini, Amara, and *G*ainendra. The works of Indra, Kâsak*r*itsna, Âpisali, and Amara are also lost, and MSS. have only been discovered of those of *S*âkat*â*yana, Pâ*n*ini, and *G*ainendra. That Âpisali and *S*âkat*â*yana were predecessors of Pâ*n*ini appears from their being mentioned by him; and, although there is no mention of Indra in his work by name, yet there are reasons making it highly probable that the Prâñ*kah* frequently referred to by him belonged to his school. It is also clear that several works now extant, such as the Kâtantra and others, have been composed on the principles of the Aindra school of Sanskrit grammar. With the exception, therefore, of Indra, more perhaps is known of *K*andra from quotations in existing works than of any one of the other three whose works have shared the same fate—viz., Kâsak*r*itsna, Âpisali, and Amara. What is known of him, however, is so scanty that it would not enable us to form any definite idea of the character and extent of his work. To say that it consisted of sûtras, and that it was quoted by Bha*t*to*g*i in the Prau*dh*amanoramâ, by U*gg*valadatta in his commentary on the Unâdi-sûtras, and by one or two other authors, would embrace perhaps all that could have hitherto been said of the *K*ândra grammar. But the MS. just discovered enables us to ascertain with certainty several important facts regarding this work and its relation to the existing systems of Sanskrit grammar.

From this MS., of which I shall give a short account before concluding this paper, we gather that *K*andra's work was based on the model of, and was intended as an improvement on, Pâ*n*ini's Ashtâdhyâyî. Both works have adopted the same arrangement, which may be termed artificial as distinguished from the natural arrangement according to subjects observable in the Kâtantra and Mugdhabodha, and, in fact, in all European treatises on grammar. The division into adhyâyas and pâdas is also common to both works, with only this difference, that the number of adhyâyas in Pâ*n*ini is eight, while that in *K*andra is six. This has resulted probably from the latter embodying in one adhyâya the substance of Pâ*n*ini's third, fourth, and fifth chapters, all of which treat of affixes.

Both works open with a peculiar arrangement of the letters, materially differing from the alphabetical arrangement, and styled by the Pâ*n*inîya school of grammarians the *S*ivasûtras. There is, however, a slight difference between the two schemes—viz., that the *it* or *anubandha* t at the end of the fifth sûtra in Pâ*n*ini's is omitted in *K*andra's scheme, which thus contains thirteen sûtras, while the number in Pâ*n*ini's is fourteen. This omission causes the absence from *K*andra's work of only one pratyâhâra, a*t*, the necessity for which is obviated by *K*andra in an ingenious manner, as will be seen from an instance which I cannot help adverting to.

Pâ*n*ini, after laying down in viii. 4, 1, that the dental n should be changed to the cerebral *n* when it follows r or sh in the same pada, states in the sûtra immediately following that the rule obtains even when the letters included in the pratyâhâra a*t*, and those belonging to the guttural and labial classes of consonants, as well as the preposition âñ and the augment num, intervene between the r or sh and the dental n. *K*andra, on the other hand, after giving a rule corresponding to Pâ*n*ini viii. 4, 1, in nearly the same words, mentions in a subsequent sûtra a number of letters the intervention of which between the r or sh and the dental n prevents the operation of the first-mentioned rule. These letters are those belonging to the palatal, cerebral, and dental classes of consonants, those included in *s*ar and the consonant l. The obvious meaning of this is that the intervention of any other letters—and the only others are those given by Pâ*n*ini—does *not* prevent the cerebral change.

A*t* also occurs in Pâ*n*ini viii. 4, 63, but in the corresponding sûtra of *K*andra we find, instead of it, the more comprehensive pratyâhâra am, which includes, besides the letters contained in a*t*, the nasals and the consonant l. That *K*andra's rule is the better of the two will be readily admitted when it is remembered that Pâ*n*ini's sûtra was amended by a vârttika of Kâtyâyana substituting this very pratyâhâra am for the less comprehensive a*t*.

Another pratyâhâra employed by Pâ*n*ini but dispensed with by *K*andra is the a*n* formed with the second *n* in the scheme. This occurs only in one solitary sûtra of Pâ*n*ini, viz., I. i. 69, according to which the letters contained in it would also represent or imply their homogeneous modifications; for instance, the short vowel a, which alone is given in the scheme, would imply, among others, the long and prolated â. *K*andra finds no necessity for this rule, and omits it altogether, as the short vowel a, being a *g*âti term, would necessarily imply its long and prolated forms and its other homogeneous variations.

The only other pratyâhâra employed by Pâ*n*ini and omitted by *K*andra is *ghas*; but he employs in his grammar the four pratyâhâras, *rik*, ñam, mam, and *k*ay, which do not occur in Pâ*n*ini. With reference to the last of these, *k*ay, it must be stated that, though not employed by Pâ*n*ini, it is used by Kâtyâyana in a vârttika to viii. 4, 48.

With the aid of these new pratyâhâras *K*andra has effected a decided improvement on many of the sûtras of Pâ*n*ini, an instance of which may here be mentioned. The sûtra Pâ*n*ini i. 1, 51 —Ura*n* rapara*h*—means, if we assign to the terms occurring in it their true and legitimate significations, that a*n*, that is to say the vowels a, i, and u, substituted for the vowel *ri*, should be followed by r. It was found by grammarians that this rule stated too little, as it did not teach that a*n*, substituted for the vowel *li*,* should be followed by l. To remedy this defect Pâ*n*ini's commentators were obliged to have recourse to several ingenious devices, attributing to Pâ*n*ini doctrines he never inculcated and contrivances he never intended. They held that the vowels *ri* and *li* are homogeneous, and that the former, according to I. i. 69, implies the latter. This can scarcely be said to be a perfectly correct view, as *li* is actually given in the *s*iva-sûtras. At all events the commentators are not consistent, as, while asserting that *li*, which is given in the scheme, is homogeneous with *ri*—which in point of fact it is not, the former being a dental while the latter is a lingual—they, in almost the same breath, assert, for certain objects which it is foreign to my purpose to mention

* Almost all Oriental scholars transliterate this vowel by "*lri*." I have my reasons for omitting the r and retaining only li, but they are too long to be stated in a foot-note. See Max Müller's *Sanskrit Grammar*, p. 13.

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here, that ai and au, which in point of fact *are* homogeneous with e and o respectively, are *not* homogeneous with them, because the former are given in the scheme at the beginning of a sûtra. Having, however, by this grammatical fiction brought in the vowel *li* by implication into the rule, they had a still greater difficulty to contend with, viz., to show that the consonant l is also mentioned in it. To meet this fresh difficulty they resorted to a step to which there is no parallel in point of subtlety in the whole range of grammatical invention. They contended that the a in the sixth *siva*-sûtra, la*n*, is an it, and that the consonant r in the fifth *siva*-sûtra forms with it the pratyâhâra ra, which includes the letters r and l. In this extraordinary way the commentators of Pâ*n*ini have explained the sûtra in question to mean that a*n* substituted for *ri* and *li* should be followed by r and l. If now we turn to the corresponding rule of *K*andra—*ri*ko '*no* ralau—we are forced to admit that the doctrine is taught there in the plainest terms, and that this has been effected by the adoption of the pratyâhâra *rik* not occurring in the sûtras of Pâ*n*ini.

In both works the employment of pratyâhâras is not confined to letters, but their application is extended to affixes also, which appear to be enumerated in the same order, beginning with san and ending with kap. The affix pratyâhâras are also identical in the sûtras of both grammarians, with this difference: that in *K*andra there are two sups, one formed with su and sup, as in Pâ*n*ini, and the other with su and kap.

A remarkable feature in the system of *K*andra is the absence from it of several technical terms invented by Pâ*n*ini, or adopted by him from prior grammarians, such as *guna*, *vriddhi*, *pragrihya*, *sarvanâmasthâna*, *ghi*, *nadî*, *sha*t, and several others. This circumstance led me at first to suppose that *K*andra's work was prior to Pâ*n*ini's; but a closer examination has convinced me that the omission was intentional. The reason for this step appears to be that, while by the omission of these terms no obscurity or lengthening of the sûtras would result, there was the decided advantage of many sûtras, such as those defining them, or rather explaining the meanings *assigned* to them, being omitted and, indeed, of others being actually shortened—a primary object according to the Mahâbhâshya in all grammatical sûtras. I shall illustrate this by an example or two.

Pâ*n*ini's explanation of *vriddhi* is "*vriddhir âdaik*," of *guna* "*adeṅ gunah*." It must be remembered that these sûtras are not, properly speaking, definitions of the terms *vriddhi* and *guna*, but that they merely give these names to the letters mentioned in the sûtras. Now these terms are by no means shorter than the convertible terms *âdaik* and *adeṅ*, and hence no advantage is gained by the use of the former in a sûtra in preference to the latter, which may be used to equal advantage, as they actually have been by *K*andra.

In the case of *sarvanâmasthâna*, consisting of six syllables, there is a considerable economising of space by its omission and by the retention of the dissyllabic *sisut* used by *K*andra, and occurring in two sûtras of Pâ*n*ini, explaining the technical term sarvanâmasthâna—viz., *si* in i. 1, 42 and *sut* in i. 1, 43.

The Vipratishedha-sûtra, Pâ*n*ini i. 4, 2, and the Asiddha-sûtra, Pâ*n*ini viii. 2, 1, also occur in *K*andra, the latter being placed in about the middle of the third pâda of the sixth adhyâya. The sûtras, therefore, in the latter half of the third pâda and in the whole of the fourth are, as it were, non-existent in reference to those in the preceding five adhyâyas and two pâdas, and about one-half of the third pâda of the sixth.

W. GOONETILLEKE.

NOTES OF TRAVEL.

THE last mail from West Africa brings intelligence that Capt. Easton, H.M. consul, had been a long distance up the River Niger, above the confluence of the Binue. His destination was the capital of the Sultan of Nupé's dominions, where he was ordered to take presents from H.M.'s Government. He was well received at Bida, and remained there for a week.

NEWS has been received, through the Chinese Legation at St. Petersburg—a somewhat noteworthy channel—that Col. Prejevalsky had reached the southern part of the province of Tsaidam, on the northern frontier of Thibet. Previous intelligence, received in October from Peking, reported his arrival at Sha-chow on June 20, and his intention to remain there till the end of July.

M. POTANIN, a well-known Russian traveller in the eastern portions of Central Asia, who is passing the winter at Irkutsk, sends word to St. Petersburg that during his explorations in the past season he has solved several important questions connected with the geography of North-Western Mongolia. He was also successful in making valuable collections in natural history, and obtained a hundred photographs of ethnographical types.

MR. HENRY FOWLER, Colonial Secretary of British Honduras, has lately published an account of a journey which he made a year ago through the unknown interior of that colony. The party went up the Belize River to the Cay settlement, and thence into Guatemalan territory. Having there examined a portion of the country in search of gold, they returned to British Honduras and journeyed across the colony to the coast. In the interior, which had not been previously explored, Mr. Fowler crossed a succession of valleys and hills, the latter varying in height from 1,200 to 3,300 feet. Considerable tracts of country were found suitable for agricultural and pastoral pursuits. Minerals were also discovered in a district which runs into Guatemala, gold-bearing quartz being met with at the summit of a lofty ridge. The region traversed is entirely without inhabitants, but at one time probably had a dense population, as ancient remains were discovered in many places. The country is very fertile and vegetation most luxuriant.

MR. E. F. IM THURN, who has just returned to this country, has been engaged for three years in exploring and making botanical and other collections in the little-known interior of British Guiana. He paid two visits to the Kaieteur Falls, on the Potaro River, a tributary of the Essequibo. These falls, which were discovered by Mr. C. B. Brown in 1870, are among the greatest wonders of the world, being some 830 feet in height and 370 feet broad. Mr. im Thurn also visited the timber region and the southern districts of the colony, and penetrated into Brazilian territory. During his journeys in the interior he paid particular attention to the undeveloped resources of the country, its natural history, the language and habits of the native tribes, the shell mounds, rock inscriptions, and other Indian antiquities. A short time before leaving Georgetown, Mr. im Thurn issued a pamphlet on the somewhat important question of the proper boundary-line between British Guiana and Venezuela.

THE Société Khédiviale de Géographie, which was resuscitated last year, has issued a number of its *Bulletin*, which is particularly useful as a record of the labours and explorations of the Egyptian General Staff. The present part contains two papers, one of which is an account, by Mr. L. H. Mitchell, of his examination of the gold mines of Hammamat, while the other is a report by Lieut.-Col. Graves on the country of the Mijjertain tribe of the Somali country in North-Eastern Africa. This, the wildest of the four branches of the family, inhabits the country northwards for two hundred miles, from Cape Guardafui to Ziadeh and southwards to the limits of the Somali country. The territory occupied by the Mijjertain tribe is a lofty and rocky plateau, intersected by deep and narrow valleys, and divided into terraces varying in height from 1,000 to 5,000 feet.

IT is announced that the Dutch are intent upon a third Arctic expedition with their tiny sailing schooner *Willem Barents*, on the strength of a curious Dutch proverb which says that "thrice is ship right." A citizen of Amsterdam has already offered to defray one-fifth of the expenses.

SCIENCE NOTES.

The Silurian Fossils of Girvan.—Dr. Nicholson, of St. Andrews, and Mr. Etheridge, of the British Museum, have just issued the second *fasciculus* of their monograph on the fossils from the Silurian rocks of the Girvan district in Ayrshire. The first part of this work was noticed in these columns a few months ago. The second part, which is now in our hands, is occupied exclusively with the fossil crustacea, and contains descriptions of all the phyllopoda, cirripedia, and ostracoda, together with such of the trilobites as were not disposed of in the preceding part. Six admirably executed plates add to the value of the work, the cost of which has been partly defrayed by an allowance from the Government grant at the disposal of the Royal Society. The work issues from the publishing house of Messrs. W. Blackwood and Sons.

Das Microgonidium.—Under this title Dr. Arthur Minks has published his views and a record of his observations on the nature of Lichens. His book, which consists of about two hundred and fifty octavo pages, and is illustrated by six coloured plates, is an expansion of a series of papers which the author contributed to *Flora* (Nos. 14-20, 1878), and in which he made his views well enough known to all interested. About the present publication nothing further need be said but that it is certainly not calculated to convince anyone of the accuracy of the author's opinions who has any knowledge of the subject from other sources. Any lichenological publication without an attack on Schwendener would be an exceptional one, and Dr. Minks, from his point of view, is not behind his brother lichenologists in this respect. He writes what he is evidently very much pleased to style "the epitaph" of the Schwendenerian doctrine.

THE last number of Cohn's *Beiträge zur Biologie der Pflanzen* (Band III., Heft 1) contains, among other valuable papers, a continuation of Dr. Schroeter's "Entwickelungsgeschichte einiger Rostpilze." Dr. Oskar Kirchner contributes a paper on *Volvox minor* (Stein), in which he records observations confirming Prof. Cohn's ("Die Entwickelungsgeschichte der Gattung *Volvox*," in the *Beiträge*, Band I., Heft 3), but especially details the life-history of the oospores hitherto unknown. The researches on *Bacteria* in this number consist of an account of some experiments on infection with *Micrococcus prodigiosus*, by Dr. A. Wernich; an examination of *Bacteria* suspended in the atmosphere, by Dr. Miflet; and some observations on the influence of the electric current on the multiplication of *Bacteria*, by Prof. Cohn and Dr. Benno Mendelsohn.

M. NENCKI has published (Leipzig: Barth) under the title of *Beiträge zur Biologie der Spaltpilze*, a series of experiments with *Bacteria* consisting of researches on the capability of lif

in *Bacteria* during the exclusion of oxygen; on the presence or absence of *Bacteria* in the organs of healthy living animals (with the co-operation of P. Giacosa); on the chemical composition of putrefactive *Bacteria* (with F. Schaffer); and on the empirical formula of Skatol.

PROF. HANSTEIN has published three lectures on Protoplasm, which form a good popular account of the work done on this subject.

THE second and third volumes (which have appeared together) of the *Archivio del Laboratorio di Botanica Crittogamica di Pavia* contain many papers of interest—notably those on fungal diseases of plants.

IT is intended to republish in one volume the works of the late Dr. Hermann Bauke, with a short biographical sketch. Dr. Bauke, whose name has been familiar to all readers of botanical literature during the last four years, died suddenly in his twenty-eighth year on December 15.

MR. MARSHALL WARD'S "Contributions to our Knowledge of the Embryo-sac of Phanerogams" will shortly appear in the *Journal* of the Linnean Society. Mr. Ward has set out for Ceylon to enquire into the nature of *Hemileia vastatrix*, the coffee-leaf disease.

PROF. DEWAR will begin a course of eight lectures on Recent Chemical Progress next Thursday afternoon, January 29, at the Royal Institution.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(*Thursday, Jan. 15.*)

EDWIN FRESHFIELD, Esq., in the Chair.—Mr. W. de Gray Birch exhibited a *facsimile* of an unpublished charter of King Eadgar in the possession of the Dean and Chapter of Wells. The style of the King is given as "totius regni Merciorum monarchiam obtinens," and the date is A.D. 958, the year before he succeeded his brother Eadwig as King of England. A place called Staunton is mentioned as being within the *Pagus Magesaetas*, the locality of which has not been precisely determined, though it is known to be in Herefordshire. There is nothing, however, to show whether this place is Staunton-on-the-Arrow or Staunton-on-the-Wye.—The Rev. J. Barron, D.D., read a paper upon the peculiarities of the architecture of Stockton church, Wilts. This church is nearly square, with a rectangular chancel, divided from the nave by a solid wall pierced only by a doorway with a depressed arch, and a squint on each side of it. Dr. Barron referred to churches at Bradford, Wilts; Hurley, in Berks; and others, where a similar arrangement either exists now or was known to have done so before restoration. He was inclined to attribute this peculiarity to the Greek influence imported into England by Theodore of Tarsus, Archbishop of Canterbury in 669, and compared it to the iconostasis in Greek churches. Over the east window, a triple lancet, is an opening resembling a *vesica piscis*, but horizontal. In the south aisle is a tomb, with a recumbent figure of a lady lying on the left side and looking towards an altar which formerly stood in the aisle. The views expressed in the paper gave rise to considerable discussion, and the chairman and others who spoke were not prepared to adopt Dr. Barron's views as to Greek influences, more especially as a screen and not a wall is the almost invariable means used in the Greek church for dividing the chancel from the nave.—Mr. Ouvry exhibited a portion of a jug of the thirteenth or fourteenth century, ornamented with a bearded head, found at Lowestoft.

ROYAL ASIATIC SOCIETY.—(*Monday, Jan. 19.*)

SIR H. C. RAWLINSON, President, in the Chair.—A paper was read by Prof. Dowson "On a Curious Litigation between the Smartava Brahmans and the Lingayats, in which Two Copper Plates were produced." The writer stated that the Smartava Brahmans have, in the South of India, twelve *Maths*, or monastic establishments, of remote antiquity. The chief of these *Maths* is held in high honour, and among his marks of dignity is the privilege of being carried in a *palki* crosswise, so as to sweep the road. These Brahmans are much troubled by the Lingayats—a dissentient sect some five or six hundred years old—who are very numerous in their neighbourhood. The chief of these Lingayats, to assert his own dignity, caused his *palki* to be thus carried, which led to riots and disturbances, till, at length, the head of a Brahman *Math* brought an action against the Lingayat for damages to compensate for the loss of the honours he considered due to him. In the course of the trial the Brahman produced two copper plates, dated in the twelfth century A.D., which were supposed to convey the cherished privilege, by a grant from a monarch of the time. The Brahman, having lost his case, appealed to her Majesty in Council, and the evidence sent home contained a translation of the two copper plates, which was, however, unintelligible, the impressions of the plates being very indistinct. Many years have now elapsed, and nothing more has been heard of the case; but Prof. Dowson suggested that some effort should be made to obtain more accurate copies of the plates, as they are certainly of some antiquity, and contain many curious references. It seems, however, probable that, though old, the plates are forgeries, as they mention the name of Madhava, a teacher who lived two centuries after the date assigned to them. Moreover, the words rendered "crossway-palki" do not bear this meaning.

FINE ART.

Rubens. By Charles W. Kett. (Sampson Low & Co.)

THIS is a prettily got-up volume, regard, however, being paid rather to the current taste of the day than to the style of the period in which Rubens, and many of the other "great artists" dealt with in the same series, lived. As to the matter it contains, though written in a flowing, easy style, we cannot speak with much praise. Surely the time has passed for writing lives of artists of either the mediaeval or Renaissance period from a strong Protestant point of view; at all events we trust that few people now consider an author's sturdy Protestantism as sufficiently compensating for ignorance of the subject-matter of a volume. The note of admiration after SS. Nereus and Achilles (p. 59) would have been more appropriately placed after the *Ascension* of the Virgin, the *Ascension* of Elijah, or SS. *Maux* and *Papica*, by which strange names Mr. Kett designates SS. Maurus and Papias. The painting referred to which he has been unable to trace (was it because he did not take the trouble to try to do so?) is in the museum of Grenoble. We have never heard of an Order of S. Ildefonso, nor are we aware that any Order ever had a peculiar chasuble of its own. These errors only prove ignorance of Church history; and "the Caudenberg church at Brussels" is an instance of carelessness of little consequence; but how Englishmen would laugh were a French author to call St. Paul's "la Ludgate Hill église à Londres"!

Of course, for a popular book on Rubens, all that can be expected of its author is that he should give a summary of the facts discovered by others; but, if we are to have really good and useful popular books on art, the preparation of them should be entrusted to persons who have made a study of the life and works of the master of whom they write, and not, as is unfortunately too often the case, to someone who works up the subject for the series without any previous special knowledge, and who does not know better how to select his authorities than to cite such compilers as van Hasselt and Alfred Michiels as useful and *trustworthy* guides.

The date and place of Rubens' birth are wrongly stated. The documents discovered more than four years ago by the learned archivist of Antwerp, M. P. Genard, have proved the surmises of M. B. du Mortier to be correct—namely, that Rubens was born during his mother's visit to Antwerp in May–June 1577. Mr. Kett is again quite mistaken in stating that the Siegen episode was kept completely secret. The facts are related by Philip de Kempenaere in 1617, and were more or less known to Constantine Huygens the younger, who in his journal says that Prince Maurice and Rubens were both sons of Anne of Saxony.

We take this opportunity of protesting against the hateful practice of giving Christian names in foreign tongues instead of in English. All Catholics, at least, receive their Christian names at baptism in Latin, and until within quite recent times translated them into whatever language they were using at the time, just as in earlier ages they translated their surnames in the same way. If Christian names are not translated, they should be given either in Latin or in the language of their bearer, or on some uniform principle. It is at all events quite absurd to give Frenchmen Flemish, Walloons Italian, and Flemings English names; and still more absurd, when a man had two Christian names, to write one in one language, the other in another. Mr. Kett's book is full of such evidences of carelessness or ignorance. An amusing instance occurs in a note at p. 75. An error often committed by English writers on art, and into which Mr. Kett has naturally fallen, is that of translating Jacobus Jacob, instead of James; the use of the former name is exclusively confined to Jews and Protestants. The well-known Renaissance artist of Liége, Lambert Lombard, called by Mr. Kett "Lamberto di Lombardo," is an altogether different person from Lambert Susterman, not "Sustermann," with whom he confounds him. "De Requescens," "Cardinal Grenvella," "Isaak Claesz called Nicolai," "the Company of Arquebussiers," "poltronerie," &c., also show carelessness or ignorance.

W. H. JAMES WEALE.

Die Votiv Kirche in Wien. Denkschrift des Bau-Comités veröffentlicht zur Feier der Einweihung, am 24. April, 1879. (Wien: Waldheim.)

THE Votive Church, erected at Vienna, on the Maximilians Platz, in commemoration of the escape of the Emperor Franz Josef from the knife of his would-be assassin Libeny on February 18, 1853, is now complete, and the building committee have published the history of their work in a handsome folio, profusely illustrated with engravings. Views of the church itself, its exterior and interior, its ground-plan, and various working drawings are given on a large scale; while its minor details and ornaments are cleverly adjusted to

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form decorations of the pages and enframe the excellent descriptive text which is furnished by Dr. Moritz Thausing.

The author of the project was the brother of the Emperor, the Archduke Ferdinand Maximilian, whose portrait figures magnificently as frontispiece. About a week after the event of the 18th of February, which deeply stirred all classes of society, he issued an appeal to all those who might wish to join him in making an adequate thank-offering for the merciful preservation of his brother's life. He proposed, in this appeal, that the said thank-offering should take the form of "eine dem Zwecke entsprechende Kirche," and that the building should be in Gothic style; the which, he added, is, without doubt, best fitted to give expression to the wealth and elevation of Christian thought. A great deal of money would, of course, be required, but the empire was wealthy, and the Archduke concluded his appeal with the expression of the certain hope that means corresponding to the importance of the event to be commemorated would most surely be forthcoming.

The Archduke has not been disappointed. The volume before us contains an Appendix in which we find the minutest particulars of the building accounts and arrangements, together with the names of all those who have contributed directly to the expenses, or have presented articles of furniture, vestments, altar-fittings, and other things of value, great or small. This list of donors alone is a curious study. The proud names of members of the Imperial family, of great princes and princesses, of the great towns of the empire, are jostled by those of the humblest institutions and of yet humbler people. Eleven Archduchesses present an altar of cedar of Lebanon in honour of the silver wedding of the Emperor and Empress; the ex-Khedive sends 1,715 cubic feet of Egyptian marble; the Sheik of Eden offers through the Patriarch of the Maronites twenty-two posts of cedar wood, and then appears Theresia Seupper with a bit of needlework, and Franz Privorsky, spurmaker, with an iron cross.

The entire cost of the work, now complete, is covered by 4,035,516 fl.; of this sum, about half has been raised by voluntary subscriptions, the greater part of the remainder having been provided by the State. The architect, Heinrich von Ferstel, whose portrait finds a place among the small reliefs of the chancel, has utilised in his design his studies of French Gothic—the Gothic of Central and North-Western France as developed in work of the thirteenth and fourteenth centuries—but he seems to have adapted, with unusual tact, observations made on buildings of great size to the comparatively small dimensions on which he has had to work; that is to say, as far as can be judged from the illustrations, which seem to convey a very happy impression of grace and elevation. The church is built in the form of a cross, the nave having side aisles and the transept being accompanied by side chapels, which give to it also the appearance of triple division; the choir terminates *en chevet*. The west front shows a rose window, above the triple entrance which is surmounted by two pierced spires, and the principal feature of each of the side *façades* is the porch which protects the doors giving access to the transept. The main features of the ground-plan are, in short, pretty much those which are usual in a Gothic cathedral, except that the nave, which consists of only four bays, appears to have been unduly curtailed for the benefit of the transept and choir, so that the whole impression is that of greater breadth as compared with length than we see, if I am not mistaken, in the chief models on which Herr von Ferstel has avowedly based his work. As to the exterior, one of the first points that attract notice is the modest treatment of the buttress and flying buttress, which seem so appropriately proportioned to the scale of the work that they enhance the general lightness of effect.

The interior decorations have been elaborated with the greatest care, and the glass paintings seem to have been a special object of attention. One of these has unfortunately been printed in colour, and shows some hues of red and blue and violet which augur ill for the rest in this respect. It is, however, one (given by the women in the Imperial tobacco manufactory) which contains devotional subjects only; and it is evident from the reproductions in black and white of other windows which are incorporated in the text that the devotional subjects have been treated with less sincerity and less success than the various portrait-groups of members of the Imperial family among which they are introduced. These portrait-groups often show a good deal of character; the group from the Children's Window, which figures on the same page as that of the Archduke Carl Ludwig, with his three wives kneeling behind him, is a pretty example.

Dr. Thausing's text, be it said in conclusion, is so simple and clear that, although this volume—with its complete collection of working drawings and its minute exact and special details—is of course addressed to a special public, it may be read with pleasure by the uninitiated. E. F. S. PATTISON.

ARCHAEOLOGICAL NOTES ON A TOUR IN SOUTHERN ITALY.

III.

MAGNA GRAECIA.—I.

IF we except the fine colonnade of the temple of Metapontum, so well known by the work of the Duc de Luynes, and the remains of the temple of Hera Lakinia, near Croton, only the colossal base of which is in great part preserved, with one column still standing and intact, it is sites rather than ruins, properly so called, which are to be visited in the district where the chief cities of Magna Graecia stood. But these sites, even in their present state, suggest observations of some interest. Excavations there would be everywhere easy, and would certainly yield valuable results.

There is also much to correct in the commonly accepted views as to the site of many of the cities of Magna Graecia. In short, their topography must be in great part reconstituted. Geographers have not hitherto paid sufficient attention to the general fact of the displacement of the centres of population throughout this region at the beginning of the Middle Ages. The Greek cities were all placed on the seashore, or at a very short distance from it, in positions favourable to traffic by sea, but ill adapted for purposes of defence. During the centuries when Saracen corsairs were masters of Sicily, and periodically ravaged the coasts of Southern Italy, these positions became untenable, exposed as they were to devastation of every kind. The inhabitants abandoned them, and withdrew some five or six miles from the sea, leaving the coast absolutely deserted. Croton alone escaped abandonment, because the escarped hill on which its acropolis was built allowed of the establishment of a sufficiently strong fortress. But all the remaining inhabitants of Copiae (originally Thurium) retired to Cassano, those of Caulonia to Castelvetere, those of Locri to Gerace, whose rocky summit must, in early times, have borne a fort (φρούριον) covering the rich plain cultivated by the Locrians against the incursions of the natives of the mountains of Bruttium—a fort which evidently bore the Greek name of Ἱεράκειον, "the hawks' nest," whence Gerace, Hieracium in the Middle Ages. Similarly, on the coast of the Tyrrhene Sea, the population of Velia emigrated to Vallo, and that of Paestum to Capaccio. On this side, one of the few cities of Greek origin which preserved their position is Vibo Valentia, the ancient Hipponium, possibly because it was the most advanced inland post founded by Hellenic colonists. It is, in fact, precisely at Monteleone that the Roman ruins of Vibo Valentia and the remains of the polygonal wall of Hipponium are observable. The spot occupied by San Pietro di Bivona, on the shore, where some geographers have placed the city itself, was most assuredly only its port.

Now, since security has returned to the coasts, thanks to the suppression of piracy in Barbary, which continued to desolate these regions until the taking of Algiers by the French, a precisely opposite movement is in progress. The first step was to plant the seaboard and cultivate it afresh without leaving the inland districts. Next, within the last few years, the railway has been constructed, which skirts the Ionian Sea. Now the inhabitants are gradually descending from the towns built in the Middle Ages on the heights, which, twenty years hence, with the exception of Catanzaro and Squillace, will be in turn almost wholly deserted. They settle round the railway stations on the coast, close to the site of the ancient cities, whose names are reassumed by places of recent creation. Thus we note the foundation of a new Metaponto, a new Caulonia, a new Locri. The last-named, which is honoured with the official designation of Neolocri, has already attained such importance that on January 1, 1880, the sub-prefecture and the tribunal of first instance of Gerace were transferred thither, while the Bishop has already taken up his residence there.

After these general remarks, I will pass to special observations on certain localities.

The Italian Government has taken elaborate measures for the preservation of the temple of Metapontum. Unfortunately, the engineer to whom it has been entrusted has surrounded it with a very ugly wall which prevents the visitor from enjoying a view of the plain and the sea from the foot of the columns.

This temple was situated some distance outside the city, the centre of which may be fixed as near the spot where the Massaria di Sansone stands. The site of the necropolis near the temple, is not sufficiently indicated on the Duc de Luynes' map. The extent of it, however, may be clearly recognised. Excavations on the spot would be extremely easy, and the peasants who till the plain often turn up painted vases, or demolish the tombs to no purpose, for the soil all about is strewn with fragments of vases. There were no tombs with underground chambers. So far as I could see the tombs consist in the ordinary Greek style of sarcophagi, roughly hewn out of blocks of the tufa of the country, or of rectangular trenches lined with blocks of stone or large tiles. The city was built a few stadia from the

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sea, and the port was distinct from it. Its circular basin, dug out by the hand of man, now forms a small lake, communicating with the sea by an entrance which is blocked up with sand, and known as the "Lagone di Santa-Palacina."

On the site of Metapontum not a single vestige of the Roman age is perceptible. In fact the city was destroyed at an early date, and even in the time of Pausanias, in the second century of the Christian era, it was little more than a heap of ruins. It warmly espoused Hannibal's cause in the Second Punic War, and on the victory of the Romans it began to decline. The Servile War seems to have dealt it the finishing blow. It was sacked by the bands of revolted slaves under the leadership of Spartacus, and there is no indication that it ever rallied again from the disaster. Everything, indeed, seems to show that from this moment its site remained desolate.

The site of Heraclea at the spot called Luce, near the farm of Policoro, is absolutely certain, as well as that of Siris on the mouth of the river of the same name, at the Torre di Senna, close to the present Nuova Siri station. Between the two are the luxuriant thickets of the Pantano di Policoro, covering the battle-field of Pyrrhus and the Romans. No thorough or regular excavations have ever been undertaken on the sites of Heraclea and Siris; the discovery of the famous "Tabulae Heracleenses," now preserved in the Naples Museum, was purely accidental. And yet the investigation of the necropolis of Siris especially would be of first-rate importance from an archaeological point of view. There and in the necropolis of Sybaris, likewise unknown even at the present day, the elements will be found which will enable us to gain an exact knowledge of the art and civilisation of the Hellenes in the eighth and seventh centuries B.C. The work of exploration will be difficult and costly, but its final success is certain. It will be of inestimable value for the purposes of science; and since the Italians have hitherto neglected it, it might worthily tempt the zeal of a Schliemann or a Carapanos.

In the winter of last year, however, the Italian Government undertook certain excavations in the fine and picturesque, but singularly unhealthy, valley where Sybaris and Thurium successively stood. The results hitherto obtained have been unimportant, and I shall not speak of them at length, especially as they have been described in these columns by my learned friend Prof. Felice Barnabei. The objects discovered in the first campaign are now preserved at the Municipio of the neighbouring town of Corigliano Calabro. With the exception of two or three fragments of terra-cottas and vases dug up near the hamlet of Polinara, and which belong to the time when Sybaris flourished, nothing is of an earlier date than the foundation of Thurium. The *tumuli* excavated, Timpone grande, Timpone Paladino, Timpone della Macchia, served as places of burial for citizens of the Athenian colony, established in the year [illegible] B.C. They had already been violated and rifled in ancient times, and only a single tomb was discovered intact in the Timpone grande—that of the personage who is shown by the gold plates, covered with Greek inscriptions, which were placed near the head to have been initiated into the Eleusinian and Orphic mysteries. The excavations have therefore hitherto thrown no new light on the still very obscure question of the precise site of Sybaris, which must, however, have been in the direction of Polinara. That of Thurium, however, farther inland, near Terranova, is certain, and there are still to be seen in that place a considerable number of ruins of the Roman colony of Copiae, which succeeded, in [illegible] B.C., to the Greek city which derived its laws from Charondas.

The wretched country town of Strongoli has succeeded Petelia, founded according to the legend by Philoktetes, which afterwards belonged successively to the Crotoniates, the Lucanians, and the Bruttians, and which, in the Second Punic War, showed itself so heroically devoted to the Roman cause by sustaining against Hannibal a desperate eleven months' siege. The coincidence of the two sites, however, is not absolutely exact. Strongoli occupies the site, and has preserved the name, of the fortified castle of Strongylós, the construction of which, by order of the Emperor Justinian, is related by Procopius. The ancient Petelia was situated some distance lower down and nearer the sea. Its exact site was on the two territories of Brausa, now under cultivation—where a fine fragment of the pavement of the Via Trajana is observable—and of Pianetta, where remains of ancient masonry are yet more abundant. In the latter territory the site of a temple has been identified, a portion of the votive *stips* of which was discovered in the course of some casual excavations in 1848, consisting of several hundred coins of various metals enclosed in vases, and a large hoard of terra-cotta *figurines*. This hoard was, unfortunately, in great part destroyed or dispersed, but a few specimens of the statuettes are still preserved at Strongoli in Signor Ignazio Giunti's collection. A suburb or *proasteion*, running down toward the sea and extending to the port, appears to have existed on the spot called Contrada Tronga.

The modern town of Cotrone, which is very flourishing and is inhabited by a wealthy local aristocracy, is confined to the hill on which stood the acropolis of the ancient Croton, immediately commanding the port. The city, strictly so called, ran down farther into the plain, on the banks of the River Aesarus (now called the Esaro), and its outskirts probably extended beyond the present railway station. But in the whole of this space there is not a single fragment of wall left standing above ground. Any ruins that might have remained were levelled to the ground under the Emperor Charles V., on the construction of the high walls of the fortress of Cotrone, which was entirely composed of ancient materials, the greater number of the blocks employed in the masonry bearing every token of Hellenic workmanship. With ancient blocks, too, torn away for the most part from the neighbouring temple of Hera Lakinia, the moles of the port were rebuilt in the last century on their old Greek foundations. The site of Croton is therefore absolutely destitute of ancient ruins, and a visit is sufficient to prove that the supposed topographical indications with regard to the temples and other buildings of the Greek city, which are so elaborately set forth in Nola-Molisi's *Cronica di Crotone* (Naples, 1649), are pure fancies, such as Italian scholars of the sixteenth and seventeenth centuries but too often indulged in. It is time to reduce them to their real value, and to banish them from serious scholarship, which should never have attached any credence to them.

On the site of Croton, in consequence of a landslip on the banks of the Esaro, the discovery was made but a few months since of a considerable hoard of gold coins of Alexander the Great, Philip Arrhidaeus, and Ptolemy Soter (those of the last named were but few), a hoard the contents of which were analysed in great part in one of the last numbers of the Berlin *Zeitschrift für Numismatik*, with the too vague indication that the discovery was made "in Calabria." I was shown the exact spot where it took place, and I likewise saw, in the hands of inhabitants of Cotrone, several pieces of Alexander and Philip, which had been separated from the main portion of the hoard.

The foundation of the town of Catanzaro only dates from the eighth or ninth century of the Christian era. There is no vestige observable of any occupation of the site in ancient times, nothing even to suggest that in this very strong position there was a φρούριον of the Crotoniates, on whose territory the tourist is still standing. The fortress, built in the eleventh century by Robert Guiscard, and besieged in the sixteenth by Lautrec, has been demolished within the last few years, to facilitate access to the town on the side of the mountains. The church of San Domenico possesses the only picture of any value to be met with in the Calabrias. This is a fine Venetian painting, on panel, representing St. Dominic kneeling at the feet of the Virgin, who is handing him the rosary. Local tradition attributes it, but beyond a doubt wrongly, to Titian; it is really a Palma Vecchio.

Through the exertions of the present prefect, Signor Collucci, a zealous antiquary, a small provincial museum was opened last year at Catanzaro. The superintendent, Signor Marincola-Pistoja, is a very learned man and a good numismatist, the author of some meritorious works on certain points in the ancient topography of the district. This museum is as yet only in germ, but it contains a few inscriptions and two or three pretty terra-cottas from Locri. Its most valuable feature is the collection of medals, already rich in silver coins of the Greek cities of Southern Italy and in Byzantine gold coins down to the eleventh century. There is likewise a series of some extent of Byzantine leaden *bullae*, which are frequently found in Calabria, and of Greek and Roman *tesserae* of the same metal. Among the Greek I noticed a very small and finely wrought specimen, bearing a grasshopper on one side and an ant on the other; the contrast of these two creatures is clearly borrowed from Aesop's well-known fable.

If Catanzaro is devoid of antiquities, La Roccella del Vescovo di Squillace, situated at the entrance of the valley of the Corace, about a mile and a-quarter from the Catanzaro station, shows important traces first of Greek, and afterwards of Roman, occupation. Round a farm which belongs to Signor Massara numerous remains of buildings are visible, together with the ruins of two small temples, one of which is Greek, of the Doric order, with capitals and columns of the calcareous stone of the country, and the other Roman, with Corinthian columns of marble. A small collection of objects, found in the course of tilling and planting operations, has been formed in a room at the farmhouse. The jewel is the fore-arm, with the hand (nearly four feet and a-half long) of a colossal bronze statue in the finest Greek style. It was found in planting an olive tree, and it is very possible that the statue itself may still be lying under the surface, as no search has yet been made for it.

Close by, the walls are to be seen, still almost intact, of a fine Christian basilica, of the fifth or sixth century, entirely of Roman masonry. Finally, built into a wall at the side of the road, where the image is an object of devotion to the peasants, is a very pretty Byzantine bas-relief, exquisitely sculptured, representing the Virgin and Child. The Virgin's costume is precisely that of the Empress Theodora in the mosaics of Ravenna; the child Jesus is dressed like a tiny Roman emperor of the period, with the *chlamys* pinned to the shoulder with a large round clasp, holding the globe in one hand and the *volumen* in the other. It has all the appearance of the figures on the ivory diptychs of the lower empire.

The traveller follows the pavement of the Via Trajana through the midst of the ruins of La Roccella. From these ruins came, beyond a doubt, the Greek inscription of the second century of the Christian era, containing the names of the victors in the torch-races (λαμπάδες), which was found in 1784 during the rebuilding of the Palazzo de' Nobili at Catanzaro, and

wrongly stated in the Berlin *Corpus inscriptionum graecarum* to have been discovered at Squillace. Their site precisely coincides with that of the Crotalla which is placed on the River Crotalus. Of course, if we accepted the opinion of the numerous geographers who recognise in the Corace the River Carcines of Pliny, we should have to consider the ruins of La Roccella del Vescovo di Squillace as those of the Carcinus of Pomponius Mela, situated at the mouth of that river. But it is far more likely that "Carcines," in Pliny, is a false reading that conceals the name of the River Carcinus of Thucydides, Aelian and Pausanias, which formed the boundary between the territories of the Crotoniates and the Cauloniates. The town of Carcinus, in Pomponius Mela, must therefore also be identified with that which Philistus of Syracuse, quoted by Stephen of Byzantium, called *Καίκινον*, and the situation of which, at the mouth of the River Caecinus, corresponds to that of the modern Satriano. The true ancient name of the Corace is "Crotalus," which in Pliny's geographical enumeration falls exactly to the place geographically occupied by the torrent which runs below Catanzaro.

François Lenormant.

THE HENDERSON COLLECTION OF POTTERY, ETC.

The authorities of the British Museum lost no time in giving to the public the benefit of the late Mr. Henderson's valuable bequests. The drawings by Turner, Girtin, Cozens, and Müller, of which a notice appeared in our columns before they were exhibited to the public, have long been on view in the King's Library, and some time has now elapsed since the choice collection of Asiatic and European majolica has lighted up with Oriental splendour one of the rooms made vacant by the migration of stuffed beasts to South Kensington.

These fragile beauties from Persia, Damascus, Rhodes, Italy, Spain, and Sicily seem almost out of place here, like butterflies in a lecture-room; it is difficult to believe that some of them have existed for six or seven centuries in all their pearly freshness. So far, however, from wishing them removed, we trust that the late Mr. Henderson's example will be followed by other collectors, so that our national museum, which is so rich in ancient ceramic work, and has long had some fine specimens of English and Italian, may soon want little to illustrate the history of pottery in all parts of the world. How instructive would it be to place fine small collections of Greek and Chinese beside the Henderson bequest, so that the student, whether of art or history, might study and compare at his ease in one room the characteristics of the three great sources of decorative art—the classical, Mongolian, and Arabian!

Of the last it would be difficult to get together a more beautiful and interesting collection than Mr. Henderson's. The specimens are all choice and perfect, and those of Persian work have been chosen mainly from the beautiful tiles which cover the mosques and palaces of the thirteenth and fourteenth centuries, iridescent as a shell, and full of rich colour as the shoaling of tropical seas. Walls so covered must go far to realise the fabled palaces of pearl and precious stones; and, what is more to the present purpose, these tiles are purely Persian or Arabian in decoration, without that admixture of Chinese influence which is so common in later Persian pottery. The variety of colour and decoration in these tiles is well represented here—the star tiles, with brown lustre and border of Arabic characters, the rare light green and turquoise blue; the beautiful, small pearly tiles, with a phoenix or animal in the centre; the upright tiles of the time of Shah Abbas, with raised figures of horsemen and horsewomen, or beautifully modelled flowers; the deep cobalt tile, with arabesques of gold and white, reminding one of Limoges enamel; and the large cornice tiles, with their raised Arabic inscriptions, are all here. Here also are some good specimens of lustred bowls and cups, and of jars and bottles of various shapes.

More generally attractive for their simple colours and bold decoration of conventional flowers and arabesques are the pieces of Rhodian and Damascus ware; these remarkable for their chord of brilliant hues—purple-blue, ferruginous red, and vivid apple-green—those for their softer harmonies of blue and green and lilac. Looking at these well-defined specimens, it would seem an easier task than it really is to decide whether a stray piece should be assigned to Persia, Rhodes, or Damascus. In this collection there is a fragment of Persian pottery which has the Rhodian green. At South Kensington there is a long bottle assigned to Persia which would have infallibly found its way into the Damascus case if it had formed part of this collection; and the same flowers and peculiar palms which form such characteristic features in Rhodian ware, and the method of laying on the colour so thickly that the flowers stand out in slight relief, are found also in pieces of unmistakeably Persian origin. A few choice bits of the pretty, mosaic-like ware of Anatolia should not be passed over unnoticed.

If it were only as a lesson in lustre this collection would be singularly interesting, for here it can be traced in its progress and decay through many centuries, from its birth in Persia, through the Arabs and Moors to Spain, Sicily, the Balearic Islands, and Italy. We can see it reflecting the iridescence of dawn at Meshed, gleaming like pure gold of Valencia and Malaga, glowing in company with purple in Sicily, sometimes flashing with ruby and emerald from the ovens of Gubbio, sometimes degraded to copper, as in the later works of Spain. The examples are so many and so choice that there is no space here to particularise specimens. The valuable collection of Oriental armour, with its helmet of Shah Abbas, the interesting specimens of Oriental and Venetian glass, and the numerous fine plates of Italian majolica, including one painted with Martin Schoen's design of the "Death of the Virgin," would of themselves repay many visits to this room, which also contains the valuable remains of the Meyrick collection of armour and other objects of curiosity and art presented by Gen. Meyrick, including some rare enamelled basins of the thirteenth century.

Cosmo Monkhouse.

NOTES ON ART AND ARCHAEOLOGY.

We are glad to learn that Mr. Aug. Franks has presented his large historical collection of Oriental porcelain (with a few unimportant reservations) to the British Museum. It will, not, however, we understand, be removed from its present resting-place in the Bethnal Green Museum till the Natural History collections make room for it by their transfer to South Kensington. We propose to give shortly some account of this interesting addition to the national treasures.

The Royal Academicians may be congratulated on the choice they have recently made of a chemical professor. Mr. A. H. Church has not only achieved a high reputation in science, but is likewise an artist of considerable attainment who is known as a contributor to the Royal Academy exhibitions. He must, therefore, have a practical acquaintance with artistic needs such as few other chemists would be likely to possess; and when we add to this that he has long made the chemistry of colours a subject of study, it will be seen that he has very special qualifications for the post he now occupies, and that much valuable instruction may be expected from his lectures. Prof. Church begins his course on Monday, February 2. His first two lectures will be on "Pigments: their Composition, Properties, and Tests;" (3) on "Oil, Wax, Paraffin, Gum, and other Vehicles and Varnishes;" (4) on "Canvas, Wood, Paper, and Painting Grounds in General, and on the Conservation and Restoration of Pictures;" (5) on "Marble, Stone, Wood, and the Materials of Sculpture and Architecture;" (6) on "Metals, Enamels, &c., used in the Fine Arts."

A course of readings on artistic and archaeological subjects is at present being given in Dublin by Miss Margaret Stokes before the Alexandra College Literary Society. In the first of these readings, which was held on the 10th inst., Miss Stokes enlarged on the theme, so admirably treated by Mrs. Jameson in her *History of Our Lord in Art*, of the Transfiguration as represented in art from the earliest Christian times to the sixteenth century, when the traditional idea of this wonderful "Metamorphosis," as the Greek Church calls it, culminated in the well-known work of Raphael. Miss Stokes enumerated seventeen examples of the treatment of the Transfiguration in art before Raphael, and we imagine many more could be found. Her lectures are to be continued on every Saturday until February 14, and will deal with the following subjects:—"The Radiated Crown of the Roman Emperors;" "The Painted Tombs on the Via Latina and in the Catacombs;" "The Church of St. Clement and other Subterranean Churches in Rome;" "Ravenna;" "The Paintings of Michelangelo in the Sistine Chapel."

An "Art Club," as it is called, has lately been formed at the Grosvenor School of Art in North Audley Street for the purpose of studying the living model. The "Grosvenor School of Art" is a school devoted more, perhaps, to the interests of aristocratic amateurs than of hard-working art students; but under the guidance of its principal, Miss Digby Williams, it nevertheless produces very good work, and its utility will doubtless be greatly increased by the formation of these classes for the study of the living model, which are open on different evenings to ladies as well as gentlemen. The meetings begin next month.

We have received from the Art Union of London their print for the year. It is the engraving by Mr. Lumb Stocks of the late Mr. E. M. Ward's celebrated picture of *Dr. Johnson in the Ante-room of Lord Chesterfield*. This work, which was long at South Kensington, is now to be seen in the National Gallery, and the general fidelity with which Mr. Lumb Stocks has succeeded in translating it is therefore a matter on which the possessor of the engraving may easily satisfy himself. It should be added that this work of Mr. E. M. Ward was one of his most remarkable achievements in the field of *genre*-painting or in that of historical anecdote. Much has been said of late years against Mr. Ward and the kind of art he represented; much reproach may very justly be made to him for chalkiness or crudity of hue; but he is at all events to be remembered as having fixed certain humorous conceptions very firmly in the popular mind. People generally will see the humour and pathos and something of the accuracy of the scene depicted here, and it will be liked.

An exhibition of works of art of some interest will be held next month. The pictures exhibited will be selected from the numerous works sent in for competition by subscribers to the *Magazine of Art*, in accordance with a scheme prepared by the editor, and will be on view at the Art Galleries of Messrs. Howell and James, Regent Street. The adjudicators of the

vises were Mr. H. S. Marks, R.A., Mr. Luke Fildes, A.R.A., and Mrs. Jopling.

MR. THOMAS LANDSEER, A.R.A., the eminent engraver, died on the 20th inst., at his residence in St. John's Wood, aged eighty-six years.

A CLEVER etching, by Lefort, from a very characteristic painting by Jan Steen, entitled *The Family Concert*, and another by G. Greux, from the painting by Paul Potter, called *The Stadtholder's Horses*, are given in the numbers of *L'Art* for January 11 and 18. Both these paintings form part of the rich treasure of Dutch and Flemish art that has so long been preserved in the San Donato collection, the sale of which is now advertised to begin on Tuesday, March 1. Several other illustrations of works of art of various kinds in this princely collection are also given in these numbers of *L'Art*.

THE subscription opened in Paris for a monument to the Prince Imperial is now closed, the sum collected amounting to 200,000 frs. It is proposed that a small round chapel shall be erected somewhere between the Arc de l'Etoile and the Invalides, and that it shall be surrounded by a garden. The authorisation of the Government would be necessary before such a chapel could be opened for public worship.

AT the international competition opened last year at Philadelphia for a monument to Washington, the design of Prof. Siemering, of Berlin, carried off the prize, and the German professor was accordingly entrusted with the execution of the monument. He now considers, however, that the 180,000 dollars subscribed for this purpose will not be sufficient for the expenses.

THE first number of a new work on ornament has just been published by J. Engelhorn, of Stuttgart. It is entitled *Muster-Ornamente aus allen Stilen*, and gives a large number of illustrations from the works of various masters, ancient and modern. The work is to be completed in twenty-five numbers, each containing twelve plates. It would seem as if Germany were bestowing a good deal of attention on the teaching of ornamental and decorative design, if we may judge by the number of important works that have been put forth during the last few years on this subject.

MM. MERCIÉ AND PASCAL have nearly completed the monument to Michelet on which they have been engaged for some time past.

M. COURAJOD has published a pamphlet entitled *Léonard de Vinci et la Statue de Francesco Sforza* (Champion), in which he replies to the criticisms called forth by his article in the *Gazette des Beaux-Arts* of November 1877.

THE *Gazette des Beaux-Arts* begins the year with a rich number, containing three etchings *hors texte* and numerous other illustrations. It opens with a study of the antiquities and curiosities of the town of Sens by M. Anatole de Montaiglon. Sens, the ancient Agendicum, is a place which possesses peculiar interest for archæologists, and much has already been written upon its history and antiquities. M. de Montaiglon's descriptions are, however, none the less valuable on this account. M. Paul Mantz continues his account of Adrian Brauwer. No further particulars concerning the life of this perplexing artist appear to have been gained; but some valuable criticism is offered upon his works, which are considered by M. Mantz to be "almost as rare as those of Leonardo da Vinci." One of the suggestions put forth is that Brauwer executed a series of pictures representing the five senses, of which the celebrated *Smoker* in the Louvre is one (smell); while another, Taste, is at Frankfurt—an invalid making a face at some bitter medicine. This, of course, is a bare hypothesis until Touch, Sight, and Hearing are also discovered. In the other articles of the number M. L. Gonse continues his detailed study of Eugène Fromentin; M. de Chennevières reviews the magnificent work on François Boucher, by M. Paul Mantz, recently published by M. Quantin; and M. Charles Ephrussi writes on the rare engraving by some unknown master of the fifteenth century which we have before mentioned as having been acquired recently for the Berlin Print-Room.

THE STAGE.

Midge, the new piece at the Royalty Theatre, is at the same time a success and a failure. Judged by the standards ordinarily applied to the productions of the dramatist's art, it fails distinctly. The story and its chief personage are alike improbable; the scenes lack sequence, and the piece accordingly is wanting in continuous interest. But *Midge* is successful if all that be demanded of it is that it shall furnish to a popular actress a part in which somewhat varied qualities shall be abundantly displayed; and Miss Jennie Lee is herself successful now in London—as heretofore, we understand, in the provinces—in demonstrating that her capacity extends beyond the limits demanded for the performance of Jo. The part of Jo, in the drama drawn from *Bleak House*, required chiefly gifts of characterisation and of pathos—and these Miss Lee had abundantly—while the *rôle* now newly assumed by the actress in Dean Street is only suitably played by one who can laugh as well as cry, who can say sharp things as well as sad things, who can sing, and who can dance. To the very varied needs of this more recent part Miss Lee succeeds in doing sufficient justice. Indeed, one of the faults of the part and the piece is that they suggest that their own chief *raison d'être* is that Miss Lee shall perform in them. But though the piece, like *Dundreary* and *The Bells*, is what is technically known as a "one-part piece," the representation of those characters which buttress, so to say, the main edifice of Miss Lee's performance has not been neglected. One of the best of these characters, from a stage point of view, is played by Mr. Burnett, an actor not so unknown to London as one or two fellow-writers on the stage have supposed. Mr. Burnett, it may be remembered, played—and played well—the part of Detective Bucket in *Jo* during the long run at the Globe Theatre of that adaptation of the novel of Dickens. Other actors now at the Royalty are not, indeed, much known in London, but they have apparently schooled themselves sufficiently well in the country for the business of supporting Miss Lee in her present performance.

The Lord of the Manor—Mr. Herman Merivale's adaptation of a great German work of literature—has been withdrawn from the boards of the Imperial Theatre after an occupation so brief that we have hardly had occasion to discuss the piece, however shortly. Mr. Merivale is incapable of producing work that is wholly bad, but in the case of *The Lord of the Manor* he is not to be acquitted of the lesser charge of producing work that is wholly unsuccessful.

Le Fils de Coralie—a piece which is strongly suggestive of *La Fiammina* of Uchard—has been brought out in Paris at the Gymnase. It turns upon the disagreeable incident of a son's successful marriage being endangered, not to say thwarted, by the discovery that his mother was a fashionable strumpet. He pardons her the discovery, and, by a *ruse* neither very probable in itself nor very creditable to the young lady who adopts it, the young woman whom the disgraced son was to marry does in the end become his wife. Mdme. Tessandier plays fairly well the unhappy creature who is the source of misfortune, and M. Landrol acts an important part. The character of the son is enacted by one M. Guivry—a gifted youth who not long since passed with success through the trials of the Conservatoire.

MUSIC.

CARL ROSA COMPANY.

HERMANN GOETZ' "TAMING OF THE SHREW."

THE first novelty of the present season, which opened on Saturday, January 10, with Wagner's *Rienzi*, was the production of Goetz' comic opera, *Der Widerspänstigen Zähmung* ("Taming of the Shrew") last Tuesday evening at Her Majesty's Theatre. We sincerely regret that the enterprising and indefatigable director, Carl Rosa, has been unable hitherto to superintend personally any of the performances, having been ordered by his medical advisers to rest a while from his labours. His place has been, however, worthily supplied by Signor Randegger and Mr. John Pew. Band and chorus are as good as ever, and the season bids fair to be one of great success. The name of Hermann Goetz, scarcely known in England two or three years back, is now almost a household word. He died in 1876, before he had completed his thirty-fifth year. His short life was one of trouble and disappointment, but he had the melancholy satisfaction of witnessing the great success of this opera, which was first produced at Mannheim on October 11, 1874. History (alas!) repeats itself, for the short career of Goetz painfully reminds one of Mozart, who also lived a short and troubled life, and died just as fame and honour seemed within his grasp.

The *Taming of the Shrew* was first performed in London at Drury Lane on October 12, 1878, under the direction of Mr. Karl Meyder. Mr. Walter Bolton was the Petruchio on that occasion. Despite some good singing on the part of the male actors, the work was presented in such an unfinished and unsatisfactory manner that until last Tuesday the opera could scarcely be said to have been heard in London.

The German libretto, by Herr Joseph Viktor Widmann, is founded on Shakspere's play. The spirit of the drama has been preserved, but the action has been greatly simplified and the number of the characters reduced. The translation, by the Rev. J. Troutbeck, is most excellent. It has been made, as far as possible, a faithful copy of the German.

The *dramatis personae* are Baptista (Mr. Snazelle), Katherine and Bianca (Miss Minnie Hauk and Miss Georgina Burns), Hortensio and Lucentio (Mr. Leslie Crotty and Mr. F. Packard), Petruchio (Mr. Walter Bolton), Grumio (Mr. T. Law), a Tailor (Mr. C. Lyall), Steward (Mr. Dudley Thomas), and Housekeeper (Miss Ella Colline).

The opera is in four acts, of which the first three are in Padua and the fourth at Petruchio's house in the country. There is a spirited overture in regular form, of which the principal themes and episodes are composed of snatches from the opera—viz., from Hortensio's serenade, Katherine's song in the second act, and her duet with Petruchio at the close of the same act. The introductory phrase of the fourth scene (act III.), when Petruchio arrives at last on the day of the wedding, is made a leading feature of the overture. At the rising of the curtain Lucentio is before Baptista's house, addressing a serenade to the fair Bianca. He is interrupted by the servants of the house, who rush out expressing their anger and resolute determination to leave on account of the treatment they receive at the hands of Katherine. She appears with her father, who pacifies them with the promise of money and wine. After Baptista and the servants have withdrawn, Lucentio proceeds with his serenade. Bianca appears on the balcony, and a long duet ensues between the two lovers. They are interrupted by the arrival of Hortensio, who appears, with a party of musicians, also to

serenade Bianca. Lucentio addresses Hortensio in an angry tone; the two are about to fight, when Baptista once more appears, requests them to desist from their nocturnal serenades, and informs them that Kate must be wedded before Bianca may be wooed. Meanwhile, Bianca is not unhappy, he says, "for studies she has to comfort her; I pay for teachers and the fruits of learning." The two lovers thus both form the idea of disguising themselves as teachers, and a very comical duet (unfortunately curtailed in performance) is the result. As Hortensio is going away, he stumbles against Petruchio. The latter, in a long conversation with Hortensio, expresses his wish to find a wife worthy of himself. Hortensio describes Katherine as "shrewish and obstinate," but Petruchio resolves at once to woo and, if possible, wed her.

The second act opens with Katherine and Bianca—the former at her morning toilet. She is cross with her maid, sends her away, and then rails against men, and reproaches her sister for being beguiled by a serenade. She expresses in a song her determination "to spend her days a maiden." In the next scene Petruchio demands her hand from the father, and introduces at the same time Hortensio disguised as a music master. Lucentio, also disguised, presents himself as a teacher of languages. Baptista warns Petruchio of his daughter's violent temper, of which Hortensio furnishes an excellent specimen by rushing into the room with the lute round his neck, the instrument having been broken on his head by the passionate Katherine. Petruchio, however, undertakes to tame her; and, after a long interview with her, goes away, promising to return to the wedding by the following Monday. Katherine has shown symptoms of yielding; she has not said *yes*, but has not said *no*.

In the third act the guests who have been summoned to the wedding feast have to be dismissed. Petruchio, the bridegroom, has not arrived. The second scene is the famous "singing lesson," in which Lucentio and Hortensio make love in turn to Bianca. At last Petruchio arrives, and insists on going just as he is, in travelling costume, at once to church. Hortensio gives an amusing description of the ceremony. Petruchio refuses to wait for the banquet, and carries off his bride, against her own will and that of Baptista and the whole company, to his country house. In the last act we have the supper scene. Katherine, when left alone, acknowledges that her strength is spent, and that she is weary of fighting. Then follows the scene with the tailor. She wishes she could persuade Petruchio to be "somewhat mild and meek." The sun-and-moon controversy at length quite tames the shrewish maiden's haughtiness. She promises love and obedience, Petruchio explains to her that the test is ended, and both express their joy and happiness. Baptista arrives with Lucentio and his wife Bianca, Hortensio and his wife, and others. Explanations are given on all sides, and a closing chorus of joy and gladness concludes the opera. We may here notice that this last act was slightly altered in performance. The septet preceding the final chorus was omitted, and an air introduced not in the original score, which was expressly composed by Hermann Goetz for Miss Minnie Hauk a few days before his death—the last notes ever written by him.

So much for the plot; now for the music. It is generally possible in the early works of great geniuses (*e.g.*, Haydn, Mozart, and Beethoven) to trace the influence of composers whom they have, with more or less of consciousness, adopted as their models; and many a passage in Goetz' opera shows how deeply he had studied the works of both the classical and romantic schools. But he possessed that greatest of gifts, *individuality*, and he had already formed a style of his own, which, had he been spared, would doubtless have become more and more manifest. He had, like Schubert, an apparently exhaustless vein of melody; for example, the lovely duet between Lucentio and Bianca in the first act, the end of the duet between Katherine and Petruchio in the second act, and the marvellously beautiful third scene in the last act. He was well versed in all the mysteries of counterpoint and canon; hence the vigour and, at the same time, clearness of the concerted music. We would note especially the duet between Lucentio and Hortensio in the first act and the magnificent *finale* of the third act. The easy and graceful manner in which Goetz displays his scholastic attainments reminds one of Mozart. His music is both lyrical and dramatic, and his orchestra is ever busy, attempting (as Gluck says, in his Preface to *Alceste*) "to second poetry by enforcing the expression of the sentiment and the interest of the situations." Let us quote Gluck again from the same Preface: "My idea was that the overture ought to indicate the subject, and prepare the spectators for the character of the piece they are about to see." We quote this in reference to Goetz' overture, of which we have already made mention. The happy mixture of recitative and air, and the avoidance of vain repetitions, favour continuity of action, and show most certainly the powerful influence of Wagner. The comic element is well sustained throughout the work. The duet between Lucentio and Hortensio in the first act and the singing lesson in the third act are full of fun. The mixture of tragedy and comedy in the tailor's scene in the last act is very striking. The third act is decidedly the finest of the four. The last, despite its many beauties, appears to us lacking in sustained interest. The orchestration throughout is most masterly. It is never noisy or obtrusive, but always effective. The employment of the wind instruments shows the hand of a master.

Space forbids our going into detail about the performance of last Tuesday, in which there was much to praise and but little to blame. There were only the few shortcomings such as belong to a first performance, to say nothing of the extreme difficulties which the work presents. Miss Minnie Hauk acted and sang the part of Katherine to perfection. She gave a noble rendering of the magnificent *scena* in the last act, "My strength is spent." She was equally successful as the obstinate and as the subdued maiden. Miss Georgina Burns was well suited in the part of the romantic Bianca. Her acting and singing throughout were excellent. We may specially note the duet in the first and the singing lesson in the third act. Mr. Walter Bolton as Petruchio may be praised for his good acting; but he was not in good voice, evidently suffering from a severe cold. Mr. F. Packard made a good Lucentio. He deserves a word of praise for the clear enunciation of his part. Mr. Crotty was a very good Hortensio, Mr. Snazelle an excellent "father," and Mr. Lyall a very funny tailor. The minor parts were well rendered. The concerted music was very fine; so also was the chorus singing, although once or twice the female voices were rather weak.

And last, but certainly not least, we must mention in terms of the highest praise the rendering of the important music by the orchestra, under the able direction of Signor Randegger.

The house was very full, and the work well received.

J. S. SHEDLOCK.

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LITERATURE.

TWO INDIAN GOVERNORS.

The Marquess Wellesley: Architect of Empire. An Historic Portrait. By W. M. Torrens, M.P. (Chatto & Windus.)

Lord Minto in India: Life and Letters of Gilbert Elliot, First Earl of Minto, from 1807 to 1814. Edited by his Great-Niece, the Countess of Minto. (Longmans.)

ADMITTING that historical contrasts are no less deceitful than historical parallels, we are yet compelled by the contemporaneous publication of these two volumes to institute a comparison which has before now suggested itself to students of Indian history. The Marquess Wellesley was Governor-General of India from 1798 to 1805, and the Earl of Minto was practically, though not in actual order, his successor. The former waged war with Tippu in the south and with the Mahrattas in the north; and by his conquests fixed the political boundaries as they remained almost to our own day. The latter lived at peace with his neighbours, and negotiated treaties of amity with the remote kingdoms of Persia, Afghanistan, the Punjab, and Sinde. The former organised victory and extended the *pomoerium*; the latter settled a series of civil difficulties, and restored equilibrium to the finances. Nor was this difference in their careers due solely to external circumstances. It followed naturally from their characters, and from the theory of politics which they professed. Wellesley was of Irish extraction, endowed with the political genius and restless ambition of his countrymen. A personal favourite of Pitt, he received his policy from the lips of his master, and on his voyage out to India revolved imperial schemes of annexation, which he forthwith carried into execution in defiance of the East India Company. Minto was a Scotchman, cautious and painstaking, the head of a department rather than an irresponsible chief. He was trained in the school of Burke to sympathise with the wrongs of the natives, and to devote all his energies to the improvement of the administrative machine. He was ever mindful of the pacific instructions given him by the Court of Directors, and of their pecuniary interests. The same contrast appears in small things as well as great. Wellesley built the Government House at Calcutta, where he maintained a state surpassing that of King George at Windsor. He never went abroad without the escort of a magnificent body-guard, and he revelled in the novel appellation of Captain General. His pride was sorely tried by the disillusion which attended his return to England. Minto, on the other hand, lived at ease only in the retirement of his country house at Barrackpore, and was always counting the years and months till he should return to the quiet home on Teviot side, which he was destined never to see again. It may perhaps be thought fanciful if we extend our comparison to the style of the two books before us. Mr. Torrens has adopted the manner of a professional man of letters somewhat overweighted by the dignity of his subject. Lady Minto, on the other hand, dwells mainly upon the domestic virtues of her great-uncle, quoting from his private letters more freely than from his official despatches. The one poses as the historiographer of a public career; the other has embalmed a family tradition.

Hitherto, the main source of information concerning the Marquess Wellesley has been the six volumes of *Despatches, Minutes, and Correspondence*, edited by Montgomery Martin, of which a selection was published by Prof. Sidney Owen in 1877. There is also in existence a *Life*, in three volumes, by Pearce, but we are ignorant of its value. It is characteristic of Mr. Torrens' mode of treatment that he nowhere mentions either of these authorities. And yet it cannot be said that they are superseded by the present work, for our author, in his laudable desire to compose a drama of character, has been somewhat unduly neglectful of incident. Facts and dates are omitted, in order that motives may be fully explained, or a sentence receive an epigrammatic turn. Perhaps biography gains what history has lost. The volume is not too long to prevent our comprehending in one view the whole of a many-sided life. The first Latin verse-writer of his time at Eton and Oxford, the youthful Irish patriot and friend of Grattan, in later days the honoured disciple of Pitt, the aggressive Governor-General, the short-lived Secretary for Foreign Affairs—all these many parts are shown to be the natural development of one and the same character. To understand rightly such a character is in itself a political lesson, more important than to be able to disentangle the intrigues that preceded the Mahratta War. In Mr. Torrens' eyes Wellesley, as a statesman, was greater in promise than in performance. Even in India he left his work half finished, having been recalled before the conclusion of a permanent peace. On his return home he was pointed at as the heir of Pitt and the necessary Premier. But he lacked the knowledge of parliamentary tactics, and disdained to sit in a Cabinet on terms of equality with his colleagues. Above all, his own self-confidence failed him at more than one crisis of affairs. Since he could not be first Minister, he consented to withdraw from the political field and become Lord-Lieutenant of Ireland, where his love of display and independence could have full scope. He was not long enough a member of the Lower House to learn that the Constitution has no place for one who will not accept the restraints of responsibility to Parliament and the constituencies. In delineating the vicissitudes of such a career, Mr. Torrens has taken pains to show that he is entirely free from the besetting vice of biographers which takes its name from the inimitable Boswell. If practical acquaintance with affairs has qualified him to explore the maze of political ambition, it has not cured him of the tricks of literary embellishment. Anxious for dramatic effect, he has not scrupled to aim some of his most pointed shafts at the breast of his own hero. The "coxcomb of four-and-twenty," "begotten and bred in prodigality and pluck," becomes "the brilliant and ambitious aristocrat in the prime of life," who "indited paeans of triumph which have no parallel in the annals of self-glorification." Indeed, our author's exaggerated use of the picturesque style forms a serious drawback to his material accuracy. He has evidently devoted much research to the study of Wellesley's Indian career. But if he had subjected his proofs to the criticism of some Anglo-Indian friend, he would have been saved from talking of "the outlandish logic of Menu," and from calling Hyder Ali "an Arab mercenary." As regards such combinations as "white-faced irresistibles" and "legions of horse," Mr. Torrens is of course entitled to draw his own line between rhetoric and bombast; but, in the name of historical truth, we protest against the anachronism involved in his frequent use of the word "Viceroy."

The fame of Minto has been unduly eclipsed by that of Wellesley. It was his fate to represent that period of tranquillity which in public affairs, as in commerce, seems to alternate at recurring intervals with a period of activity. History has perversely chosen to remember the petty embarrassments of his civil administration, and to forget the uniform success of his foreign policy, which was effective rather than brilliant. The publication of his Indian correspondence, which has been edited with much discretion and good taste, will go far towards correcting the injustice of posterity. The character of the man needed no apology. The charm of his manners in private life was only equalled by his ungrudging devotion to public business; and it was by the force of his personal influence that he managed to overcome the opposition directed against Government by two formidable sections of the Anglo-Indian community. But his career as Governor did require the rehabilitation which it here receives. Not that Lady Minto brings forward excuses, or deliberately assumes the part of an advocate. Minto's own letters are his best monument. The general aim of his foreign policy is shown to have been scarcely less imperial than that of Wellesley himself, though modified by regard to financial considerations and the opinions of other people, to both of which Wellesley was deaf. Runjeet Singh restricted to the west bank of the Sutlej, and a defensive alliance signed with the King of Cabul, may be less splendid achievements than the storming of Seringapatam or the humiliation of Scindiah; but they were won by diplomacy, not by bloodshed, and their results endured for more than a generation. Even as a conqueror Minto may claim the attention of those who care to record only the extension of the empire. He planned the expedition which captured without a blow the French islands of Mauritius and Bourbon, and he accompanied in person the force which drove the French out of Java by hard fighting. On the voyage to Java his personal staff included the ill-fated Leyden, Orientalist and poet, whose sudden death at Batavia was directly

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induced by the enthusiasm with which he plunged into a dark and chilly library. The story of Minto's own death is scarcely less pathetic. He had come home to England somewhat indifferent to the implied censure cast upon him by his supersession by the Marquis of Hastings, and eager only to rejoin his wife and family in Scotland, and spend the remainder of his years among his own people. Lingering for a few days in London, it became his melancholy duty to attend the funeral of his brother-in-law, Lord Auckland. The burial took place in the country and at night, in a cold, drizzling rain. The procession from London and back occupied five hours. Little wonder that Minto, just arrived from a seven years' sojourn in a tropical country, himself caught a fatal chill by the side of Auckland's grave. Still his one desire was to reach home; but he could get no farther than Stevenage on the northern road, where he died in the inn, comforted, indeed, by the presence of his son, but without having looked again upon the face of his wife. After such an end, who could be extreme to criticise either the life or the letters which were thus interrupted? But we have already expressed our opinion that Lord Minto's reputation will gain the more it is known. JAS. S. COTTON.

Russia Before and After the War. By the Author of "Society in St. Petersburg," &c. Translated from the German (with later additions by the Author) by Edward Fairfax Taylor. (Longmans.)

THE author of the two series of *Bilder aus der Peterburgischen Gesellschaft*, only the first of which has been made familiar to the English public by a translation, is certainly one of the best-informed of all writers about Russian society and Russian statesmen. He is familiar with the whole career of every Russian of note, especially with those portions on which the gossip of St. Petersburg and Moscow can throw light. His present work will even augment the reputation he enjoys as a keen and shrewd observer of what is going on in those capitals, a trustworthy chronicler of the otherwise unreported events which have lately taken place there, an invaluable preserver of scandals which might otherwise be lost to fame. His portraits are excellent, whether he brings before our eyes agitators like Herzen and Bakunin; or that amiable and aristocratic poet, the late Prince Peter Viazemsky, or the Slavophil controversialist, Yury Samarin; or Prince Tcherkassky, the reorganiser of Poland and Bulgaria, all of whom now belong to the past, and to each of whom separate chapters are devoted. So long as he deals with biography, he is always, not only instructive, but amusing. His brilliant memoirs must not, however, be accepted as complete biographies. They represent the men whom he describes as they appeared to the world of society, and so far they represent them remarkably well. They are as a general rule compiled with singular impartiality, though a somewhat cynical disbelief in the merits of any Russian man of influence makes itself manifest throughout. It would be difficult to say to what Russian party he belongs, except to the Liberal party in general—if, indeed, he belongs to any party. His translator lays great stress in his Preface on the fact that the author of the work "not only writes with the authority of one familiar with the conditions of social and political life in Russia, but deals with the subject as a Russian." Russian subject he may be. But whether he is a Russian by blood as well as by domicile may be doubted. From the very interesting account which he gives of his student-life at St. Petersburg it seems probable that he is a Livonian or a Courlander. The University of Dorpat, he tells us, although the lectures given there were all in German, demanded from every candidate for admission "an amount of acquaintance with the Russian language which the writer was not able to master." He is then really a German, which accounts for his writing in German, and generally in a German newspaper, the *Neue Freie Presse*. Now a German, though educated in Russia, is very seldom in sympathy with Russian thought; and his explanations of the events of the day, the popular movements, the oscillations in public feeling, of which he is conscious, are as often based upon ingenious hypotheses as upon a correct appreciation of existing facts.

Among the most interesting chapters of the work are those which describe the want of organisation, and the corruption and jobbery, which brought the Russian army during the war with Turkey to the brink of ruin, and inflicted so much suffering upon the soldiers who fought so bravely, and often upon the people in whose cause they were supposed to be fighting. The effect produced in Russia by the wanton waste of life at Plevna is excellently described, and also the return of the Emperor after that stronghold had fallen, when

"his pale and mournful face, his hair now turned completely gray, and the painful efforts he betrayed to maintain his wonted soldierly bearing and upright carriage, troubled as he was with asthma—all this showed only too plainly that the anxious months of the summer and autumn, spent in the peasant's cottage at Gorny Studen, had seriously shaken his health."

The author always speaks of the Emperor with much sympathy, and of the Cesarevitch (the Czarevitch he is called throughout, in compliance, we suppose, with "established error") he gives a very favourable account. It is a refreshing change to turn from the unfounded rumours with which the foreign correspondents of some journals have lately favoured the public to the following statements of fact made by a really well-informed writer. They refer to the period which followed the fall of Plevna.

"It was no secret that the heir to the throne differed totally from his father on questions of momentous importance, and that he made no attempt to conceal this difference of opinion. . . . In his opinion, the internal administration of Russia required a searching reform, supported by the co-operation of Russian society, and her foreign policy needed bold and resolute action, bold enough to satisfy the wishes of the National party and disarm all possible elements of opposition. . . . There were other differences also of a more delicate nature. The Czarevitch, whose private and domestic life was exemplary, had never disguised his unfavourable opinion of the character and military qualifications of his uncle, the Grand Duke Nicholas, and since the disaster at Plevna had become his open and determined enemy."

But the chapters which will be read just now with most interest are those which describe the recent revolutionary movements and attempt to point out in what they will result. They may be recommended to the attention of all who wish to obtain a clear idea of the present position of Russia, and to understand what are the causes which have brought it about. The author believes that

"by far the greater portion of educated Russians shared the opinion which the provincial delegates of Tschernigoff had wished to express in their loyal address to the Emperor, but which was expunged at the urgent desire of the Governor, M. Daragan. 'It is a delusion,' so ran the original text, 'to think that anarchical ideas can be destroyed by measures of violence. These ideas live and flourish so long as they find a favourable soil, and the persons whom it is intended to suppress are replaced by others.'"

Count Tolstoy, the Minister of Public Instruction, he denounces in very strong language, on account of "the brutality with which he has attempted to carry out his system, to destroy the independence of the professorial body at the universities, and to silence every expression of criticism on his actions." When that Minister, in December 1878, demanded a report from the Academical Senate at St. Petersburg on the causes of the spirit of disaffection prevailing among the students, "the Senate told him in plain words that it was due simply and solely to the harshness and tyrannical folly of his dealings with them." There are many officials in other countries, as well as in Russia, who recognise "no argument but force." At the present moment such persons have the power given to them in Russia of causing immense suffering, of producing widespread irritation, and of fanning that revolutionary fire which milder measures might abate.

It is always dangerous to predict, especially when the future of Russia is the subject of the prediction. The author of the present work does not venture on a bare statement of what is about to be. He wisely shelters himself behind a cautious "should," a prudent "if." All that is just now demanded by Liberals who are not fanatics, he says, is "that society in Russia should have a controlling share in the administration," so as to ensure "more uniformity, more method, and more legality in administrative and financial matters." Then he proceeds to say, "Should the present Emperor have the courage to make such a concession; should he have the wisdom to reconcile to his dynasty the western provinces of his empire by enlisting in his support their national, ecclesiastical, and historical peculiarities"—that is to say, to give to Poland and the Baltic Provinces all that they want—"then there is a hope that this dynasty may keep the power in their hands, and be powerful enough to stem the rising flood of discontent." But if, he says, the Government continues to act as it is now acting, it will soon "have difficulties and dangers to confront such as find no parallel even in the present situation." This last utterance is oracularly vague. More definite is his statement that "the fickleness

and irresolution of the masses are nearly unlimited," but it scarcely inspires confidence. To their Church and to their reigning family, the Russian masses have for generation after generation been resolutely staunch. The wild utterances of the revolutionists find no response in the hearts of the many millions of the common people. Nor will the following prediction, modified as it is by the insertion of such saving words as "the probability is," be endorsed by every observer of what is taking place in Russia:—

"Should it come to pass that, not Alexander II., but the heir to his crown, who is pledged already to fulfil the desires of his future subjects, undertakes the 'great reform,' then the probability is that this reform will open the door to a revolution the like of which has never yet been witnessed in Russia."

In his concluding sentence the author openly expresses his opinion that a revolution is "now imminent in Russia," and that it "implies a terrible danger to European peace and civilisation." (A Russian professor of great learning and intelligence, it may be observed, visited our country not long ago, and came to the conclusion that in a few years there will be a Red Republic in England!

W. R. S. RALSTON.

The Life of Benedict Arnold: his Patriotism and his Treason. By Isaac N. Arnold. (Chicago: Jansen, McClurg & Co.; London: Nimmo & Bain.)

THE author of this volume is careful to point out that the only relationship between him and the person of whom he treats grows out of their descent from a common ancestor who lived some three centuries ago. His motive for writing the book was evolved, he says, out of "the conviction that General Arnold has not had fair treatment;" and, in order "that his life as a patriot and soldier should be truthfully told," he lays before the world a careful and, so far as can be seen, an accurate account of Arnold's career before his treason, which was unquestionably one of the most successful, most distinguished, and most reputable on record so far as the officers of the American army of the Revolution were concerned. But all this has been done before. There has never been a respectable and responsible American historian, from the earliest period to the present day, who has not done ample justice to the early history of Benedict Arnold, for it was inseparable from the national history. As his present biographer rightly says, if, instead of being only severely wounded on the battle-field of Saratoga, of which he was the real hero, he had died on that eventful day, "his name would have been canonised in American history, and his faults and foibles would have been lost in the blaze of glory which would have encircled it." All this may be freely admitted, and, indeed, no one ever thought of denying it, or that Arnold was on several occasions wronged, even greatly wronged, by the governing powers under which he served. These wrongs, however, were of that character which men of honour of all nations and in all ages, both in civil and in military life, have usually met by the resignation of the posts they held, for they consisted in promotions over his head of his inferiors in rank to dignities to which, by his services, he was clearly entitled. In one instance, it is true, the same superior powers ordered him to be publicly reprimanded for what, at the worst, was a trifling indiscretion; but Washington himself, on whom the task was imposed, marked his sense of the stupidity of the court-martial, and expressed his own estimate of the character and career of the culprit before him, by couching his reprimand in such language that it became at once a rebuke to the former and a compliment to the latter.

Let it be said at once that the present biographer does not attempt to palliate the guilt of Arnold's final treason. In the closing lines of his Introduction he says:—"For General Arnold, the patriot and soldier, I ask a fair hearing and justice; for Benedict Arnold, the traitor, I have no plea but 'guilty.'" What occasion, then, for another volume of four hundred pages? Arnold's own countrymen, and the world so far as it is concerned, freely admit that down to a certain period his career was one worthy of all praise. It may be, and is, fully conceded that as a "patriot and soldier" he was not excelled by Washington himself, and nothing is more certain than that down to the last moment of his connexion with the American service he possessed the entire confidence of his distinguished Commander-in-Chief. This fact alone is a sufficient response to the present plea for "a fair hearing and justice for General Arnold, the patriot and soldier."

But when we are asked, as we are asked in the present instance, to look upon, not, as in the song, "two single gentlemen rolled into one," but upon one individual subdivided into two, the proposition becomes almost too absurd for serious consideration. There is, however, one fact on record which goes far to justify it, and we give the benefit of it to the proposer. When Arnold, after his treason, enquired of an American officer whom he had taken prisoner what would be his own fate if he should chance to fall into the hands of his old comrades, the reply was, "They would cut off your leg that was wounded at Quebec and Saratoga, and bury it with all the honours of war, but the rest of you they would hang on a gibbet." That wounded leg might fairly represent "General Arnold, the patriot and soldier," and the remainder of the carcass as fairly "Benedict Arnold, the traitor." Thus far we may accept the proposed subdivision, but beyond this it is impossible to follow the present biographer. It was precisely what the man *was* that made him what he *became*—the most infamous traitor in modern, if not all, history. His previous character and abilities, his splendid career, and his magnificent services to those whom he afterwards sought to betray only served to render his downfall the greater. Who would attempt to rehabilitate the Prince of Darkness on the miserable plea that he was once an Angel of Light? Yet the effort would be as feasible as that which seeks to reinstate "Benedict Arnold, the traitor," in the position he once held in the estimation of his countrymen and the world. We may, it is true, and no doubt should, whenever his memory recurs to us, regard him with that "infinite pity" now claimed for him; but the emotion should be the same, both in kind and degree, as that we should extend to any other monstrous sinner, or even to the Prince of Darkness himself. The present biographer openly concedes all this, and repeatedly declares that he neither expects nor hopes to obtain a reversion of the verdict pronounced against Arnold. The object of his volume becomes, therefore, incomprehensible, because, beyond these repeated asseverations, every page seems written under precisely such expectations and such hopes. It is true that he gives us many historical and personal details of considerable interest and value; and, as a literary production, his volume is entirely creditable: but its necessity may be questioned, and more pointedly the policy of reviving and perpetuating, under any circumstances and for any purpose, the history of such a man, either in his single or dual character.

The crime of treason is unlike any other in the Decalogue, or, rather, it includes and outweighs them all. It is an offence, not only against those to whom it is immediately directed, but against the whole world, which rises, under an impulse common to humanity, against the offender. He may receive, in reward for the special service rendered, his "thirty pieces of silver," as Judas did, or his "13,000 acres of land," as Arnold did, but he must count upon no further recognition among honourable men nor from society at large. His presence may be tolerated and his life protected, but he must pass that life as a social pariah. Such is the verdict that common humanity passes upon traitors, and such was passed upon Arnold by the nation in whose midst he was permitted to end his days. No one can doubt the wisdom of it, or entertain any strong sympathy for one who suffers under it, whatever may be the extent of his remorse. It would seem to be the kindest course towards such an outcast to let his very memory perish. If it were deemed necessary to perpetuate his history as a warning to others, that would be a different matter; but such is avowedly not the object of the volume before us. If Benedict Arnold had ever, down to the last moment of his life, manifested the slightest indication of regret for his enormous crime, the appeal for our "infinite pity" might have been advanced with some grace; but there is no evidence that he ever did so. The story that in his dying hours he desired to be dressed in his American uniform, and begged God to forgive him "for ever putting on any other," is confessedly based only on tradition, and may be safely dismissed as fabulous.

While crediting the present biographer with honest intentions, and according praise to his work as a literary effort, it is impossible to restrain the conviction that his time and his talents would have been more profitably employed on the history of almost any one of Arnold's American compatriots than on that of Arnold himself.

There are certain historical details in the volume relating to the unfortunate Major André and his intercourse with Arnold which are of considerable importance, as it seems impossible, with the evidence they afford, to resist the conclusion that this gallant young officer was properly regarded and treated as a spy, and would so have been regarded and

treated by any civilised nation in the world. It is a curious fact that, if André had not been arrested, the treason of Arnold would no doubt have been thoroughly successful, and the efforts of the Americans for independence temporarily, if not permanently, frustrated. Major André may therefore be regarded as, in a certain sense, the saviour of their country, and it is perhaps this sentiment that has produced the enormous amount of sympathy always entertained for him, which culminated during the last year in the erection of a monument to his memory, on the spot where he lost his life, by the descendants of the very men who were compelled by the force of events to take it.

JOSEPH LEMUEL CHESTER.

The Gospel according to the Hebrews: its Fragments translated and annotated, with a Critical Analysis of the External and Internal Evidence relating to it. By Edward Byron Nicholson, M.A. (C. Kegan Paul & Co.)

CONSIDERING the esteem in which it was held by antiquity, the Gospel according to the Hebrews has hardly received from English scholars the attention it deserves, and Mr. Nicholson has rendered an important service in thus collecting and annotating its known and "probable or possible" fragments, and in putting so fully before us the evidence, external and internal, as to its age and authorship. His treatment of the subject, it must be said, is much fuller and more complete than that of Hilgenfeld, from whose views, moreover, he sometimes shows good reason for dissenting. Thus he wishes to restore to this Gospel the passage Matt. i. 18–ii. 23, which Hilgenfeld maintains was wanting, and it is certainly difficult to resist his argument that the quotation from Micah at least must have been in Jerome's copy. Still, besides other objections, there is room for doubting whether the Messianic genealogy could have been originally followed by the story of the supernatural conception; and it is obvious to suggest, though I am not aware that the suggestion has been made before, that the original narrative may have passed at once from Matt. i. 16, with the reading "and Joseph begat Jesus by Mary," to Matt. ii. 1, where the words "Now when Jesus was born in Bethlehem" follow quite naturally. Indeed, the birth in Bethlehem was a more important circumstance for a purely human than for a semi-divine Messiah. Again, Mr. Nicholson with much probability assigns the curious passage in which Jesus speaks of his mother—the Holy Spirit—transporting him by one of his hairs to Mount Tabor, and which is quoted both by Origen and Jerome, to the Temptation rather than the Transfiguration, the former having been Hilgenfeld's original view, which he was led to abandon by the authority of Baur. He seems to me, however, to treat with somewhat unnecessary scorn the view which finds Gnostic or other heresy in this *bizarre* expression, as if it were quite a matter of course that Jesus—the supernatural conception being granted—might speak of the Holy Spirit as his mother. On the contrary, I must agree with Hilgenfeld that this expression is itself an evidence that the gospel in which it occurs could not have contained the story of the supernatural birth; and the account of the baptism, which makes the Holy Spirit address Jesus as "my Son," and dwell upon the relationship, points to the same conclusion.

The story of the woman taken in adultery (inconceivable in a Hebrew gospel) Mr. Nicholson identifies, as so many others have done, with that narrated by Papias of a woman accused before the Lord of many sins, which the Gospel according to the Hebrews also contained; and his conjecture to account for its appearance in so many copies of John is at least ingenious. Papias is now said to have taken this story from the Gospel according to the Hebrews; the statement of Eusebius, indeed, rather implies the contrary; it is possible then that he may have given it on the authority of John, meaning of course John the Presbyter, and thus someone may easily have been induced to insert it in his copy of John's gospel. In regard to the authorship of this, from every point of view, singularly interesting work, Mr. Nicholson unhesitatingly adopts Hilgenfeld's conclusion that we have here indeed the genuine Matthew; but he unfortunately combines it with the untenable hypothesis—long ago characterised by De Wette as "aus der Luft gegriffen"—that Matthew wrote two editions of his gospel, one in his native Aramaic, the other in Greek, and that our canonical first gospel accordingly is also his.

The external evidence for the apostolic authorship of the Gospel according to the Hebrews, as here set forth—and it is very fairly set forth—certainly presents a very formidable front; but whether it may be pronounced conclusive is a question which depends very much on the value that is attached to this kind of evidence on the whole. The case may perhaps be briefly stated thus:—If Papias knew what he was saying when he affirmed that Matthew wrote a gospel in the Hebrew language, and if Matthew did so write, it is surely far more probable that this gospel was substantially, though it may be with additions and interpolations, that used by the Nazarenes and translated by Jerome, than that all trace of it has utterly perished; and if so, the remains of the Gospel according to the Hebrews must possess the greatest value as an aid towards the hypothetical reconstruction of the genuine Matthew. But what if Papias was mistaken, and was only repeating a current opinion of his time, for which there was no foundation whatever? In that case, it is not clear that much is gained for our Greek Matthew; for there is not, I believe, a single shred of ancient testimony that Matthew ever wrote a gospel in Greek, and the belief down to Jerome's time at least was distinctly the other way.

ROBERT B. DRUMMOND.

History of Corea, Ancient and Modern; with Description of Manners and Customs, Language and Geography. Maps and Illustrations. By the Rev. John Ross, seven years resident in Manchuria. (Paisley: J. & R. Parlane.)

IN this goodly volume Mr. Ross claims a hearing from a larger portion of the public than in his previous publications. There appeared in 1877 his *Mandarin Primer* (Trübner and Co.); in 1878 his *Corean Primer*; and now we have this *History of Corea*. And this is but the prelude to another work, in which the author intends to give "an account of the reigning dynasty of China from its earliest dawn to the zenith of its power."

Mr. Ross is a missionary of the United Presbyterian Church, and some supporters of the mission cause may think that he would have employed his time better in simply teaching and preaching the Gospel than in writing primers and histories. But we believe it will be found, as a matter of fact, that the most cultured and studious missionaries are the most abundant in labour, and also the most successful in all departments of their work. In their case, as compared with that of others, we have the difference that is always to be found between the results of skilled and unskilled labour.

Nine years ago the Rev. Dr. Williamson, of the same Mission, published his two admirable volumes of *Journeys in North China, Manchuria, and Eastern Mongolia, with some Account of Corea*. We are glad that Mr. Ross, in his own different method, is yet following in the steps of his senior.

We have read through all the *History of Corea*, and understand more fully and freshly than we did before the scenes that have taken place for nearly 3,000 years in that peninsula and in the regions to the north and west of it, extending over ten degrees of longitude, and from the south of Corea to the Sungari River, and what is now the border of Russia on the Amoor. The book may lie side by side with Howorth's *History of the Mongols*, while the details in it are all drawn directly from the proper native sources. Those details, indeed, will be deemed by many of little importance. What, it will be thought, are the struggles and wars, the rise and fall, of those remote Tungusic races to us? But it should be borne in mind that those races continue to the present day, and have preserved, more or less fully, the record of their various fortunes; that their history is closely associated with that of the great empire of China; and that, as our relations with the latter increase, we shall have more and more to do with them. The Corean peninsula, three times as large as Scotland, is almost the only country the population of which have been able to seclude themselves very much from their neighbours, and entirely from ourselves and other nations of the West. This isolation cannot long continue. The more that we are told of Corea the better shall we know what to do with regard to it hereafter. Mr. Ross' work not only gratifies our curiosity in the present, but prepares us for the duty of the future.

Corea is first heard of at the end of the twelfth century B.C., when the Chinese feudal dynasty of Shang was superseded by that of Châu. Then the first Châu sovereign invested a nobleman of the Shang line (not a younger brother of his own, as Mr. Ross says, p. 10) with the country of Chao-sien, the north-western part of Corea. From him, it is said, the barbarous natives learned the elements of civilisation. This is problematical

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The peninsula first comes before us distinctly during the time of the Han dynasty (B.C. 206–A.D. 221). It was then subdued, though with difficulty, and divided into four provinces, of which a map is given.

The author then traces the history of the tribes of Hien-bi (Hsien-pî) and of the kingdom of Yen, and brings us down to the great T'ang dynasty (618–906), which commenced hostilities with Corea in the middle of the seventh century. The little peninsula made a gallant defence, and was reduced to subjection only after an immense sacrifice of life and treasure. The T'ang dynasty gave place in the tenth century to the Sung, famous as the Augustan age of Chinese literature. It was more powerful, however, in the fields of criticism and philosophy than in those of battle. The K'i-tan, a Tungusic people whose original seat was north of the Hien-bî, made themselves conspicuous immediately on the fall of T'ang, and before the rise of Sung, and founded the dynasty of Liâo in the north, where they held the site of the present Peking. From them came the name of Cathay, applied both to China and its capital.

The K'i-tans finally went down before the Nü-chăn Tartars, who came to the front in 1115, and established the Kin or Golden Dynasty, dividing what is now called China proper for more than a century with the Sung. But both of them disappeared before the empire of Jenghiz Khan, which held possession of China, as the Yüan or Mongol dynasty, for eighty-eight years, ending in 1368.

At the close of the chapter on the Nü-chăn, Mr. Ross says, what we were not aware of before, and still hesitate to accept:—

"It is generally believed that the Kin dynasty gave its origin to the name China." But, he adds, "the Chin dynasty is more likely, as far as the pronunciation of the name goes, to have done so; for the word Kin is pronounced *Jin* (sometimes, but erroneously, written *Chin*) only since the present Manchu dynasty ascended the throne of their Nü-chăn predecessors. That short-lived dynasty which preceded the Han, and built the first Chinese Great Wall, was the Chin. Its reign in the latter half of the third century was styled the Jin, sometimes written Chin or Tsin."

But this Chin or Tsin dynasty was different altogether from the Ch'in or Ts'in that built the great wall. Our author goes on:—

"It is therefore probable that the name China which we now aspirate [?] is the unaspirated Ch or J of the Tsin or Chin dynasty. I feel inclined to reject the Tsin of three centuries B.C., because it existed only a few years; and the Great Wall raised so universal a hatred against the dynasty that the Chinese would never call themselves by its title."

But they never do call themselves by that title. *China*, as the name of their country, is known to them only from foreign usage.

The subject is thus concluded:—

"Though the Arabians called China *Sin*, and the Syrians the people *Tsini*, it is absurd to derive the Sinim of Isaiah from either Ts'in or the Tsin or Chin dynasty, for Isaiah died five centuries before Ts'in Shih Hwang began to reign."

But the feudal state of Ch'in or Ts'in in the north-west of the country dated from B.C. 909. It went on growing till it became more powerful than all the other States together, and brought the Chinese feudal system to an end. Long before Isaiah Ch'in and its people had been to the west the representatives of the kingdom and race to which they belonged. If we must account for the name China, no solution meets the conditions of the problem so well as this—that it was from that western Ch'in that the name began.

To return to Corea. From the time of the T'ang dynasty, the little territory had enjoyed comparative peace, and prospered. When the Chinese Mings drove out the Mongols, the King of Corea sent letters of congratulation to the founder of the new dynasty, who graciously acknowledged his kingship.

In 1592 the peninsular kingdom was attacked by Japan, and in the invading force were many Japanese Christians, the fruits of Jesuit devotion. Mr. Ross suggests that the invasion was arranged by the Japanese Government to get rid of a portion of its people who were occasioning it trouble in their own country. Perhaps some Jesuit missionaries accompanied it. The expedition failed; but some Christians remained in Corea, and a Christian seed from them is there to the present day.

When the Tungusic Manchus effected the subjugation of China in the early part of the seventeenth century, the Coreans were faithful, so long as they could be so, to their old allies. The Manchus, on their part, acted towards them with forbearance and generosity. An understanding between them was at last come to. The Coreans renounced their allegiance to the Mings, and agreed to assist the Manchus in war; and, if themselves attacked, they were to feed the army sent to aid them. Every year they should send congratulations and presents, as they had formerly done to the Court of the Ming. On these conditions, while they must not build or fortify any city without permission, they should be suffered to retain the customs and territories of their ancestors unaltered; and they have done so.

Such is the merest outline of the histories that are to be found in this volume. The style is not brilliant, nor is the use of terms always the most correct; but the narrative is clear. The story is told in a plain and straightforward manner, while the reflective digressions, which are not often introduced, are sound.

The last part contains a chapter on Corean social customs, which shows how their state has been moulded by the books of China. There are here also several plates by a native painter, brilliant but inartistic. There is a second chapter, too brief, on the religion of Corea, which is mainly Buddhism; a third on its government, which concludes with an estimate of the population as between fourteen and fifteen millions; and a fourth on the language, which is polysyllabic and agglutinated. It has, however, an alphabet—the best, Mr. Ross says, which he knows, purely phonetic, and not a syllabary, like Japanese, Mongolian, and Manchu. Mr. Ross also gives a comparative table of between sixty and seventy common words in English, Chinese, Manchu, East Mongol, Japanese, and Corean which must be attractive to philologists. Chinese, however, is extensively studied, and a knowledge of it is the proof of scholarship and gentility. The final chapter is on the geography of the country, with a complete list of all its cities.

We cannot look forward ourselves without anxiety to what is likely to be the future of Corea. But evil is less likely to come to it from Japan, from ourselves, or from any other Western country through the timely publication of Mr. Ross's volume.

JAMES LEGGE.

RECENT SCHOOL BOOKS.

QUITE a formidable accumulation of volumes lies before us awaiting notice under this head. As usual a considerable proportion of these seem to have no particular reason for existence, being to all appearance neither better nor cheaper than existing works covering precisely the same ground. There are, however, but few—fewer perhaps than usual—which strike us as positively bad; and one or two at least are distinctly above the average, real and valuable additions to the stock of educational literature.

We notice first two Greek grammars, each excellent in its way, and marking a distinct advance on previous works of the kind in English. Prof. W. W. Goodwin's *Elementary Greek Grammar* (Macmillan), in spite of its too modest title, is an exceedingly complete and well-arranged summary of the best results of recent study in this direction. The author has been recognised, ever since the appearance of his admirable treatise on *Greek Moods and Tenses*, as one of the most accurate and original scholars of the day, and his present work is fully worthy of his reputation. The scientific study of Greek syntax has made great advances of late—advances due in great measure to the researches of Prof. Goodwin himself—and we have no reason to think that the work of reform has yet reached its ultimate completion, or that the book before us, good as it is, can be regarded as its final expression. But we distinctly think Prof. Goodwin's the best Greek grammar that has yet appeared in English, and we are confident that its success will be equal to its merits.

The *Primer of Greek Accidence*, by Messrs. Abbot and Mansfield (Rivingtons), which has now reached a second edition, and is fast making its way into many of our principal schools, cannot compare in fullness with Prof. Goodwin's book. But for teaching purposes it is excellent; extremely concise, yet clear, and based from first to last on sound philological principles. It might perhaps be better that such paradigms as those on pp. 66-71, which may be useful for reference but can scarcely be taught to beginners, should be relegated to an Appendix. And we do not greatly value such lists as those on pp. 128-30 of "words differing in meaning according to their accent." They have a certain savour of cram, and the information they give is not particularly valuable. One little slip we notice, which will doubtless be corrected in future editions. All the neuter participles active of contract verbs (on pp. 84-88) are wrongly accentuated; thus τίμαον τίμων for τιμάον τιμῶν, etc. This is curious, as on p. 41 the accent is given correctly.

Messrs. Oliver and Boyd (Edinburgh) send us *Rudiments of the Latin Language*, by James Clyde, author of the well-known *Greek Syntax*. This is simply a Latin grammar, containing a good deal of information, but written in a singularly unattractive style. The Preface in particular is so clumsy as to be quite a curiosity. What is an "introduction of some moment"? And is there really in English a verb "to disrupt"? In the body of the work other portents meet us. Why should a boy be taught to construe *furtim* "thief-wise," and (worse still) *armatum* "for to arm"? We have received also two Latin Primers, *Auxilia*

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Latina, Part I., by M. J. B. Baddeley (G. Bell), and *First Latin Grammar*, by M. C. Macmillan (Macmillan). How many more Latin Primers, we wonder, differing from one another and from their predecessors mainly in the binding, are to be inflicted on the present race of school-boys?

From the Pitt Press come several fresh instalments of works already noticed in these columns. Thus we have two more books (vii. and viii.) of Mr. Sidgwick's bright and useful school edition of *Vergil*; two (i. and ii.) of Mr. Peskett's *Caesar de B. Gall.*; one (vi.) of Mr. Pretor's *Anabasis*; and another treatise of Cicero by Mr. Reid, the familiar *De Senectute*. Mr. Hailstone edits Xenophon's *Agesilaus*, an edition of which was lately produced by Mr. R. W. Taylor. The *Agesilaus* is not, perhaps, a very valuable work for teaching purposes; it is rather dull, and the Greek is often difficult. Mr. Hailstone's notes seem scarcely sufficient in the way of explanation, and too much loaded with quotations and references. Thus, taking the very first note (on διὰ τοῦτο, chap. i., sec. 1), a boy who should stick at this very trifling difficulty would want, not two more examples of the construction, but an explanation of it. Again, at chap. i., sec. 10, the beginner should be told plainly to observe the absence of the article and the consequent *predicative* force of πρώτη πρᾶξις. We assume that the book *is* intended for beginners. If it is not so, fully three-quarters of the notes are altogether superfluous. On the difficult passage, chap. i., sec. 2 (τοῖς προγόνοις ὀνομαζομένοις, &c.), Mr. Hailstone's note strikes us as extremely unsatisfactory. Considering the tense of ὀνομαζομένοις and its position in the sentence, it is surely out of the question to construe it "of high reputation." Probably the dative depends on the following ὁπόστος ἐγένετο, "what was his degree of descent (in succession) to them;" and then ὀνομαζομένοις simply = ὅταν ονομάζωνται, "when they are enumerated by name." If this is what Mr. Hailstone means by the latter part of his note, we can only say that he fails signally to convey his meaning.

The *Clouds* of Aristophanes, by W. W. Merry (Clarendon Press), is a very excellent piece of work. The notes are very full, but clear, and (above all) interesting. It strikes us as odd that the author, trying to translate φροντιστήριον after the model of "refectory," should have lighted on "contemplatory" rather than on "reflectory." In ver. 318 περίλεξιν is scarcely equivalent to "circumlocution;" *excess*, and not *evasiveness*, is the idea implied in the prepositional prefix. We are disposed also to think that in ver. 1174-75, the words δοκεῖν ἀδικοῦντ' ἀδικεῖσθαι and κακουργοῦντ' οἶδ' ὅτι are best taken as quotations (like τί λέγεις σύ, above), specimens of clap-trap protestation on the part of an impudent pleader in a criminal case. But Mr. Merry's different view is no doubt tenable.

Anglice Reddenda, by C. S. Jerram (Clarendon Press), seems, so far as we can judge without actual experiment, a useful book. It consists of a number of short passages in prose and verse from the chief Greek and Latin authors, intended in the first instance, not for "construing" in class, but as exercises in unprepared translation *on paper* for junior boys. Most of the passages will be pretty familiar to experienced teachers, but it is a great saving of time and trouble to have them collected in this handy shape. A somewhat similar book, but on a smaller scale, and confined to extracts from Latin prose authors, is Mr. A. S. West's *Easy Extracts for Translation at Sight* (Hamilton, Adams and Co.). The author provides a short vocabulary, and advises that boys should be required to translate from the book without dictionaries. Mr. Jerram's book is intended for use either with dictionaries or without them.

Messrs. Macmillan and Co. have enlisted some very eminent scholars among the contributors to their series of "Classical Writers." Mr. Capes gives us a really admirable little work on the life of *Livy* and the form and matter of his writings. Many scholars will think his estimate of Livy's merits excessive; but it is supported by able and effective argument, and Mr. Capes has a right, if anyone has, to an opinion of his own in this matter. Prof. Nettleship's *Vergil* contains a great deal of interesting information and thoughtful criticism. We are struck, however, by a certain want of proportion in the book. The discussion of the legend of Aeneas, interesting and able as it is, occupies space which we think might have been better devoted in a book intended for school use to less technical questions. The closing chapters on Vergil's poetical characteristics are all too short, and the book closes with strange abruptness, as though the author had reached the end of his tether before he was aware. Prof. Campbell's *Sophocles* is written with great care and elaboration, but the general effect is singularly heavy and tiresome The author is perpetually defining and qualifying and breaking up his subject into categories, and these again into minuter sub-divisions, with the result rather of perplexing than of enlightening the reader. The style, again, is far too pretentious, and is encumbered with needless, and sometimes incongruous, metaphors. On p. 60 we read:

"the genius of the poet ran at once infallibly, like a spider at watch, along the main thread of emotion that was set vibrating by the elements of the story, and caught that typical aspect of human experience which he knew that the crude mass, when polished by his art, would be most capable of reflecting. He may be said to have entered the heart of man or woman at the point where a breach was indicated, and to have carried forth its secret unimpaired."

Surely this is metaphor run mad. Imagine a spider polishing a crude mass, catching a typical aspect, and holding it up for his crude mass to reflect! We do not pretend to know what an "unimpaired secret" may be, but it seems an odd kind of trophy to be carried forth through a breach; and "breaches," as a rule, are *made* by besiegers, and not "indicated" to them. Again and again Prof. Campbell pushes his *theses* to the verge of extravagance. "The fascination of her" (Deianira's) "character is shown," he says, "by the friendship of the Trachinian maidens, amongst whom she is a stranger." "The confused experience of Iole, who, in short space, is orphaned, wedded, widowed, and again betrothed, is best expressed by silence." As if a sympathising chorus, or a "Silent Person" in a Greek play, were phenomena requiring these elaborate and far-fetched justifications!

In the same publishers' series of "Elementary Classics" we notice *Thucydides, Capture of Sphacteria*, by C. E. Graves, and *Herodotus, Second Persian War*, by A. H. Cooke. The former is fairly well adapted for school use; the latter is described as "edited for the use of the lower classes in schools." But, in the first place, we are convinced that lower classes in schools should read no Greek but the most regular Attic. And, secondly, the notes to this edition show that the author's estimate of a lower school-boy's capacity differs widely from that which experience has forced on the present writer. No amount of care and scholarship will produce a good school book for lower classes unless the author has some practical acquaintance with the workings of an average school-boy's mind. And a careful examination of his book leaves us convinced that Mr. Cooke does not possess this qualification.

We have but little space to discuss the remaining works on our list. The *Phormio* of Terence is very well and thoroughly edited by Messrs. Bond and Walpole in Macmillan's Classical Series. Great attention has been paid to the production of a correct text, and the notes are ample and scholar-like. Mr. Shuckburgh edits, in the same series of "School Class Books," thirteen of Ovid's *Heroidum Epistulae*. As in the case of the book last mentioned, the text has received special attention, the author having himself collated (for the first time) the readings of two MSS. in the Eton College Library, one of them a text of considerable importance, and "pronounced to be of the eleventh century;" the other later, but "a fair specimen" of the thirteenth- or fourteenth-century MSS. To this series belongs also *Cicero pro Lege Manilia* by Prof. A. S. Wilkins. It is founded on K. Halm's well-known edition; but Prof. Wilkins adds an Introduction, and a considerable amount of fresh notes enclosed within square brackets for which he is himself responsible.

Caesar's Gallic War, Books I.-III., by Messrs. Merryweather and Tancock (Rivingtons), exhibits a sufficient advance, we think, on preceding editions to justify its existence. And, considering how many of such editions there are, this is no little praise. The text is that of Kraner (Berlin, 1877); there is a very complete apparatus of Introductions, notes, and indexes; and the whole book is evidently compiled with a thorough appreciation of the difficulties which perplex young readers. The weakest point in the book is, we think, the needless insertion of two Appendices on "Rules of Reported Speech" and "Se and Suus." These do not strike us as in any way superior to the statements which may be found in ordinary grammars; they are certainly not lucid, in some points we think them incomplete, and on the whole we wish them away. Messrs. Rivington send us also new editions of two works which have earned a well-deserved popularity with teachers —Taylor's *Anabasis, Book II.*, and Bennett's *First Latin Writer. Greek Iambics* (Macmillan), by the Head-master of Cheltenham, is a useful practical introduction to the subject, with a capital index of phrases. We cannot recommend *Scenes from Plautus*, by W. Powell James (Newman). Boys who are able to read Plautus with profit would certainly do better to attack a whole play than to study the author in scraps. Dr. L. Schmitz's *Vergilii Aeneidos Libri priores sex* will hardly rank high among the numerous school editions of this poet. The notes are undoubtedly, to quote the title-page, "copious;" but copiousness as such is scarcely a merit, and we do not find in them any other merit in particular. *Angiportus*, by Messrs. Malan and Jerram (Longman), consists of passages for translation into Latin prose, and is intended to help boys over the step between retranslation of translations from Latin authors, and the use of such books as *Foliorum Centuriae*, in which unaltered English extracts are presented for conversion into Latin. Perhaps 150 exercises are rather many for such a purpose; but that is a fault on the right side, and many teachers will find the book useful.

MR. FRANCIS STORR'S *Simple Poems from Cowper* (Rivingtons), a volume of the "English School Classics," may be found useful for younger students. But surely when John Gilpin's spouse says her husband must ride "on horseback after we," "after" is *not* "here a conjunction, and we must supply 'ride.'" And "The Wash" of Edmonton should scarcely be described as "a brook which runs into the Lea."

WE suppose there is always room for a new book of selections from our poets, so vast is the educational consumption of such works. So there is room for Miss Hertz's *Short Readings from English Poetry* (Rivingtons). On the whole, the extracts are praiseworthy for their variety and for their freshness. Not only

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Shakspere represents the Elizabethan drama. But certainly Spenser ought not to have been excluded. We are told it is "scarcely possible to detach short passages of his great work from their context without injuring their force and beauty." This is true; but it is also true of several other works that are represented in this volume.

IN *Historical Abstracts* (C. Kegan Paul and Co.) Mr. Johnstone gives us short sketches of the histories of the less prominent States of Europe. He tells us in his Preface that "there is no attempt at originality in these abstracts," and it would be useless to look for that which the author himself disclaims; he gives, however, a good deal of information not easily to be obtained elsewhere in so compact a form.

MR. PEARCE'S *History of Holland and Belgium* (Collins) is a slight volume intended for the use of schools. The history of the Netherlands deserves to be known far better than that of larger countries, and we may welcome any attempt to bring it before English readers.

How to Learn Russian: a Manual for Students of Russian. With a Key. *A Graduated Russian Reader*. With a Vocabulary. By Henri Riola. (Trübner.) We neglected to notice Mr. Riola's *How to Learn Russian* upon its first appearance, and cannot do better than recal our readers' attention to it now that he has appended to it a useful and copious Russian Reader. The earlier volume is recommended in a prefatory note by Mr. W. R. S. Ralston, whose authority in all Sclavonic matters carries very great weight. Hitherto no good Russian Grammar has existed in English; students have been obliged to avail themselves of Reiff, who is far from being a satisfactory guide. Mr. Riola has based his manual on the Ollendorffian system of teaching languages, so that it is purposely adapted for self-instruction. Mr. Ralston vouches from personal knowledge that Mr. Riola has performed his work most conscientiously. Russian is an extremely abstruse and unattractive language, and the very great interest felt in the nation that uses it has not yet inspired any great number of our countrymen to overcome its difficulties; but there is no doubt that that number is increasing, and that Mr. Riola's careful volumes will assist all such students in a thoroughly practical manner. The reading book contains selections in prose and verse, and is provided with a copious glossary.

A Short Geography of the British Isles. By John Richard Green and Alice Stopford Green. (Macmillan.) Mr. Green, in the Introduction to this handy volume, the joint production of himself and his wife, says that "no drearier task can be set for the worst of criminals than that of studying a set of geographical text-books such as the children in our schools are doomed to use." This is no doubt true of many books enjoying a wide circulation, but it is not true of all. The influence of Ritter and his school is making itself felt, and many teachers of geography no longer confine themselves to forcing their pupils to learn by heart long lists of barren names and figures. The little book now before us is conceived in the right spirit, and we hope it will find as numerous a circle of readers as Mr. Green's *History of the English People*. The authors do not content themselves with presenting us merely with a description of the outline form of these islands, but they "indicate the influence which that form has exerted on human history or human society," and by doing so infuse life into and render attractive a subject which in the hands of a mechanical teacher becomes degraded into a mere exercise of the memory. Geography taught in the spirit pervading this little book will make the pupils—and for that matter the masters too—think; and that, after all, is one of the chief aims of education.

NOTES AND NEWS.

SYDNEY SMITH called Bishop Doyle the Pope of Ireland; and if J. K. L. were now living he might be a cardinal if his Gallican views and enormous breadth of liberality did not tend to disqualify him. His Life—published in 1861—has long been out of print; but a new edition, full of letters and anecdotes that had not previously appeared, and entitling it to take rank as almost a new book, is now, we learn, on the eve of publication. Among others, the executors of Lord Monteagle, the Duke of Leinster, and the Earls of Darnley and Derby have opened their family papers to Mr. Fitzpatrick. Last, though not least, the Bishop's executors and family have given him cordial aid.

WE understand that Messrs. Macmillan and Co. have in contemplation a complete edition, in three crown octavo volumes, of the poetical works of Mr. James Russell Lowell, whose recent appointment to the American embassy in London will have been noticed by our readers with pleasure. The poems will probably be re-arranged and corrected for this edition by the author himself.

MESSRS. W. SWAN SONNENSCHEIN AND ALLEN announce for early issue a work on the *Great Desert of Sahara*, by Mr. Donald Mackenzie, author of *The Flooding of the Sahara*, who has been for several years past actively engaged in endeavouring to open up communication with this hitherto comparatively unknown region. A description of the Sahara and its inhabitants will be given in the work, which will also contain full details of the suggested railway and other means of communication with the Soudan, as well as of the trading station now being established at Cape Juby with the view of affording increased facility for trading with the district. The book will be illustrated, and the various projects it contains made clear by means of maps, &c.

M. RENAN will publish shortly a second part of *Caliban*.

MR. ALEXANDER J. ELLIS, F.R.S., will, on March 3, before the Society of Arts, read his paper on "The History of Musical Pitch," on which he has been engaged for two years and a-half. It will contain very curious historical facts connected with musical pitch from A.D. 1361 to the present day, comprising over 300 pitches, which will be fully detailed, authenticated, and illustrated, and also the results of entirely new observations on the compass of the human voice collected from about 600 chorus singers, with an account of recent modes of measuring musical pitch, especially by Scheibler's forks, and the methods of Profs. McLeod and Mayer.

THE events of recent years have created a demand in England for works upon the Turkish language. A new edition of Mr. Redhouse's Dictionary—originally compiled in the time of the Crimean War, and hitherto the best book of its kind, but long since out of print—has, therefore, been prepared by Dr. Charles Wells, the most accomplished Anglo-Turkish scholar of the day, and will immediately be published by Mr. Quaritch. Much more copious than the first edition, and supplying the numerous deficiencies in that work which time and experience have discovered, it will mark a new epoch in the study of a language still of great political importance.

MR. RUSKIN, who was thought to have given up lecturing, will be heard again on March 17 by the members of the London Institution, and will take as his title—very appropriately to St. Patrick's Day—"A Caution to Snakes." Mr. Ruskin is a student of snakes, and was an earnest listener at Prof. Huxley's recent lecture on them in the same theatre.

THE title of Sir Travers Twiss's lecture at the same Institution on February 19 will be "Laws of the Crusaders in Cyprus."

M. TAINE will commence his new course of lectures on aesthetics and art history at the Ecole des Beaux-Arts on February 4. He will deal this year with the subject of Greek and Roman sculpture.

PROF. PAUER will give the first of a course of three lectures on Handel, Sebastian Bach, and Joseph Haydn at the Royal Institution next Saturday afternoon, February 7.

THIS evening Mr. Sonnenschein will deliver an address on "Elementary Education at Home and Abroad," in reply to Mr. Matthew Arnold's last Report to the Committee of Council on Education. The chair will be taken (in St. George the Martyr's Schoolroom, Queen Square, W.C.), at eight o'clock, by the Right Hon. James Stansfeld, M.P. We understand that Mr. Sonnenschein has specially visited Paris and Brussels to collect official statistics. This address forms one of the Saturday evening lectures arranged by the Council of the College for Men and Women, Queen Square.

A CORRESPONDENT writes that the late Mr. Pusey often went abroad since the year 1849, when he spent the winter at Malta and Athens. In 1856 he visited St. Petersburg and Moscow, where the library attracted him; in 1867 Paris, Turin, and Milan; in 1858 Madrid and the famous Escurial Library; in 1859 Gibraltar, Malta, Alexandria, Cairo, Mount Sinai, Constantinople, Patmos, the convents of Vatopedki, and the monasteries of Mount Athos, returning home by Florence. In 1860 he made a second visit to Russia; in 1864 a second visit to Mount Athos. Nor does this last include all his visits to Continental towns famous for their libraries.

THE Report of the Council of the Cymmrodorion Society mentions that Mr. Thomas Powell, of Taunton, has been appointed to succeed the Rev. Robert Jones as their editor, and that a number of the society's publications will shortly be delivered to the members. Papers will be read during the ensuing year by Dr. Macfarren, Mr. Thomas Powell, and Dr. Isambard Owen. Through the kindness of Prince Louis-Lucien Bonaparte a *facsimile* of his unique copy of Griffith Roberts' *Athrawaeth Gristnogawl* will be issued early in 1880.

THE twenty-seventh Annual Report of the Committee of the Free Public Library, Museum, and Walker Art Gallery of the Borough of Liverpool shows a steady progress of the institution in all its departments. Many additions have been made by donation and purchase, and a very attractive and varied course of free lectures is being given during the present winter season.

DR. WIMMER is about to publish a great work on the Runic inscriptions of Denmark, and Dr. Lorenzen an Old-Danish Dictionary.

PRINCE N. S. GALITZIN is making progress with his *Universal History of War*, which he is publishing simultaneously in Russian and German. He has completed the section of his work relating to the wars of antiquity, and has just issued the first of two dealing with the Middle Ages. This covers the period between the year 476 and the invention of gunpowder, and treats of the little-known wars of the Byzantines, Slavs, Mongols, and Turks.

THE *Revue Politique et Littéraire* states that Mgr. Tripepi, hymnographer to the Holy See and editor of *Il Papato*, has issued a circular to Catholic scholars in various countries, inviting them to assemble at Rome on March 7, on the occasion of the Festival of St. Thomas Aquinas. It is well known that St. Thomas is held in special esteem by the present Pope, who is supervising the preparation of a new and carefully revised edition of his complete works. He has appointed a commission, which is occu-

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pied in collecting the best known editions and the original MSS. of the Angelic Doctor.

THE *Gazette des Femmes* gives interesting statistics as to the number of female authors, painters, and sculptors in France. Out of 1,700 female authors, two-thirds are natives of the provinces—more especially the Southern—and one-third of Paris; of this number 1,000 write novels or stories for the young, and 150 educational works, while 200 are poets. 2,150 female artists figure as exhibitors, including 107 sculptors, 602 painters in oil, 193 miniaturists, 754 china painters, 494 water-colour painters, fan painters, &c. Of the 2,150 artists no less than two-thirds are Parisians.

SIGNOR K. TRIANTAFILLIS has just published at Venice a Study on the Origin of Commerce and its Relations to the State in Ancient Greece.

HERR E. GOETZE, of Dresden, is preparing a complete edition of the *Fastnachtsspiele* of Hans Sachs.

MESSRS. LOESCHER have just published a work entitled *Le Mura di Roma, con una Pianta direttiva alla Cinte serviana ed aureliana ed alla Città leonina*, by Signor C. Quarenghi.

THE first number of the *Revista das Tradoçoes portuguesas* is to appear next month at Oporto, under the editorship of Messrs. Coelho, Braga, and Pedroso.

M. BRAGA will shortly publish a work on the poetic origins of Christianity, and M. Oliveira Martins' *History of Iberian Civilisation* has recently appeared.

A SOCIETY has been formed at Paris for the study of questions relating to secondary education.

M. KLOEPPNER has published at Rostock the first part of a dictionary of English synonyms—*Englische Synonymik*. The work is to be completed in five parts, at two marks a part.

MR. STEINGRIMR THORSTEINSON, of Reykjavik, Iceland, the translator of *Lear* and other plays of Shakspere, was last Friday unanimously elected a vice-president of the New Shakspere Society. The society's committee also granted a set of the society's publications up to the end of 1879 to the National Library, or "Landsbókasafn," of Iceland, in this following the example of the committees of the Early-English Text and English Dialect Societies, who have also given sets of their books to the same library. The study of Early and Middle English has of late much increased in the island.

ABOUT the origin of the name "jute" a correspondent writes:—

"There was a tradition in Calcutta some years ago that this fibre was originally brought into the market for the purpose of a spurious imitation or adulteration of hemp, and that on a discussion arising at the Custom House as to the name under which it should be entered, someone settled the question by saying, 'Call it *jhut*,' *i.e.*, lie, or false (hemp). I am afraid this humble but characteristic derivation is disposed of by Dr. Horsburgh's statement that the fibre 'was called jute by the natives' in 1795; but it is curious that, if this was the case, it should not even now be known by that name in the districts which almost exclusively supply it."

THE historical section of the Görres-Gesellschaft has commenced the publication of a quarterly review, entitled *Historische Jahrbücher* (Münster: Theissing).

A SOCIETY for Dano-Norwegian Genealogy and Biography has just been established.

DON JOAQUIN RUBIO Y ORS has just published at Tortosa a short biography of Vicente Garcia, Rector of Valfogona, who was born nine-and-twenty years after the death of Rabelais, and whose reputation has not extended far beyond the limits of his native country. Ticknor dismisses him in a note.

A SEVENTH translation into Spanish of Manzoni's famous ode on the death of Napoleon—*Il Cinque Maggio*—has appeared at Barcelona, from the pen of Don José Llausas.

SIGNOR E. MASI has published at Bologna seventy-three letters of Goldoni written between 1741 and 1792.

MR. C. J. CLAY, printer to the University of Cambridge, writes:—

"'Honour to whom honour.' In Mr. Sanday's notice of Mr. Rushbrooke's *Synopticon* (p. 59 of the ACADEMY of January 24), credit is given to the *Cambridge Press* for the perfect execution of this work. It is only fair to Messrs. R. Clay, Sons and Taylor, of Bread Street Hill, London, to mention that the work was executed at their press, and not by your obedient servant."

WE have received *The Authenticity, Character, and Purpose of the Fourth Gospel*, by F. T. Dalton, B.A. (Parker); *An Exposition of the Psalms*, considered as being exclusively applicable to Messiah, by the Author of "Diatessaron," 2 vols. (Aberdeen: A. Brown and Co.); *The Gallican Church*: Sketches of Church History in France, by Julius Lloyd, M.A. (S. P. C. K.); *Biblical Things not Generally Known*, Second Series, with Indices to the complete work (Elliot Stock); *Daily Gleanings of the Saintly Life*, compiled by C. M. S., with an Introduction by M. F. Sadler, M.A. (Rivingtons); *Uncle John Vassar; or, the Fight of Faith*, by his nephew, the Rev. T. E. Vassar, with an Introduction by the Rev. A. J. Gordon, D.D. (R. D. Dickinson); *Lessons on Early Church History*, by D. Alcock (Church of England Sunday School Institute); *The Patriarchs*, by the Rev. W. Hanna, D.D., and the Rev. Canon Norris, B.D. (Cassell, Petter, Galpin and Co.); *Haydn's Bible Dictionary*, edited by the late Rev. C. Boutell, M.A., and brought down to the latest date (Ward, Lock and Co.); *The Church History of the First Three Centuries*, by Dr. F. C. Baur, Vol. II., translated by the Rev. Allan Menzies, B.D. (Theological Translation Fund Library) (Williams and Norgate); and *The Migration from Shinar; or, the Earliest Links between the Old and New Continents*, by Capt. George Palmer, R.N., F.R.G.S. (Hodder and Stoughton).

OBITUARY.

M. LÉONCE DE LAVERGNE, life Senator and member of the Institute, died on Sunday, the 18th inst., at Versailles. He was born at Bergerac, a little town in the south of France, in 1809, and first became known by his contributions to the *Revue des Deux-Mondes*. After a short appearance on the political stage as deputy for Lombez, he retired into private life in 1848, and gave himself up wholly to economical, financial, and historical studies. His chief works are an *Essai sur l'Economie rurale de l'Angleterre, de l'Ecosse et de l'Irlande*; *L'Economie rurale de la France depuis 1789*; *L'Agriculture et la Population*; *Les Assemblées provinciales sous Louis XVI.*; and *Les Economistes français du 18ème Siècle*. M. Léonce de Lavergne sided, after the war, with those who followed M. Thiers in seeking the foundation of a Constitutional and Liberal Republic; and as a senator he was an energetic defender of that policy against the Right in the Senate, who submitted to the leadership of the Duc de Broglie.

CAV. IGNAZIO CIAMPI, Professor of Modern History in the Roman University, died at Rome on the 21st inst. Among his best-known works are *Le Cronache e gli Statuti della Città di Viterbo de 1261*; *I Cassiodori*; *Innocenzo X. et la sua Corte*; *La Storia del Viaggiatore Gemelli*; *La Vita di Paolo Mercuri, Incisore*, &c.

M. F. H. WALFERDIN, who has just died in Paris in his eighty-sixth year, was best known by his researches on the central heat of the earth, and by the various kinds of thermometers which he invented. But he likewise published a complete edition of the works of Diderot, and was the owner of a collection of Fragonard's masterpieces.

THE death is also announced of the Rev. G. S. Drew, author of *Scripture Lands in Connexion with their History, Reasons of Faith, Ecclesia Dei*, &c.; of Lady Charlotte Elliott, author of *Stella and other Poems, Medusa and other Poems*, &c.; of Dr. E. C. Seaton, author of a *Handbook of Vaccination*, &c.; of Mr. G. G. Richardson, author of *The Corn and Cattle-producing Districts of France*, &c.; of the Abbé Noirot, Professor of Philosophy at Lyons 1827-52, aged eighty-six; and of Gen. the Hon. Sir George Cadogan, K.C.B., author of *Letters from Head-quarters in the Crimea*, "by a Staff Officer," aged sixty-five.

MAGAZINES AND REVIEWS.

IN the *New Quarterly Magazine*—the first number for the year—Mr. Julian Sturgis shows much humour, as well as some distinct power of analysis, in his completed story, "Michael and I," and the *New Quarterly's* scheme of issuing a complete work of fiction in each number is on all grounds justified. The sooner the public can be got to understand that brief fictitious narrative may be of as high quality as even the best three-volume novel, the greater will be the chance of abolishing that common nuisance, the three-volume novel of indifferent quality. The article on "The Revival of the Drama," though written in a good spirit, is disappointing; but, on the whole, the *New Quarterly Magazine*—especially, perhaps, this time in those articles which do not come within the scheme of a notice in a literary journal—maintains the great position it has recently made.

THE *Edinburgh Review* has an article on Turner, noticeable, in the first place, for telling us little that is new; and, in the second, for what we cannot but consider a not very enlightened support of the recent criticism, which, though generally thoughtful and suggestive, somehow fails to appreciate the unique position of the universal genius of modern landscape. Mr. Ruskin himself receives, we fancy, somewhat scanty justice in the article; but no one but an unreasoning enthusiast can be disposed to find fault with the writer for his implied disapproval of the adoption by Mr. Ruskin of "canons of criticism which could not fail to lower the work of all other painters as much as they exalted that of Turner." The writer, however, does not seem to freely recognise that the model *Life* of Turner—we will even say the adequate *Life*—the book which years ago *might* have been written—has never been written at all, excellent in their own way as are recent efforts to supply the deficiency. Mr. Brodrick's *Political Studies*, Mr. Escott's *England*, and Mr. Giffen's *Essays on Finance* form the subject of a substantial paper—the last in the *Edinburgh's* present number.

THE current number of *Mind* contains little that is either interesting or instructive. The most attractive article is that by Miss Bevington, on "Determinism and Duty;" but few readers will find much that is striking in her remarks. To assert that "the testimony in favour of determinism does not necessarily gainsay the belief that will, as will, contributes to action," but only that "the choice itself was its own originator;" or that the abandonment of belief in free-will does not "involve, either logically or practically, the abandonment of belief in human instrumentality as able to forward human well-being," is to maintain little but what would be

accepted by any rational advocate of free-will. The real question in the free-will controversy refers, not to the connexion between motives and the will, but to the constitution of the motives themselves. Effect must follow cause no less in the spiritual than in the material world; but the difference is, that whereas in the world of nature causes are made (so to speak) for us, in the moral world we make them for ourselves. This Miss Bevington fails to see; and her consequent *ignoratio elenchi* is shared by Prof. Bain in the lengthy "note" with which he replies to Dr. Ward. Mr. Bain seeks to show that the mind's "anti-impulsive efforts" to which Dr. Ward particularly appealed are "due to the stored-up recollections of the past, and are no more exempted from the law of uniformity than the impulses of the present are so exempted." But, we should venture to assert, the real freedom of the will just lies in selecting, and determining the force of, these stored-up recollections; and the anti-impulsive effort may be, and often is, shown just in resisting such recollections. Unsatisfying, however, as are the arguments of Miss Bevington and Mr. Bain, they are at least clearly expressed and written in a tongue "understanded" of philosophers. But this much can hardly be said of Mr. Edmund Montgomery's paper on "The Dependence of Quality on Specific Energies." His conception of the work falling to philosophy is no doubt sufficiently exalted. "Surely it is," he says, "the 'philosopher's stone' of our age so to wield quantitative arrangements that therefrom may arise the great magisterial essence—quality." But when he comes to announce that, "unless the conception of inherent sensibility be altogether abandoned, neuroglia will henceforth have to be considered the medium in which the synthesis of elementary neural activities takes place," he arrives at a result which must be left for those who "can receive" it. Still less interesting to most readers will be Mr. Hugh McColl's paper on "Symbolical Reasoning;" and we have not found anything very suggestive in Mr. Carveth Read's review of "The Philosophy of Reflection." Prof. Bain concludes his biography of Stuart Mill, and takes exception to the importance which Mill allowed to Greek and Latin in the rectorial address delivered at St. Andrews.

THE *Dublin Review* opens with an interesting anonymous article on Mauritius, which contains a few specimens of the curious Negro *lingua franca* of the island, known as Creole French. This is the first account that we can recollect in print of this amusing dialect, which, like the kindred Creole English of Jamaica, possesses real philological value from its analogy in origin to the Romance languages of modern Europe. The parallelism between the changes which French undergoes in passing into Creole, and those which Latin underwent in passing into French, is absolutely complete; and the subject merits more extended treatment at the hands of a competent philologist. Mr. Aubrey Clarke has a thoughtful paper on the Land Question, which he treats on the whole from the Conservative standpoint. But the chief interest of the number lies in the final instalment of Prof. Mivart's long criticism on Mr. Herbert Spencer's philosophy. Probably no contemporary writer has called forth so many answers and refutations as Mr. Spencer, and none among them have been more amusing to lookers-on than Prof. Mivart's. The present article sums up the long indictment against Mr. Spencer with a naïve dogmatism which reminds one of its author's *bizarre* little volume on *Contemporary Evolution*. Here we learn that "Mr. Spencer is evidently far from suspecting his own proximity to truth"—the truth, that is to say, as it is in St. Thomas Aquinas; and that "Mr. Spencer's philosophy has quite special claims on the interest and attention of Catholics." "It is much to be regretted," Prof. Mivart believes, "that Mr. Spencer has never become acquainted with Catholic philosophy." Had he done so, he would apparently have saved himself from many unfortunate slips in his views on metaphysical terminology.

"Far more still is it to be desired," concludes the earnest critic, "that he would open his mind to Catholic theology; therein he would find all that would reconcile the philosophic and scientific truths he holds, and would meet with that 'universal congruity' which he says is 'the goal' which philosophy can alone aspire to reach."

It is to be feared, however, that our great psychologist will still remain totally impervious to Aquinatian reasoning if we may take as a specimen the following passage:—

"Mr. Spencer's examples of inconceivable propositions are unfortunate. Thus, he instances the offering resistance by what is unextended, a proposition which we Catholics have little difficulty indeed in conceiving, believing, as we do, in the action on matter of unextended spirits, and this is an example of how revelation aids philosophy and supplements reason."

Whenever Prof. Mivart descends from his theological pinnacle to examine his opponent's statements, he contrives greatly to misrepresent their meaning. It is absurd, for example, to epitomise Mr. Spencer as asserting that "Mind is *essentially the same* as physiological activity," when Mr. Spencer really argues that the two are parallel or obverse *aspects* of the same fact. But Prof. Mivart's idea of a fair statement may best be gathered from four paragraphs in his final summary of the Psychology, which run after this fashion, with all the emphasis of numbered conclusions:—

"(7) It takes no cognisance of our perception of truth, goodness, and beauty, as such, nor of our apprehension of the relatedness of relations. (8) It is absolutely fatal to every germ of morality. (9) It entirely negatives every form of religion. (10) It absolutely stultifies itself by proclaiming its own untruth, as included in its operation that all our knowledge is but phenomenal and relative."

After all this, it is a little surprising to learn that "Mr. Spencer's theology has its hopeful side." Only so ingenious and original a reasoner as Prof. Mivart could discover and reconcile so many discordant statements.

THE *Theologisch Tijdschrift* for January contains a discriminating notice of Herbert Spencer's *Data of Ethics*, by Hugenholtz; an essay on St. Paul's doctrine of Abraham's righteousness of faith, by Blom; and an account, by Berlage, of some highly ingenious conjectures on the text of the Greek Testament by Naber published in the *Mnemosyne* for 1877 and 1878. Take these for specimens:—Gal. ii. 11, κατέγνωμεν ὃς ἦν; Acts xvii. 22, κατὰ πάντα καὶ παντα χῶς; Phil. ii. 6, οὐχὶ πρᾶγμα ἡγήσατο.

SELECTED BOOKS.

General Literature.

BOULGER, D. C. Central Asian Portraits. W. H. Allen & Co. 7s. 6d.

HIGGIN, L. Handbook of Embroidery. Sampson Low & Co. 5s.

HISTOIRE de Tobie, traduite de la sainte Bible par Lemaistre de Sacy. Paris: Hachette. 50 fr.

LAURIE, Col. W. F. B. Our Burmese Wars and Relations with Burmah. W. H. Allen & Co. 16s.

MILCHSACK, G. Die Oster- u. Passionsspiele. Wolfenbüttel: Zwissler. 8 M.

Theology.

GEMMEL, A. Th. S. Vetere Testamento qua ratione usus sit Jesus Christus in Sermonibus ab Evangelistis, qui vocantur synoptici, traditis, dissertatur. Königsberg-i.-Pr.: Hartung. 3 M.

KIHN, H. Theodor v. Mopsuestia u. Junilius Africanus als Exegeten. Freiburg-i.-B.: Herder. 6 M. 80 Pf.

SCHMIDT, P. W. Neutestamentliche Hyperkritik an dem jüngsten Angriff gegen die Aechtheit d. Philipperbriefes auf ihre Methode hin untersucht. Berlin: Reimer. 2 M.

SCHOLZ, A. Commentar zum Buche d. Propheten Jeremias. 10 M. Die Alexandrinische Uebersetzung d. Buches Jesaias. 1 M. Würzburg: Woerl.

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History.

ARBOIS DE JUBAINVILLE, H. d'. L'Administration des Intendants d'après les Archives de l'Aube. Paris: Champion. 5 fr.

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FRICKER, B. Geschichte der Stadt u. Bäder zur Baden. Aarau: Sauerländer. 10 M.

GUEST, J. Historic Notices of Rotherham. Worksop: White. 63s.

LORT-SÉRIGNAN, le Comte de. Guillaume III., Stathouder de Hollande et Roi d'Angleterre. Paris: Dumaine. 10 fr.

MARX, E. Essai sur les Pouvoirs du Gouverneur de Province sous la République romaine et jusqu'à Dioclétien. Paris: Thorin. 3 fr. 50 c.

MONUMENTA Germaniae Historica. Corippi, Africani grammatici, libri qui supersunt. Rec. J. Partsch. Berlin: Weidmann. 8 M.

RECUEIL des Historiens des Croisades. Historiens occidentaux. T. 4. Paris: Imp. Nat.

URKUNDENBUCH der Stadt Aarau. Hrsg. v. H. Boos. Aarau: Sauerländer. 9 M.

Physical Science.

KERSCHNER, L. Ueb. zwei neue Notodelphyiden, nebst Bemerkgn. üb. einige Organisationsverhältnisse dieser Familie. Wien: Gerold's Sohn. 4 M. 40 Pf.

SAMMLUNGEN, die anthropologischen, Deutschlands, e. Verzeichniss d. in Deutschland vorhandenen anthropolog. Materials. I.—IV. Braunschweig: Vieweg. 27 M. 30 Pf.

WISOTZKI, E. Die Vertheilung v. Wasser u. Land auf der Erdoberfläche. Königsberg-i.-Pr.: Hartung. 1 M. 80 Pf.

Philology, &c.

CROISET, A. La Poésie de Pindare et les Lois du Lyrisme grec. Paris: Hachette. 7 fr. 50 c.

LENORMANT, F. Etudes accadiennes. T. III. 2e Livr. Paris: Maisonneuve. 7 fr. 50 c.

SCHMIDT, V. Textes hiéroglyphiques inscrits sur pierre tirés du Musée de Copenhague. Copenhagen: Höst. 3s.

SCHNORF, K. Der mythische Hintergrund im Gudrunlied u. in der Odyssee. Zürich: Schulthess. 1 M. 60 Pf.

SENECAE epistulas aliquot ex Bambergensi et Argentoratensi codicibus ed. F. Buecheler. Trier: Lintz. 1 M.

THOMAS, E. Essai sur Servius et son Commentaire sur Virgile. Paris: Thorin. 8 fr.

ZANGEMEISTER, C., et G. WATTENBACH. Exempla codicum latinorum litteris majusculis scriptorum. Supplementum, cont. tabulas LI.—LXII. Heidelberg: Koester. 25 M.

CORRESPONDENCE.

A FRAGMENT OF AN ANTE-HIERONYMIAN VERSION OF THE GOSPELS.

Library of Trinity College, Dublin: Jan. 26, 1880.

In the *Proceedings* of the Royal Irish Academy, vol. iii., p. 374, will be found a description (read on January 25, 1847) by the late Rev. J. H. Todd, D.D., of a fragment of an ante-Hieronymian version of the gospels on purple vellum, which he had purchased some years before in Dublin. In the ACADEMY of March 1, 1879, appeared a letter by Mr. T. Graves Law, stating that this fragment was a missing leaf of the Codex Palatinus at Vienna, published by Tischendorf in 1847. The writer added that, to the best of his knowledge, the leaf was no longer to be found, he having been unable to obtain any information regarding it at Trinity College, Dublin, where, from Mr. Westwood's account in his *Palaeographia Sacra Pictoria*, it would seem to have been preserved.

Will you allow me to state that on a careful search, made at my suggestion by my assistant, Mr. Thomas French, the long-missing leaf has been found in a part of the library where it would not naturally be looked for, and where it had doubtless been deposited by Dr. Todd, until he should have chosen a definitive place for it? On comparing it with Tischendorf's description and text of the codex, the correctness of Mr. Law's statement is at once evident. That gentleman, though he appears never to have seen the leaf, has quite correctly inferred from the accounts of it by Dr. Todd and Mr. Westwood that it is a fragment of the Codex Palatinus. How the leaf became detached from the codex is a mystery. The latter certainly was not in the Vienna Library before 1800, and is first mentioned as being there in 1829. Whether the leaf came from Vienna to Ireland, or the codex went from Ireland to Vienna, we have no means of determining.

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The Rev. T. K. Abbott, Professor of Hebrew in this University, will shortly publish a new edition of the well-known Dublin Codex Rescriptus (Z) of St. Matthew's Gospel, together with another Dublin Palimpsest, and he will give as an Appendix to the volume a lithographed copy of the fragment of the Codex Palatinus.

JOHN K. INGRAM.

EDDA.

Oxford: Jan. 17, 1880.

Now that Prof. Bugge's studies have again drawn attention to the influence of Goidelic literature on Scandinavia, perhaps the following note may be of interest to some of your readers. Some eighteen months ago Dr. Vigfússon told me that he had reasons to suspect that the Norse word *Edda* was of Celtic origin, and that he had traced many of the Eddic lays to the sojourn of the Nor-emen in the Orkneys and the Western Isles. I was not able at the time to adduce anything that would confirm him in his view; but since then it has occurred to me that the Goidelic word wanted to complete his theory is one with which every student of Irish literature is familiar—I mean *aideadh* ("death"). It is the regular title given in Irish to a number of "Historic Tales," as O'Curry calls them, in which the death of the principal personage is described. In his *Lectures on the Manuscript Materials of Ancient Irish History*, the author referred to calls them "Tragedies," and in the Appendix (No. lxxxix.) he gives a list of the tales named in the Book of Leinster. Among them he enumerates no less than thirteen which went by the title of *aideadh*. The others in that list are classed under the headings of Destructions, Cow-spoils, Courtships, Battles, Caves, Navigations, Feasts, Sieges, Adventures, Elopements, Slaughters, Expeditions, and Progresses. O'Curry writes the singular of the word in question *aideadh*, while he gives the plural as *aideadha* or *oitte*; and in the Book of the Dun Cow, dating before the year 1106, in which two tales called by this name are given, the singular is written *aided*, but it is not easy to ascertain how early the final dental, which is now mute, became so. I learn from Dr. Vigfússon that all this agrees well enough with the fact that the first part of the Edda is a great drama ending with the destruction of the gods; further, he thinks that the word would have been borrowed in the tenth century, whence it would seem as though the plural *oitte* (written also probably *aitte*) was the one taken up by the Norsemen, and not the singular *aided*. But before pronouncing on this point it would be necessary to know whether the latter had no other form in old and early mediaeval Irish. As to Dr. Vigfússon's published account of the Edda, the reader may be referred to the thirty-third chapter of his Prolegomena to the *Sturlunga Saga* and to the article *s. v.* in the *Icelandic Dictionary*.

J. RHYS.

BRAUWER'S SERIES OF THE FIVE SENSES.

Clapham: Jan. 24, 1880.

In the notice of the new number of the *Gazette des Beaux-Arts* in to-day's ACADEMY, your reviewer says that the suggestion that Brauwer executed a series of pictures representing the Five Senses is of course "a bare hypothesis." May I be allowed to point out that five such panels by him were sold by auction at Amsterdam on April 13, 1695, for the sum of 16 florins? Another set of five, attributed to him, nine inches high by fourteen broad, were sold at Antwerp on August 25, 1762, for 104 florins. These last five were all interiors. The hypothesis is therefore very probably correct.

W. H. JAMES WEALE.

IRISH MISSALS.

Dublin: Jan. 17, 1880.

The very ancient MS. called the "Stowe Missal," in the possession of Lord Ashburnham, described by Mr. Warren in the ACADEMY (Nos. 353, 395, 399), had already attracted the notice, as Mr. Warren observes, of Dr. Charles O'Conor and Dr. Todd. Dr. O'Conor's account of the MS. (Cat. Bibl. MS. Stowensis, App. 1) is very full. Dr. Todd's description of it (*Transactions* of the Royal Irish Academy, vol. xxiii.), though not so full, is more accurate.

To one like me, who am neither a liturgist, ritualist, nor rubricist, but a mere student of Celtic, the chief value of the MS. consists in the Irish notes or rubrics which it contains. A few of these have been printed by O'Conor, a few additional by Dr. Todd, and some more by Mr. Warren in his communication to the ACADEMY of December 27, 1879.

I regret that Mr. Warren, in printing these rubrics, has not specified the chapters or sections to which they are respectively prefixed in the original. If he had done so, it would be possible to suggest some emendation of a few manifest errors of transcription in the passages printed by him. At the same time, I wish to state that Mr. Warren deserves thanks for the trouble he has taken in endeavouring to transcribe these Irish notes, some of which consist of many words so closely joined together that only a person well versed in Old Irish could venture to divide them into grammatical forms. Indeed, Dr. O'Conor, writing in 1818, asserted that "not one Irishman in 10,000, now living, could decipher them."

The first rubric printed by Mr. Warren from the "Ordo Missae," *lethdirech sund*, has been translated "half-uncovering here" by Dr. Todd, who states that the rubric introduces the "Lesson from St. John vi.;" and rubric ii., *Landirech sund*, is explained as meaning "full-uncovering here," by the same scholar, who adds that the rubrics direct that the chalice should be "half uncovered before, and fully uncovered after, the reading of the Gospel from St. John."

Certainly, *lethdirech sund* would, at first sight, appear to mean simply "half-straight here," being comp. of *leth* ("half"), *direch* ("straight," "even" = Lat. direc-tus), and *sund*, an adv. of place signifying "here." *Landirech sund* would also seem to mean "full-straight here" (*lan* being an Ir. adj. signifying "full;" *direch* and *sund* as before). The superlat. of *direch* (*dirgimem*) is glossed "aequissima" in the Milan Irish Cod. 49d. But in the St. Gall MS., the verbal form *dirgetar* (deriv. from *direch*) is glossed "exuantur" (Nigra, *Rel. Celtiq.*, 48), which would go to support the meaning assigned by Dr. Todd to the word *direch* in the foregoing passages.

Rubric iii., in which the words are not divided by intermediate spaces, should read thus:—*Isund totet* 'dignum' *intormaig ind maid* "per quem" *bes ina* DIUDIDI *thall, i.e.*, "Here an additional 'dignum' enters, if it is 'per quem' that may be in its . . . beyond." I have ventured to correct some obvious errors of transcription or typography in Mr. Warren's printed text, and submit for his information an explanation of all the Irish words in the passage except one. *Isund* for *is-sund*, lit. "'tis here" (*is* being the 3 sg. pres. of the Ir. verb subst., and *sund*, sometimes written *sunt* and *sunna*, an adverb of place signifying "here"); *totet* (better *dotet*), 3 sg. pres. of an irregular verb meaning "to go" (see Zeuss², 503); *intormaig*, gen. sg. of *intormach*, "increase" (or rather excess, *in* being an intens. prefix, and *tormach* meaning "increase," addition"); *ind*, a comp. preposition, signifying "in it," or "into it"; *maid* (better *mad*), "if"; *bes*, 3 sg. rel. fut. of the verb subst.; *ina*, comp. prepos., signif. "in its —" or "in their —." Of DIUDIDI I can make nothing; I fear it has been inaccurately transcribed or printed. *Thall* is an adverb, meaning "yonder," "beyond," or "within."

Rubric iv. is the same as rubric iii., except that the "per quem" of No. iii. is represented by "Sanctus" in No. iv. in Mr. Warren's printed copy, in which the letter *r* of *irtormaig* should certainly be *n*.

Rubric v. is, I fear, not correctly given by Mr. Warren:—*Isund conogabar indablis tuair* FORR *cailech* FOBDI DICLIR OETH *nubuirgine* (read "*na bairgine*") *ss* (read "*is*") *in cailech*. This means, as far as I can make it out (the words printed in small capitals seeming corrupt), "Here the oblation of bread is lifted [over?] the chalice [before putting] the bread into the chalice." *Isund* ("here") *conogabar*, 3 sg. pres. indic. pass. of the verb *togbail*, "to raise," with the particle *con* prefixed. *Indablis tuair*, if correctly transcribed, may mean "the oblation of bread," though I have not met *ablis* before; and *tuair*, if used as the gen. sg. of *tuare*, "cibus" (Zeuss, *passim*), should be *túari*. *Forr* is surely wrong (should we read *forsin*, "upon the"?); *cailech* "chalice." *Fobdi diclir* I cannot understand in these forms. *Ceth* may be an error for ceth[raime], "a fourth," or *leth*, "half." *Na bairgine*, "of the bread" (*bairgine*, gen. sg. of *bairgen*, "panis": see Stokes's *Irish Glosses*, pp. 52, 90). *Is in*, "into the" (a comp. prepos.), *cailech*, "chalice."

Rubric vi.:—*Isund conbongar in bairgen* means "Here the bread is broken." The words are simple, and scarcely require detailed explanation.

Rubric vii. (in the "Ordo Baptismi") should surely read *Isund doberius* (not *dobtsus*) *in salann* (not *insulunn*) *imbelu* ind LELUCTI, "Here he puts the salt into the mouth of the" [elect?; *leluctí* is certainly not Irish, and may be a blunder for "electi"].

Rubric viii.:—*Isund dognithen into guth* should, I think, be *Isund dognither int onguth* ("Here the anointing is made"). *Dognither* is the 3 sg. indic. pass. pres. of the verb *gniu* ("facio"). *Int* is the definite article masc. sg. *Onguth*, "ointment," or "anointing" (*i.e.*, the chrism).

If Mr. Warren would furnish a photograph or tracing of the passages, I feel sure that their whole meaning could be explained.

W. MAUNSELL HENNESSY.

MSS. OF CICERO.

Twickenham: Jan. 24, 1880.

It is a curious fact that, of the six MSS. used by Davies for his edition of Cicero's *De Natura Deorum*, the more important half, consisting of the Codex Regius and the two Codices Eliensis, have entirely disappeared.

As it cannot be supposed that they have been actually destroyed, it is possible that some of your readers may be able to furnish a clue by which to trace them. In any case, I should be glad to ascertain any further particulars as to their history beyond the facts stated below.

In the Preface to the first edition of the *Natura Deorum* (1718), Davies describes the *Codd. El.* as follows:—"Usum editionis Stephanicae cum duobus optimis MSS. collatae dedit summus mei, dum in vivis erat, patronus, Joannes Morus, nuper Eliensis Episcopus." Ten years later, in the Preface to his edition of the *De Legibus*, he speaks more slightingly of the value of these readings:—"Eliens. varias lectiones significat, quas ex MS. quodam vir doctus editioni Roberti Stephani A.D. MDXXXIX. adlevit. Iste codex, quantum judicare datur, non magnam prae se tulit vetustatem." It will be seen that Davies here employs the sing. codex, as he also does in the list of MSS. used by him for the *Academica I.* A.D. 1725 ("collationem MS. factam in exemplari editionis Stephanicae"), while for *Academica*

II. he mentions on the same page "varias lectiones ex duobus MSS. excerptas et adlitas orae editionis Stephanicae." Yet, again, after having stated in the Preface to the first edition of the *Tusculans* (1708) that Bishop Moore had lent him his *Stephanus* "cum duobus optimis MSS. collatam," he adds, in the second edition (1723), "hos Eliensem primum ac secundum nominavi. Iis nunc accessit ab eadem manu tertius in pergamena scriptus," and cites all three together in his notes as *Elienses tres* (*e.g.*, on *nisi haereret*, i., § 27). From this it would appear that the collations of the two codices were in the same handwriting, and that, after he had brought out his first edition, Davies had found in Bishop Moore's library a complete text of the *Tusculans* copied out by the writer of the collations. No mention is made of these MSS. in the Preface to either of Davies' editions of the *De Divinatione* and *De Fato* (1721 and 1730), nor have I found any reference to them in the notes to the *De Divinatione*, but "*Cod. El.*" occurs frequently in the notes to the *De Fato*.

Bentley's Life and Letters furnish some additional information on the earlier history of the codices. In July 1692, Bentley, writing to J. G. Graevius, who was then engaged on a new edition of his Cicero, informs him that Moore, then Bishop of Norwich, is prepared to send him "lectiones variantes in Libris Philosophicis Ciceronis quas ex vetusto codice descripserat quidam in ora ed. Roberti Stephani in fol." Graevius, in his reply—September 1692—accepts with thanks the Bishop's offer, but says that he must finish the Orations before he proceeds to the philosophical works. In January 1693, Bentley writes again to say that the Bishop will send the volume itself; and remarks, in regard to the importance of the readings, "quantivis esse pretii re ipsa comperies." Graevius, writing in the following December, acknowledges the receipt of the volume, which he says he will guard "nigris diligentius uvis," and all posterity shall know how grateful he is to the lender. Frequent allusions to the book appear in the subsequent correspondence; but Graevius is still too busy to make use of it, until at last the Bishop becomes impatient, and Bentley writes in August 1702, "Saepe mihi aurem vellit celeberrimus Praesul Norvicensis de codice suo, quem jam per decennium, opinor, apud te detines. Optimum esset si velles describere, et codicem huc remittere; dolet enim tam bonum librum tam diu bibliothecae suae locupletissimae deesse." To this Graevius replies, November 1702, "describendas varias mandavi juveni, ne longius justo retineatur hic liber. Proximo vere ut salvus Viro Summo reddatur mihi erit curae;" and again, in December, "Cicero in quo nunc describendo sudat adolescens redibit ad vos prima cum hirundine." The correspondence closes with a letter from Burmann in the following month—January 15, 1703—announcing Graevius' death. It would be interesting to know whether the collation made by the *adolescens* was ever completed, and whether it is still in existence at Utrecht or elsewhere. The volume itself must have been returned to its owner shortly after the death of Graevius, as it was lent to Davies for his first edition of the *Tusculans*, which appeared in 1709, and seems to have been in his possession, or, at any rate, available for his use, until he died in March 1732. As Bishop Moore's library was purchased by George I. and presented to the University of Cambridge in 1715, the *Stephanus* ought to have found its way to the university library, and to be now safely locked up in one of the cases there; but Mr. Bradshaw, the present learned librarian, informs me that he can discover no trace of it; nor is there anything to be heard of it at Queens' College, of which Davies was president.

I turn now to the Codex Regius, which Davies describes as follows in his Preface to the *Natura Deorum*:—"MSS. Elienses excipit codex membranaceus in Bibliotheca Regia Londini servatus, cujus mihi copiam fecit Richardus Bentleius." The same MS. is described in the Preface to the *De Legibus* as belonging to the Royal Library at St. James's—"Mutilus est, nec ultra mediam partem libri secundi progreditur. Est annorum, ut arbitror, CCCC." It was also used for the *Academica* (book ii.) and for the *De Divinatione* and *De Fato*, but apparently not for the *Tusculans*, where *Reg.* stands for a Paris codex. Bentley, who succeeded Justell as "Library Keeper to his Majesty at St. James'" in April 1694, writing in May to Graevius, offers to send him "variantes lectiones ex duobus vetustissimis codd. ex Bibliotheca Regia Sancti Jacobi," but it does not appear whether they were ever sent. As the King's Library was removed to the British Museum in 1752, these two codices ought now to be there, but by a strange fatality these also have disappeared. Is it possible that they were among the two hundred volumes "destroyed or greatly injured" by the fire at Abingdon House in 1731 (on which see Monk's *Life of Bentley*, ii. 308)?

It remains for me to say a word or two as to the value attached to these MSS. by later authorities. Madvig, in his Preface to the *De Finibus*, makes a broad distinction between *Cod. El. 1* and *Cod. El. 2*, considering the latter to belong either to the better or to the mixed class of MSS., while he has no hesitation in classing the former with the inferior MSS. He finds great fault with Davies for so frequently confounding the two together. Turning to the *Natura Deorum* we find three generally accepted readings of the first book, which rest either solely or chiefly on the authority of *Cod. El.*, *inscientiam*, § 1, *vim*, § 39, *esse*, § 86; and two in the second book resting on *Cod. Reg.*, *nuptam dicunt*, § 66, *hic quaerat quispiam*, § 133. It is evident from these facts that it would be of great service to Ciceronian criticism if these MSS. could be recovered and carefully collated; and as I have for several years been engaged on an edition of the *Natura Deorum*, I should be very grateful to anyone who could supply any information which might lead to this result. JOSEPH B. MAYOR.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Feb. 2, 5 p.m. Royal Institution: General Monthly Meeting.
5 p.m. London Institution: "The History of Chlorine," by Prof. Armstrong.
8 p.m. Royal Academy: "Pigments," I., by Prof. A. H. Church.
8 p.m. Society of Arts: "Manufacture of India-rubber and Gutta-percha," I., by T. Bolas.
8 p.m. Victoria Institute: "Late Assyrian and Babylonian Research," by Hormuzd Rassam.

TUESDAY, Feb. 3, 3 p.m. Royal Institution: "Physiology of Muscle," by Prof. Schäfer.
8 p.m. Civil Engineers: Discussion on "Fixed and Moveable Weirs;" "Iron and Steel at Low Temperatures," by J. J. Webster.
8 p.m. Society of Arts: "Social and Commercial Prospects in the Transvaal," by the Rev. G. Blencowe.
8.30 p.m. Zoological.
8.30 p.m. Biblical Archaeology: "Remarks on Excavations made in Tel-el-yahoudeh (the Mound of the Jew) near Cairo, and on some Antiquities brought therefrom, and now in the British Museum," by Prof. T. Hayter Lewis.

WEDNESDAY, Feb. 4, 7 p.m. Entomological.
8 p.m. Geological.
8 p.m. Society of Arts: "Trade and Commerce with Siberia, *via* the Kara Sea," by H. Seebohm.
8 p.m. Archaeological Association.

THURSDAY, Feb. 5, 3 p.m. Royal Institution: "Recent Chemical Progress," by Prof. Dewar.
4 p.m. Archaeological Institute.
7 p.m. London Institution: "Elements of Architectural Design," by H. H. Statham.
8 p.m. Royal Academy: "Architecture allied with Colours," by E. M. Barry.
8 p.m. Linnean: "Remarks on the Order *Commelynaceae*," by C. B. Clarke; "On the Salmonidae and other Fish introduced into New Zealand Waters," by H. M. Brewer.
8 p.m. Chemical.
8.30 p.m. Royal. Antiquaries.

FRIDAY, Feb. 6, 7.30 p.m. Geologists' Association: Anniversary.
8 p.m. Royal Academy: "Pigments," II., by Prof. A. H. Church.
8 p.m. Philological: "On Some Differences between the Speech of Edinburgh and London," by T. B. Sorague; "On the Middle Voice in Virgil's *Aeneid*, Book VI.," by Benj. Dawson; "English Etymologies, correcting some of Prof. Skeat's," III., by H. Nicol.
9 p.m. Royal Institution: "Photographic Spectra of Stars," by Dr. Huggins.

SATURDAY, Feb. 7, 3 p.m. Royal Institution: "Handel," by Prof. Pauer.

SCIENCE.

CURRENT SCIENTIFIC LITERATURE.

Animal Life Described and Illustrated. By E. Perceval Wright, M.A., M.D. (Cassell, Petter, Galpin and Co.) This is a fine volume full of good woodcuts from the publishers' vast stores at command, most of them already familiar to readers of popular natural-history works. The book, from its fine series of illustrations alone, would form an excellent present for a boy. It is full of extracts from the writings of Darwin, Palgrave, Bates, Wallace, Tennant, and other distinguished travellers relating to the habits and modes of occurrence of the animals described. Beside this there are introductory chapters based on Prof. Wright's lectures on zoology in Dublin. The osteological details of the mammalian skeleton given in these chapters are far too difficult for a popular work. For example, the details of the structure of the carpus and tarsus are described, although no figures with the bones numbered or lettered for reference are given to assist an unlearned reader. By far the greater part of the book is devoted to the vertebrata—nearly two-thirds to mammals and birds. Such an arrangement, according to the Preface, is necessary to suit the exigency of the public demand. There is nothing novel or important in the zoological treatment of the subject. Indeed, the classification adopted is somewhat antiquated. The Tunicata are placed after the Brachiopoda as a class of the sub-kingdom Mollusca, with the remarkable statement that, "in placing the species of this class where we do, we depart from the arrangement approved of by Gegenbaur and Haeckel, and we follow that by Milne-Edwards, Huxley, Lankester, and others." Almost the very last place in which Prof. Lankester would place the Tunicata would be among the Mollusca. In his *Notes on Embryology and Classification* and in his Introduction to the translation of Prof. Gegenbaur's *Comparative Anatomy* he has boldly, and we think rightly, referred them to the Vertebrata. In glancing over the book we notice some errors. In the figure of the great albatross upon its nest the mound-like nest is much too large in proportion to the size of the bird, and the bird itself is far too deeply sunk in the hollow at its summit. The tropic bird is spoken of as if there were only one species, *Phaethon aethereus*. The penguins are hopelessly muddled; *Spheniscus magellanicus*, the jackass penguin of Magellan Straits, is said to be the largest known penguin, instead of the giant *Aptenodytes Fosteri* of the Antarctic Sea, which is at least twice as large, and which is not referred to at all. The king penguin (*Aptenodytes Pennantii*) is said to be found in the South Pacific Ocean, instead of the South Atlantic and South Indian Oceans, its head-quarters. The old name, *Eudyptes demersa*, which Mr. Darwin applied to the jackass penguin of the Falkland Islands, is retained in the quotation of his account of the animal's habits in his journal. The bird observed by Mr. Darwin hence appears to be a different one from *Spheniscus magellanicus* referred to in the next paragraph, whereas it is the same. In the account of snakes, the treatment to be followed in cases of snake-poisoning is cited from Dr. Günther, and in it the recommendation of the internal use of ammonia in large doses, now so abundantly proved to be useless, is maintained. The book seems to have been, partly at least, written without the use of the figures

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for reference, for in the description of the argonaut the arms of the animal are stated to be represented in the figure as partially withdrawn in order to show the margin of the aperture. In fact, the figure referred to represents an entirely empty shell, without arms or animal at all.

Haydn's Dictionary of Popular Medicine and Hygiène. Edited by Edwin Lankester, M.D., F.R.S. (Ward, Lock and Co.) This new edition of a well-known and deservedly popular book has been improved by the addition of an Appendix, one-half of which is devoted to the art of nursing the sick, while the other contains advice to mothers on the management of their own health and that of their infant children. The information given is marked by good sense, and it is as accurate and complete as can fairly be expected in a book intended for the general public.

The Dentist's Register. Printed for the General Medical Council. (Spottiswoode and Co.) This is an official publication, exactly similar to the *Medical Register*, drawn up in accordance with the provisions of the Act passed in 1878 for amending the law relating to dental practitioners. It gives the name, address, and qualifications of every recognised dentist in the United Kingdom.

The Habitation in Relation to Health. By F. S. B. François de Chaumont, M.D., F.R.S. (S. P. C. K.) The three little shilling manuals by the late Dr. Parkes, Prof. Bernays, and Mr. W. N. Hartley, already issued by the Society, are among the best, if not the best, of their kind. The present one is quite worthy of its predecessors. Within the compass of some hundred and thirty pages Dr. de Chaumont succeeds in imparting all the information really necessary for avoiding the innumerable snares laid for the unwary householder by incompetent or dishonest builders. He discusses in succession the site and construction of the edifice, the removal of excreta and refuse, the supply of water and of air, and the special precautions to be adopted when communicable disease happens to effect an entrance. Under all these heads the instructions given are clear and practical, and supported by an adequate presentation of the physical, chemical, and physiological principles from which they are derived.

Children's Lives, and how to Protect Them. By William Lomas, M.D. (Sampson Low and Co.) It is generally admitted that mis-management, commonly due to sheer ignorance on the part of mothers and nurses, is a principal cause of the excessive mortality prevailing among infants in this and other countries. There is no lack of popular books designed to overcome this ignorance, but too many of them are incorrect in the advice they give and slovenly in style. Neither of these charges can be brought against the present work. The information it contains is thoroughly trustworthy, and it is conveyed in language equally free from hard words and from the besetting sin of most books of its class —mawkish sentimentality. It may safely be recommended to parents and others responsible for the welfare of young children.

THE GRAMMAR OF *KANDRA*.

II.

Kandy: Dec. 18, 1879.

I shall now advert to the work mentioned at the beginning of this paper, which has enabled me to gather the above-mentioned facts regarding *K*andra's grammar and several other facts which the limited space of this paper precludes my stating here. It is called the Bâlâvabodhana, and is a reproduction of *K*andra's grammar by a Buddhist priest named Kâsyapa, who lived in Ceylon about seven centuries ago, and of whom I hope to write a short account hereafter. The reader will be able to form some idea of the work and of its extent when I say that it bears the same relation, as regards matter and arrangement, to *K*andra's grammar as the Laghukaumudî does to that of Pâ*n*ini. The Laghukaumudî is an abridgement of a larger work called the Siddhântakaumudî, containing all the sûtras of Pâ*n*ini, differently arranged and explained; but whether the Bâlâvabodhana is an abridgement of an already existing work bearing the same relation to *K*andra as the Siddhântakaumudî does to Pâ*n*ini is a question which I am not yet in a position to decide. If, however, an introductory verse be any guide, I should be very much inclined to conclude that the work is an original one, or, in other words, that Kâsyapa has effected in the *K*ândra system what Râmakandra has done in the Pâ*n*inîya by his work called the Prakriyâkaumudî, which, no doubt, afforded a model for Bha*tto*gi in the composition of his Siddhântakaumudî. The verse referred to is the following:—

"Bhagavanta*m* *g*agadvandyam abhivandya tathâgata*m* |
Bâlâvabodhanam bindu*m* *K*ândrasindhau karomy aham ‖"

Here the author states that the Bâlâvabodhana which he composed is a drop from the ocean of *K*andra. If the work was an abridgement of an already existing re-arrangement of all or the greater number of the sûtras of *K*andra, the author would most probably have referred to that work in the Introduction, just as Varadarâ*g*a, in the introductory verse to the Laghukaumudî, has stated it to be an abridged Siddhântakaumudî.

The book begins with the usual adoration to Buddha as found in almost all Buddhistical works —Namas tasmai bhagavate 'rhate samyak-sambuddhâya. Then follow the introductory verse given above, and the scheme commonly called the *s*iva-sûtras, together with a gloss explaining the use of the scheme and the classification and formation of letters. The extraordinary statement in the Kaumudîs that the vowel *li* has no long form, though it has a prolated one—a statement quite opposed to the Kâtantra—is also met with in the Bâlâvabodhana. A reason is assigned for the repetition of the h in the scheme, which is that it is repeated in order that it may be included in the pratyâhâra val. Such a reason is also mentioned in the Praudhamanoramâ, which enumerates, besides val, the pratyâhâras ral, *g*hal, and *s*al.

According to the Kaumudîs sthâna and prayatna are concerned with the formation of letters, but in the work under notice a third thing is mentioned, namely, kara*n*a. The kara*n*as are the middle of the tongue, the vicinity of the tip of the tongue, and the tip of the tongue itself, as in pronouncing the palatals, the linguals, and the dentals respectively. In the case of the other letters the sthâna and kara*n*a are the same.

Before leaving the subject of the classification of letters and the mode of their formation, and passing on to the chapter on sandhi, a kârikâ is given restricting the pratyâhâras to forty-two, which bears a close resemblance to that given in the Kâsikâ for the formation of Pâ*n*ini's forty-one pratyâhâras, as will be seen on a comparison of the two which I quote here for the purpose:—

"*N*a*n*a*n*avâ*h* syur ekasmâ*k* *k*aturbhyas tu ka*k*au *n*ashau |
Dvâbhyâ*m* ra*s*myo 'pi pañ*k*abhyo las tu sha*d*bhyo vidhîyate ‖"

"Kâ*s*ikâ: Ekasmâu *n*a*n*a*n*avatâ dvâbhyâ*m* shas tribhya eva ka*n*amâh syu*h* |
*G*ñeyau *k*ayau *k*aturbhyo ra*h* pañ*k*abhya*h* *s*alau sha*d*bhya*h* ‖"

As regards the arrangement of the subjects in the Bâlâvabodhana, I am very much inclined to the opinion that it is more logical and, strange to say, more in consonance with European ideas than the arrangement in the Kaumudîs. As an instance affording proof of this, I may mention that in the former the declensions of pronouns and numerals are given in separate sections, and not blended with those of nouns, as in the latter.

The MS. in question belongs to the Lankâtilaka-vihâra, a Buddhist temple in the Central Province of Ceylon, about eight miles from Kandy, the mountain capital of the island. Mr. A. C. Lawrie, district judge of Kandy, and a member of the committee of the Oriental Library of that city, whose services to the library cannot be too highly valued, having received information of there being a good collection of MSS. in this vihâra, at once proceeded to the place and had the whole collection examined and catalogued. At his request, Kobbeka*d*uwe *S*rînivâsa Buddharakkhita, the incumbent of the vihâra, lent the work to the library, and it was there that I found it about three months ago. A careful examination of the MS. led me to believe that its publication would be of immense service to Oriental scholars as tending to throw new light upon questions relative to the historical connexion of the different systems of Sanskrit grammar and upon other problems in the solution of which scholars are at present engaged. With a view, therefore, to its publication, I made diligent enquiries for other copies of it, in every quarter where I thought any would be forthcoming, for the purpose of collation, but my search has resulted in the discovery of only two other copies. One of these belongs to the Suduhumpola-vihâra, near Kandy, and the other to the learned high-priest, Sumangala, Principal of the Oriental College, Colombo. All the three copies now in my possession—and I do not believe it likely that any more could be added to the number—are in the Sinhalese character; but the edition I intend publishing will appear in the Devanâgari type, together with a preface, explanatory notes, and a list of the sûtras alphabetically arranged. The work of collating is being vigorously carried on, and I hope to send the edition to the press in about two or three months.

W. GOONETILLEKE.

NOTES OF TRAVEL.

WE have received the first part of the *Zeitschrift für wissenschaftliche Geographie*, edited by Dr. J. L. Kettler, and published at the small town of Lahr, in Baden. The leading article, by Dr. R. Pietschmann, deals exhaustively with the question of the Landfall of Columbus, the author's conclusions as regards Guanahani being the same as those previously arrived at by Becher, Peschel, and Major. A translation from the *Istvystiya* of the Russian Geographical Society, of Syevyertsov's article on the exploration of the Pamir, will be read with interest. A few letters addressed by A. von Humboldt to Klöden are published for the first time. In one of these he complains about the extravagant articles published in American papers to "glorify" him. He says:—

"Nothing is more injurious to a man of learning than such extravagance. A great portion of fame is dependent upon patience and long life, so that one becomes a 'curiosity,' and grows more famous in proportion as one increases in imbecility. As regards opinions on me, I far prefer the style of the clerical papers of Vienna and Paris:—'On dit que l'assassin des âmes a des mérites littéraires. Cela ne sert pas d'excuse. Satan a bien plus d'esprit que M. de Humboldt.' Expressions like these are more useful than sentimental visits to my den, and natural history description of the old animal ('Bestie')."

AT the meeting of the Royal Geographical Society on February 9, Major-Gen. Sir M. A.

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S. Biddulph, K.C.B., will read a paper on "The Eastern Borders of Pishin and the Basin of the Loras."

THE Government Printing Office at Washington has just published an important and interesting quarto volume, entitled *Narrative of the Second Arctic Expedition made by Charles F. Hall*, being the record of his voyage to Repulse Bay, sledge journeys to the Straits of Fury and Hecla and to King William's Sound, and residence among the Eskimos during the years 1864-69. Among the appendices are Capt. Hall's astronomical and meteorological observations, and notes of his geological collections, by Prof. B. K. Emerson, while the illustrations include steel engravings of Hall and Franklin, and numerous wood-engravings, photo-engravings, and heliotypes. There are also two circumpolar maps, one with explorers' names, and the other showing the geographical discoveries made since 1818, and separate maps of Hall's several detailed journeys, as well as sketches of coast-line drawn by Innuits. This work has been prepared, by order of the Secretary of the Navy, under the able editorship of Prof. J. E. Nourse, U.S.N., in pursuance of a Senate resolution, dated February 6, 1877, and forms a companion volume to the narrative of the *Polaris* expedition, issued in 1876. The present work has been entirely compiled from Capt. Hall's unpublished journals and other papers, which he had hoped to prepare for the press with his own hand.

THE same office has also just issued *Reports of Explorations and Surveys for the Location of Interoceanic Ship-Canals*. This volume deals with two routes—one through the Isthmus of Panama, and the other by way of the valley of the River Napipi, utilising to some extent the Rivers Atrato and Doguado on the Atlantic and Pacific sides respectively. The work is edited by Commander P. Lull, who was in charge of the Panama expedition, and Lieut. Fredk. Collins, the leader of the Napipi expedition, and is copiously illustrated with maps, plans, &c.

WE understand that Capt. H. W. Howgate entertains great hopes of being able to induce the United States Congress to make him a grant of public money in time for the despatch of his polar expedition this year. Through the assistance of Dr. John Rae he has already purchased in this country a small steamer suitable for the purpose, and, in default of State aid, Capt. Howgate will no doubt endeavour to fit out his expedition through the liberality of the New York merchants and others interested in his scheme.

MR. E. W. LEWIS has just published (Moffatt and Paige) a little book entitled *Physical Geography*, being a series of facts and theories arranged upon the basis of questions set at the Oxford and Cambridge Local Examinations. Mr. Lewis's book will, we think, prove of considerable use in schools, for it is concisely and pleasantly written. His information, however, though varied, does not always appear to be brought down to the latest date, for, in speaking of cataracts, he makes no mention of perhaps the most wonderful of all—the Kaieteur Falls in British Guiana, the existence of which has been known for nearly ten years.

ABOUT a year ago (vol. xv., p. 75) we alluded to a somewhat adventurous expedition which a Hungarian traveller well accustomed to mountain exploration, M. Moritz Déchy, was about to undertake in the Himalayas; and it was with much regret that we heard from a fellow-traveller of his being compelled a short time back to return to Buda-Pesth with his constitution seriously impaired from a succession of fevers contracted in the malarious gorges of the northern frontier of India. Though not able to complete his proposed enterprise in consequence of ill-health, M. Déchy, in company with his Swiss guide, accomplished a certain amount of exploration on the borders of Sikkim and Nepaul; he also took a large number of hypsometrical and meteorological observations, as well as a series of photographic views.

NEWS has been received in Brisbane that Messrs. R. Sefton and J. Watson, who are stated to be experienced northern explorers, are organising a party at Gilberton to explore the country about the Nicholson River, which flows into the Gulf of Carpentaria.

MR. WHITE, of Reedbeds, South Australia, is stated to be fitting out a yacht for a two-years' cruise in New Guinea, his chief object being the collection of natural-history specimens.

IN the ACADEMY of February 9, 1878, we noted that in the previous year the Russian Government had despatched Lieut. Tiaguine to Novaya Zemlya to found a permanent station for the relief of shipwrecked seamen, and that he had chosen a spot in Moller Bay on the east coast. On June 29, 1878, we reported that arrangements had been made for his spending a whole year at Karmakul Bay, with a view to the collection of scientific information. He accordingly arrived there in August of last year, and some of the results of his experiences have just become known. Though the climate is, of course, very rigorous, it would appear not to be so bad as might have been expected, for the mean temperature of the five winter months was − 12·2° Centigrade (about 10° F.). The month of February showed the lowest mean temperature, viz., − 17·8° C. (0·04° F.). Lieut. Tiaguine looks upon wintering in Novaya Zemlya as quite practicable, especially for Samoyedes, of whom his colony was composed. On June 10 Capt. Markham, during his recent cruise in the *Isbjorn*, met with a party of these people in a small undecked boat to the southward of Cape Britwin, at the northern extremity of Moller Bay, but, probably through linguistic difficulties, he failed, we believe, to ascertain the name of their leader and the nature of his mission in Novaya Zemlya.

SCIENCE NOTES.

The Geological Survey of the United States.—Considerable stir has lately been excited in scientific circles in America by the powers of the new survey, which has been placed under the direction of Mr. Clarence King. A committee of the National Academy of Sciences was appointed some time ago to consider the position of the scientific surveys of the United States. Acting on some of the recommendations contained in the Report of this committee, Congress has established, under the Department of the Interior, an independent organisation, to be known as the United States Geological Survey, and to be charged with the study of the geological structure and economic resources of the public domain. It appears, however, that a resolution was introduced into the House of Representatives adding the words "and the States" after "the public domain." Now it is obvious that by such an addition the area under the director's supervision suddenly swells to the dimensions of the entire country, stretching from the Atlantic to the Pacific. The inconvenience and expense of such an expansion have been forcibly pointed out in the *American Journal of Science* by Prof. James D. Dana, who holds that such an increase of area was never contemplated by the original committee, on which he served. The old surveys in the Far West are of course superseded by the new administration under Mr. King. In connexion with this subject, we may remark that two new numbers of the *Bulletin* of Prof. Hayden's survey have just been published. They contain, however, a number of articles bearing for the most part on zoology rather than upon geology.

THE death is announced of Prof. Karl von Seebach, of the University of Göttingen, in his forty-second year. He was the author of numerous works on earthquakes and the structure of volcanoes.

American Journal of Mathematics Pure and Applied. Vol. II. No. 3. (Baltimore.) Prof. de Morgan once stated, at a meeting, we believe, of the Mathematical Society, that "it has long been known to map makers as a matter of experience that *four* colours will suffice in any case" to colour a map. Subsequently, at a meeting of the same society (June 13, 1878). Prof. Cayley asked whether this statement had ever been proved; and about the same date Prof. Cayley, in a communication to the Royal Geographical Society, indicated wherein the difficulty of the question consists, and stated that he had not then found a solution. Mr. A. B. Kempe, who has done so much for the linkage question, then tried his hand, and happily succeeded "suddenly, as might be expected, in hitting upon the weak point," and contributes the opening paper of this number, with the title "On the Geographical Problem of the Four Colours." Next, Prof. W. E. Story appends "to the foregoing valuable paper" a short discussion of one or two cases which are liable to occur. A plate of figures accompanies Mr. Kempe's solution; and so one more vexed question appears to be satisfactorily settled. Mr. Stringham gives "Quaternion formulae for the rectification, quadrature and cubature, of curves, surfaces, and solids and for barycentres." Mr. Stone points out and corrects, in his note on the "Dynamics of a Curved Ball," a mistake into which Prof. Eddy had fallen in a paper we noticed previously in this same volume (pp. 85–88). Prof. Sylvester continues his "Note on Determinants and Duadic Synthemes," and gives (pp. 223-251) "Tables of the Generating Functions and Ground Forms for the Binary Quantics of the First Ten Orders." These tables evidence an immense amount of work, and nowhere, perhaps, could they have found a place except on these large pages. The expense of calculating the tables of the seventh to the tenth orders has been defrayed out of the British Association grant. Mr. Franklin was associated with Prof. Sylvester in the work. We note the frequent occurrence of the new word *tamisage*. Prof. Sylvester also commences a paper "On Certain Ternary Cubic-Form Equations," in which he discusses some additions made by the Rev. Father Pépin to his published theorems on the classes of numbers irresoluble into the *sum* or *difference* of two rational cubes. Mr. Craig contributes a paper "On the Projection of the General Locus of Space of Four Dimensions into Space of Three Dimensions," and also an interesting note on the Motion of an Ellipsoid in a Fluid. Dr. Petersen, of Copenhagen, gives a new proof of the Theorem of Reciprocity; and Mr. Hall writes "On a New Action of the Magnet on Electric Currents" in contravention of a passage in Clerk Maxwell's *Electricity* (vol. ii., p. 149).

DR. THUDICHUM "politely requests" us to state that the matter of nineteen out of twenty-three articles in vol. i. of his *Annals of Chemical Medicine* has never been published by him before; and that only four articles contain matter previously published by him, but much enlarged or much consolidated.

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PHILOLOGY NOTES.

PROF. JOH. STORM, of Christiania, is preparing a German translation of his *Engelsk Filologi*, reviewed in the ACADEMY of October 11 last year. The translation will be published by Henninger Bros., of Heilbronn, under the title of *Englische Philologie*, 1. Band: "Die lebende Sprache."

MR. J. P. POSTGATE writes:—

"In your report of the last meeting of the Philological Society I am represented as deriving *frenum* from root DHA. I never said so. It is from a root DHAR, which is probably not even remotely connected with DHA, and, so far as I know, this etymology has never been doubted."

Anglia. Vol. III. No. 1. A. Schmidt, "Zur Textkritik des *King Lear*," treats mainly of the relation between the text of the first folio and that of the quartos, the writer coming to the conclusion that the latter is of very little critical value, as it was based on attempts to write down the plays while being performed, the unavoidable contractions and omissions being afterwards expanded and filled in conjecturally. He rejects the current distinction between "authentic" and "spurious" quartos, which in reality is not one between legitimate and pirated editions, but between a more and a less skilful falsification of the text; and agrees with Delius and others that Shakspere did not rewrite his plays, and consequently that the folio and quarto text of a play cannot represent different recensions of the author. O. Schöpke concludes his study of Dryden's paraphrases of Chaucer's poems, treating of the spurious *Flower and Leaf*, *The Wife of Bath*, and *The Good Parson*. Proescholdt gives a collation of the oldest quarto of Marlowe's *Doctor Faustus* in the Bodleian Library. J. Zupitza gives a brief notice of a hitherto unknown MS. of the *Ancren Riwle* discovered by him in the library of Caius College, Cambridge. H. Varnhagen publishes the Middle-English *Sayings of St. Bernard*. R. Wuelcker reprints the late Old-English Life of St. Neot, with some introductory remarks and critical notes. H. Gering discusses the relation between *Beowulf* and the Icelandic *Grettissaga*, which were first compared by Dr. Vigfússon in his Icelandic Reader. Of the grammatical contributions the longest is "On the Omission of the Relative Pronoun in English," by O. Lohmann. W. Sattler continues his microscopic investigations of the use of the English prepositions; this time it is the distinction between *to be at home* and *to be home*. H. Sweet shows that the preterite of *cuman* in Old English was *cōm*, with a long vowel; gives, under the title of "Disguised Compounds in Old English," the etymologies of *fultum*, *sulung*, *lāttеōw*, *lāreow*, *intinga*, from *fullteām*, *sulhlang*, *lāðеōw*, *lārðеōw*, *inðing*; and derives *left* from an Old-English *lyft*, "maimed," and *bless* from **blōdisōn* = "redden (the altar) with blood." M. Trautmann takes advantage of reviewing some school-books to make some interesting remarks on the varieties of the consonant *r*, showing clearly that the back (uvular) *r* is of quite late origin in Germany, having been introduced, as he supposes, from France in the last century, where it was first brought into fashion by the *précieuses* of the seventeenth century.

MEETINGS OF SOCIETIES.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—(*Wednesday, Jan. 21.*)

H. SYER CUMING, Esq., in the Chair.—Mr. Cope read an interesting and exhaustive paper on "Jade." He showed that, although apparently unknown to, or, at all events, not named by, classical writers, its existence had been known to the earliest nations of antiquity both in the East and in the West, and even in New Zealand, where it formed the material of the emblem of sovereignty now in the possession of the Queen. Mr. Cope illustrated his paper by a large collection of articles made of, or manufactured out of, jade, including candlesticks, vases, bowls, plates, &c. Other fine specimens of jade were exhibited by the chairman and Mr. Cecil Brent; and some beautiful flints, dug up in the neighbourhood of Highbury and Holloway, by Mr. Worthington Smith. The exhibition of these and of the articles of jade called forth an expression of various opinions, Mr. George R. Wright, the Rev. Mr. Mayo, and other members taking part in the discussion.—Mr. W. de Gray Birch, of the British Museum, reported that since the date of the last congress of the association he had inspected a variety of early MSS. at Norwich, at Ely, and at Wells, an account of which would appear in due course in the *Journal* of the association.

SOCIETY OF ANTIQUARIES.—(*Thursday, Jan. 22.*)

EDWIN FRESHFIELD, Esq., V.-P., in the Chair.—The Secretary read a letter from Capt. Sullivan, R.N., forwarded to the society by the Admiralty, containing an account of the discovery of what has been supposed to be the coffin and remains of Christopher Columbus at the Cathedral of San Domingo.* It was intended to remove the bones of Columbus on the cession of the island to the French Republic in the last century, but it has been suggested that, through the destruction of the archives of the cathedral by Francis Drake, it was difficult to identify the coffin, and that the body of his son was taken instead. A bullet was found among the bones; and, though there is no record of Columbus having been wounded, he speaks in some of his letters of suffering from a wound. There is an inscription on the coffin, styling the occupier "Discoverer of America." Mr. Milman said that this matter had been carefully discussed by the Royal Academy of Madrid, who had come to the conclusion that the real remains of Columbus had been removed, and that those now found belonged to his grandson and namesake. The inscription is certainly not contemporaneous, and the word America was never applied to the New World in Spain until 1672.—A letter was read from Mr. Wylie concerning discoveries at lake-dwellings at Neufchâtel, the most important object being a large *bipennis* of pure copper, which, however, Mr. Franks was inclined to consider an ingot, and not an article for use.—Mr. Peacock contributed a paper upon the word "Osmund," a kind of iron ore imported from the North of Europe, and quoted various passages from the statutes and elsewhere in illustration of its meaning.—Mr. Lee, local secretary for Devonshire, exhibited a collection of flint implements found by Mr. Widger in caves and tunnels at Torbryan near Torquay.—Mr. Hodgson Fowler exhibited the ring of Wm. Booth, Archbishop of York from 1452 to 1464, which was found with his skeleton in Southwell Church some years ago when the chapel in which he was buried was demolished. The ring was kept by a mason, who found it, till his death, and then given to a clergyman who is since dead.—Mr. Micklethwaite exhibited some fragments of tiles from St. Albans, with raised patterns, and of various colours.

SPELLING REFORM ASSOCIATION.—(*Tuesday, Jan. 27.*)

DR. GLADSTONE in the Chair.—A paper was read by the Rev. F. G. Fleay on "The Principle which should determine our Choice of a Reformed English Alphabet." To arrive at such a principle it is necessary to look at the language as a growing organism. There exists already a definite systematic orthography, not acknowledged in the language as a whole, but invariably acknowledged in the formation of new words. This uniform unambiguous system gives us signs for thirty-four sounds out of forty. It only remains to find for the remaining six sounds symbols which should not violate the conditions which had already produced such advantages. Symbols prepared with this object were exhibited by Mr. Fleay. On the whole the lecturer proposed that the main body of a reformed alphabet should consist of such letters and combinations of letters as are in present use in words newly derived from the classic languages; and that the subsidiary letters necessary to complete the alphabet should be partly derived from alternative types now in use, partly from modifications of existing types. An animated discussion followed, in which Messrs. Evans, Candy, Rundell, Pagliardini, Price, and others took part.

* See ACADEMY, July 5, 1879, p. 7.

FINE ART.

La Monnaie dans l'Antiquité. Par François Lenormant. Vol. III. (Paris: Lévy.)

WE gladly welcome the third volume of M. Lenormant's great work on money, of which the first two volumes have already been noticed in these pages.* Considering the difficulties of the subject and the many pursuits of the author, a volume a year must be considered fair progress, and it is to be hoped that it will be maintained.

The present volume is concerned with "La loi dans la monnaie antique," and consists of three sections. In the first, which has appeared in English in the *Contemporary Review*, M. Lenormant sketches slightly the theories of the nature of money which prevailed in antiquity and the consequences they produced. In the second he gives an account of the monetary magistrates among the Greeks and Romans. In the third he discusses the organisation of the mints among the Greeks, and gives lists of the die-cutters hitherto recognised. For some reason unknown M. Lenormant breaks off at this point in the middle of a chapter, and leaves the subject of the organisation of the Roman mints for a future volume.

M. Lenormant's opening essay is luminous, and throws the main fact with which he has to deal into strong relief. This fact is, to put it briefly, that throughout ancient history the Greeks held the true theory of money, considering it merely as metal stamped for convenience, and the Romans held the false view of money, supposing that its value lay, not merely in the metal, but in the authoritative stamp it bore, and so could be arbitrarily raised. Of course, the difference of view did not arise solely from the superiority of the Greek intellect, though the clearness with which Aristotle treats the matter shows that this may be one reason of it. The fact is that the money coined by each Greek city had to undergo a very severe competition. All the cities round also struck money, and the money-changers in the pursuit of their calling were very free from political prejudice. If any mint issued coin below the proper weight and fineness its range of currency would be most restricted, and it would not be accepted abroad in payment of debts. There was no means of forcing it into circulation. The Romans, on the other hand, were always ready to compel the world to accept their money when properly stamped, even at the sword's point. In early times at Rome the monetary magistrates issued a certain proportion of plated pieces, and the progressive degradations of the Roman *as* form an instructive history. It is a curious fact that in imperial times all the bad emperors, such as Nero, Domitian, and Commodus, debased the coin; those of the better sort, like Augustus and Nerva, restored it.

* ACADEMY, July 12, 1878.

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M. Lenormant's most original and valuable chapter is that in which he deals with the monetary magistrates of Greece; for on this subject little had been done since the days of Eckhel. The material, consisting mainly of the inaccurate descriptions of Mionnet, had to be used with extreme caution; and yet it was most desirable to arrive at general results. When numismatists find a name in the field of a Greek coin, they usually label it as "magistrate's name" and pass on; yet it is clear that if we want to know anything about monetary magistrates our knowledge must be derived from such inscriptions. M. Lenormant shows that Greek coins are sometimes stamped with the name or the signet of the eponymous magistrate of the city; this is the case at Cyrene, after the expulsion of the Battiadae; at Smyrna, Pergamus, and most cities of Asia Minor. At other places, either in addition to, or in substitution for, this name, occurs that of the inferior magistrate who was actually responsible for the weight and fineness of the coin. Thus at Rhodes, where the eponymous magistrate was the priest of Apollo or Helios, the coins bear the name and signet of the ταμίας or public treasurer. At Athens every coin during the Macedonian period bears three names, of which two remain constant for a whole year, while the third changes with every prytany. The first name is that of a man high in honour; probably of the magistrate who stood nominally at the head of the Athenian mint. The second name seems to have belonged to the magistrate in whom the actual control was vested; and the third name would appear to have been that of an inspector who, in the rapid rotation of Athenian offices, held his post but for a month. Not dissimilarly, the late coins of Dyrrhachium and Apollonia in Epirus bear each a name in the genitive which is probably that of the annual eponymous magistrate, and a name in the nominative which is that of the monetary officer responsible for the coin.

On the coins of the cities of Asia Minor in Roman times we find the names of a great variety of magistrates who usually belong to the first of the classes above mentioned. At Pergamus it is the chief Prytanis who signs the coin, at Taba in Caria the Archon, at Mastaura the *Boularchos*, at Ephesus the *Grammateus* of the city ("town clerk" of the Acts). If, in addition to his civil function, the eponymous magistrate was a priest, a high-priest, an Asiarch, or held any other religious function, he often states it on the coin. But M. Lenormant points out to what confusion it leads if we assume with the older writers that it was as priest or as Asiarch that he issued coin. One or two temples in Asia may have retained the right of mintage, but only a few. And in certain cities, such as Eumenia, in Phrygia, a priest was the regular eponymous magistrate; but these are rare exceptions. The bulk of the coinage of Asia was municipal. One class of money deserves a special mention: it is that which bears the inscription ἀνέθηκε; Πολέμων ἀνέθηκε Σμυρναίοις, for instance. It is now acknowledged that the meaning of this inscription is that the person named struck at his own expense and issued coins on behalf of his city. This one fact throws a flood of light on the constitution of the Asiatic cities at the period.

We cannot follow M. Lenormant in his treatise on the Roman monetary magistrates, and in his account of the practical working of Greek mints; and this is the less necessary because he closely follows Mommsen in dealing with the former subject, and is assisted in his treatment of the latter by works so sound as those of Raoul Rochette and von Sallet. In concluding, I must remark that I have noticed fewer inaccuracies in this volume than in those which preceded it; but still it appears to me that M. Lenormant has not made the most of several opportunities offered in the course of this part of his work for the correction of mistakes which have been pointed out in former volumes. PERCY GARDNER.

CHURCH ARCHITECTURE IN CYPRUS.

Larnica, Cyprus: Jan. 6, 1880.

The Island of Cyprus will be found to present a most interesting and fertile field for the investigations of the architectural student and the ecclesiologist, as it literally abounds with ancient churches as well as with domestic buildings of mediaeval times.

The ecclesiastical buildings may be generally divided into two classes: (1) The ancient Greek churches, built after Byzantine models and in the Byzantine style; and (2) the Latin churches erected under the Lusignan dynasty in the Gothic style of Western Europe, together with those Greek churches which were built during the same period by architects more or less imbued with Gothic feeling. The following rough notes, made during a recent hurried visit to Cyprus, may interest some readers of the ACADEMY.

Of the former class, the most remarkable church which I visited is that of Kiti, a village situated about eight miles from Larnica, and which preserves the name of the ancient Greek city of Kition. This church, which is dedicated to the Blessed Virgin, and has the title of "Built by Angels," is a large building of three aisles with two central domes and terminal apses. To the south aisle, a large side aisle, now used as a school, was added in the Gothic period. The central dome has a fresco of our Lord in the act of blessing, and the central apse has a most curious mosaic of the Theotokos, in a blue dress, standing between two angels swinging censers in the early Byzantine manner. His Eminence the Bishop of Citium, whom I met at Limassol, informed me that this is the only mosaic existing in Cyprus. Its date can scarcely be later than the eleventh or twelfth century. This apse is likewise remarkable for a noble semicircle of white marble steps, with an upper bench for the presbyters in the centre according to primitive arrangement. The iconostasis is magnificent, and blazes with rich gilded carving and sacred pictures. Curiously enough the lower panels are sculptured in the Gothic rather than in the Greek manner. A picture of the Archangel Michael on the screen in the southern aisle is a really fine work of art, and an excellent specimen of a style of an early school of painting which formerly prevailed in Cyprus, and of which nothing seems as yet to be known in England. Yet, undoubtedly, many of the pictures will bear a favourable comparison with those of the Early-Italian painters. In this church I for the first time saw imitations of ostrich eggs, which are commonly suspended in Oriental churches, made of glass as well as of porcelain and painted wood. The windows of the original church are narrow and round-headed. On the walls are numerous remains of very curious ancient frescoes.

At Colossi, near Limassol, close to the magnificent keep of the castle, is a small but interesting church, now disused, dedicated to St. Eustachius, whose huge equestrian figure is painted in fresco on the north wall. This church is of extremely small dimensions, but situated as it is on the edge of a rock with two or three ancient trees hard by, it is most picturesque. The plan is simple—three aisles, a round central dome, and eastern apses. There are remains of frescoes. Some couple of miles from Colossi, on the road to Episcopi, is another disused and partly ruined church, that of St. George, an admirably proportioned edifice with a single aisle ending in an apse, and with the stone roof of the nave supported by pointed arches. Remains of fine ancient frescoes, including one of the Empress Helena, are found on the walls. Here, as at Episcopi, there is a square altar stone in the chord of the apse supported on a low round column. No better model could be found for one of the English churches which will be built in Cyprus than this simple but satisfactory building.

One of the almost innumerable churches devastated by the Turks at Famagosta, and now in partial ruin, is a large building with three lofty apsidal aisles. It presents many Gothic features, and was, therefore, no doubt, erected in the early period of the Lusignan dynasty; but the style of the frescoes, which are numerous and important, and the Greek inscriptions show that it belonged to the Cypriotes of the Holy Eastern Church, and not to the Latins.

The cathedral of the Greek Archbishop of Nicosia—a prelate who, like the Byzantine emperors of old, still exercises the unique privilege of affixing his signature in *red* ink—is a somewhat small building of unpromising exterior, and apparently no very ancient date. It is, however, completely covered inside with most curious and archaic-looking frescoes. The roof is covered with paintings on a blue ground. On the south wall is represented the Last Judgment, with the figure of Christ in the centre. On his right hand are the blessed; on the left the condemned, including an extraordinary number of bishops, descend in a band of flame into hell, represented by the mouth of a huge green monster. At the entrance of hell—crowned, indeed, but chained and attended by devils—is Herodias. In this church are many gorgeous silver lamps, and the only imitation egg in *Rhodian* porcelain I ever saw. In the wild country between Larnica and Famagosta I noticed what is quite a characteristic feature of Cyprus. Besides the regular church inside each village there is generally another and smaller one at a considerable distance outside, and others are dotted about the vast, treeless plateau of limestone which extends far and wide, far away from the site of any existing habitations.

GREVILLE J. CHESTER.

OBITUARY.

THOMAS LANDSEER, A.R.A., the well-known engraver to whose skill so much of the popularity of his brother Sir Edwin's works is owing, died on the evening of January 20 at his house at St. John's Wood at the ripe age of eighty-six. He was the eldest, though the last survivor, of the three Landseer brothers, all of whom were early trained in art by their father, John Landseer, an engraver of high merit, though he was afterwards excelled even in his own branch of art by his son Thomas, whose works are ranked among the finest examples of mezzotint engraving that the English school has produced. He devoted himself chiefly, but not exclusively, to the engraving of Sir Edwin's celebrated pictures, and has rendered these with an appreciative fidelity of character, beauty of style, and delicacy of execution that leave nothing to be desired. One of the last works

upon which he was engaged was a study by Sir Edwin for one of the lions of the Nelson column, which he has engraved with something of his old skill. It is stated that Thomas Landseer, as well as his brother Charles, has left most of his money to charities, &c., connected with art.

THE painter Auguste Galimard has just died at Montigny-les-Cormeilles. He was a pupil of Auguste Hesse and Ingres, and made his *début* at the Salon of 1835. Among his best-known works are *La Vierge en Prière*, now in the church of Pithiviers, and *L'Ange aux Parfums* and *Christ donnant sa Bénédiction*, belonging to that of Périgueux; *La Séduction de Léda*; and *Les Pèlerins d'Emmaüs*, painted for Saint-Germain-l'Auxerrois. He was also the author of a dialogue in verse entitled *Les Deux Propriétaires*.

THE Swiss sculptor, Raphael Christen, a pupil of Thorwaldsen, has just died at Bern. He was principally known by his great bronze statue symbolical of the Canton of Bern; but he executed a number of thoughtfully conceived works of various kinds that are scattered throughout Switzerland.

THE death is likewise recorded of Henry Carter, better known in the United States under his pseudonym of "Frank Leslie;" and of Gustav Klotz, for many years architect of Strassburg Cathedral.

ART BOOKS.

THE last volume of Dr. Bode's new edition of Burckhardt's *Cicerone* (Leipzig: Seemann) treats of paintings in Italy from the time of the Catacombs to Poussin and Claude. In the account of the early Renaissance masters, we find more complete and trustworthy references than in any of the former editions. Dr. Bode has also carefully revised the critical descriptions of later Italian art, always following the latest authorities. Special attention has been paid to the numerous paintings by Flemish, Dutch, and German masters, the thorough critical account of which will be the more welcome to the reader as the official attributions of pictures by Northern artists in Italian galleries are generally by no means trustworthy. The account of the mosaics and pictures in the Catacombs has been rewritten by Dr. J. P. Richter, and a more commodious arrangement of the local indexes has been adopted.

THE well-known Russian archaeologist, N. Kondakoff, of Odessa, has lately published two interesting works on valuable art monuments preserved in Russia. His learned treatise on the terra-cotta figures excavated in the Crimea is illustrated by six plates, representing thirty-one figures, among which are scarce representations of Orpheus, Venus with Cupid, Penelope, and Niobe. His critical description of the illuminations in a codex at Moscow containing the book of Psalms, and written in the ninth century, refers to a late period of Byzantine art. Three of the fifty-six illustrations, occupying sixteen plates, are coloured facsimiles. As works of art the illuminations of the Moscow codex may appear to be of but little value; but they are certainly of special interest in the history of art, as they were apparently executed by those Byzantine artists who had settled in Russia and became the founders of the national Russian school of painting. On a comparison of these illuminations with the very similar compositions of pure Byzantine style in the MS. Add. No. 19,352 at the British Museum, dated 1066, it becomes evident that both are derived from the same source.

M. LOUIS BLANCARD, the Archiviste des Bouches-du-Rhône, whose brilliant monograph on the mediaeval imitations of Oriental coins known by the name of *Millarès* we have before had occasion to review, has just published the concluding *fasciculus* of his *Essay on the Money of Charles I., Count of Provence*. The whole work is a model of patient research and scientific arrangement. The first part is occupied with the subject of the intrinsic value of the money, and consists of five chapters, which deal successively with the ten issues of the Count (1249 to 1277); the iconography (types and legends); Marks of the King of France and of Montpellier; the metal, its *provenance*, Provence silver mines, the Marseilles assay, the degrees of assaying, &c.; the weight, *titre*, size, and the like of the Provençal coinage. The second part, also in five chapters, treats of the demonetisation; the market, exportation, importation, price of the Mark, relative values of copper and silver; the Mint and its charges; benefices; extrinsic value, real and fictitious. The third part has four chapters on comparative value, exchange, interest, &c. In the fourth part, on Relative Value, M. Blancard treats of salaries, the price of food, and the buying power of money at the time of Charles. To this are added certain *pièces justificatives*. The present concluding fascicle consists of an Appendix, chiefly concerned with the interesting questions of the Millarès, the Sicilian coins of Charles I., and a series of very curious and important observations on such matters as the bezant sarracenatus, tripolatus, Michalatus, &c.

NOTES ON ART AND ARCHAEOLOGY.

REFERENCE was recently made in the Berlin correspondence of the *Times* to the great success of Prof. Menzel's illustrated programme of the *Matinée* for the benefit of the sufferers in Silesia. And the remarkable spirit and vigour of the design certainly justify the appreciation of the Berlin public. It is a photo-lithographic *facsimile* of a pen-and-ink drawing. The lower portion of the composition represents one of the entrances to the Royal Opera House; carriages slowly file by the edge of the pavement, depositing their occupants as they reach the door, and then rapidly drive away. On the footway groups of pedestrians are pressing forward to the entrance, the men great-coated and shawled, and the ladies in hooded mantles and furred pelisses. Stalwart policemen stand about, programme-sellers dart hither and thither, and in the snow-covered road dragoons direct the order of the carriages. All these groups are marvellous for their realism, and the momentary actions are inimitable—for example, the lady tripping from her carriage, and the coachman turning round to shut the door. The mounted trooper, with the indication of his horse's breath in the frosty atmosphere, is life itself. But, though so uncompromisingly realistic, the treatment is removed from the region of prose by the exquisitely sensitive character of the execution. Moreover, a touch of pure phantasy is given in the upper part of the composition, which is enveloped in clouds. Here two graceful cupids are lustily pulling at bell-ropes to summon the audience. Over all waves a banner whereon is written "Matinée zum Besten der nothleidenden Oberschlesier, 11. Januar, 1880." The design has all the skill and vivacity of the Frederick-the-Great woodcuts, and shows that, though forty years have elapsed since first Prof. Menzel won the admiration of artistic Europe, the hand of the greatest of Continental illustrators has not lost one whit of its power and brilliancy.

THE interesting Crace collection, part of which has been for some time on view at South Kensington, has recently been purchased by the Trustees of the British Museum for £3,000. This collection is especially valuable from an historical point of view, as it affords an important record of old London, its topography, &c.; but it also contains some rare old portraits which have an artistic value over and above their connexion with the subject they illustrate. The collection will not be transferred to the British Museum before May.

THE Trustees of the British Museum have accepted from an eminent collector a series of etchings by Mr. M. L. Menpes, a young artist who has had a successful career at South Kensington. The etchings include portraits of the late D. Maclise, R.A., Mr. G. Barnett Smith, and Miss Rosa Corder. Miss Ellen Terry has just given sittings to Mr. Menpes for an etching, which, we hear, will attract notice for its power and vigour. This work, as well as the portrait of Mr. Barnett Smith, will be exhibited among the etchings at the Grosvenor Gallery in May next.

MR. C. HEATH WILSON has addressed to the Principal and Senatus of the University of Edinburgh a long and thoughtful letter on the subject of the approaching appointment of a professor of fine art. Mr. Wilson earnestly insists on the necessity of comprehensive training for the student, and, therefore, of comprehensive tastes and knowledge on the part of the professor. He would demur to the election of a partisan, "the chair of fine art in a university being no place for teaching peculiar or partial opinions." He further urges that the professor should be a "good draughtsman;" but if "good draughtsmanship" is to be a necessary condition, it is clear that that choice is already made which we might have supposed was yet to make—the choice between a practical teacher of drawing and design and a literary teacher who deals with the history and criticism of art. The functions of the two persons, as has already, if we mistake not, been pointed out in these columns, are entirely different, and though here and there, and indeed fortunately, an exceptional man may combine excellent criticism with excellent practice, as a rule the art practice of the historian and aesthetic critic is of little excellence, while the skilled artist and practical teacher is singularly devoid of historical knowledge and of a broad view of the aims and the achievements of art. Mr. Wilson's letter raises, in a thoughtful and sympathetic fashion, several interesting questions, and will probably tend to keep comprehensiveness of appreciation before the Senate as an inevitable qualification if it is literary teaching that is to be required; but the first and most immediate question for the Principal and Senatus we opine to be this—Is it sought to establish another drawing school, or is it sought to spread facilities for the acquisition of substantial historical and aesthetic knowledge?

WE hear that an energetic effort is made, or likely to be made, by the Institute of Painters in Water-Colour, or some of its leading members, to place contemporary English water-colour art more prominently before the public. It is felt by the movers in the new scheme that the practical exclusion of our best water-colour works from the Royal Academy, and their present diffusion over several exhibitions—such as that of the Old Society, the Institute, and the Dudley Gallery—tend to lower the consideration in which water-colour painting may be held, and, while they by no means interfere with the earning of large incomes by well-established and popular artists, they stand in the way of the advance of younger men not yet known to fame. And it is held, we believe, that this is increasingly the case in a day when it is no secret that the popularity of the smaller and disconnected exhibitions of the organised societies is on the wane. The chief artists exhibiting at the rooms of the established societies have, of course, no difficulty in selling

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their work, nor would any such difficulty arise even if the venerable and excellent societies in question were to shut their doors. But it seems to be felt strongly by certain energetic movers in this matter that the foundation—possibly even the incorporation under Royal Charter—of a new society on an extremely broad basis would serve alike the interests of the public and of water-colour art. The exhibition, besides displaying the work of the society's own members, who would consist of the most eminent practitioners of water-colour art, should be open to all comers, and thus be truly representative, in a way that no present organised society can claim to be, of the whole range of the art of water-colour. That there are difficulties and oppositions to encounter in the furtherance of such a scheme need hardly be said; but it seems to us that the effort is, under any circumstances, a worthy one, and such as might, with great public benefit, be brought to successful issue. It is known that, as far as regards the Institute of Painters in Water-Colour, that body was about two years since engaged in negotiations for the acquisition of a site in Piccadilly. The negotiations came to nothing, as it was felt that the responsibility of quitting the present premises in Pall Mall for much more costly ones was too heavy to undertake with good hope of pecuniary success. But this did not abate the desire on the part of many active members of the Institute to find more prominent and larger quarters. It is again in Piccadilly that a site is offered, and it is said to be one which has every advantage of position and of spaciousness that could be wished. It may safely be added that, whatever may be the views of particular bodies now existing, and however reasonable may be the objections entertained by some to a serious and radical change, the interests of English water-colour art, which are the first thing to be considered by the public in the matter, could not suffer by the speedy realisation of the scheme which has now been agitated. The realisation of the scheme, on a very broad and fair basis, would probably ensure, better than anything else that could be devised, the successful future of water-colour art.

AN exhibition is in contemplation, to be held in the City of London, to which it is hoped that the various guilds and livery companies will contribute some of their treasures. Many of these companies have a great wealth of old artistic plate, as well as pictures and other works of great interest. An instructive and rich exhibition might be formed out of such materials.

THE *Scotsman* announces an interesting "find" of ancient silver coins at Fortrose (Chanonrie) in the Black Isle. They are over a thousand in number, and are all of the time of King Robert III. of Scotland, who reigned from 1390 to 1406. The majority bear the stamp of "Edinburgh," several that of "Perth," and one at least that of "Aberdeen." The hoard was enclosed in a flagon of tarnished copper of the shape in use in Scottish families in the fourteenth and fifteenth centuries.

MR. D. W. STEVENSON, A.R.S.A., Edinburgh, has just completed a statue of John Knox, which is intended to occupy a niche in front of the Institute recently erected in Haddington as a memorial of the Reformer.

THERE has lately been much correspondence in *Notes and Queries* and other papers about a bell inscription, "Sancta Trinitas, ora pro nobis." It is doubtless a mere blunder, yet it is reported from Hordley, Salop; Stoke Charity, Hants; and Stoke Hammond, Bucks.

M. EUGÈNE MÜNTZ has discovered in the Roman archives the accounts for the buildings erected by the Popes at and near Avignon between 1319 and 1370. These accounts, though very incomplete, contain a great number of minute details concerning the artists engaged and the date of their works, and show that during the early part of their residence at Avignon the Popes chiefly employed French painters, but that after the beginning of the fourteenth century they had recourse to Italian masters almost exclusively. M. Müntz proposes to publish the MS. in a series to be entitled *Les Arts à la Cour des Papes pendant le Moyen Age*, which is to include the inventory of Boniface VIII. and numerous other unpublished documents.

M. DE LIESVILLE has bequeathed to the State a magnificent collection of works of art, weapons, instruments, furniture, pottery, &c., and of autographs and historical documents of the Revolutionary epoch. It will probably form the *nucleus* of the Museum of the Revolution which is to be established at Versailles.

THE colossal Lion of Belfort, designed by M. Bartholdi as a symbol of the courageous resistance made at Belfort at the time when Paris was besieged, has at last been relieved of all the scaffoldings and hoardings that have hitherto hidden it from view. It now stands out with very fine effect against the front of the rock on which the *château*, or fortress, that overlooks the town is built. It is hewn out of immense blocks of stone of a reddish colour, and produces an overpowering impression of gigantic size and strength. Nearly eight years have been spent in its execution.

THE *Règlement* of the French Salon for this year has recently been published, and has provoked loud criticism from the French press. A perfect hubbub of conflicting opinions has indeed been raised about it, yet the changes made from preceding years do not appear to outsiders of any great importance. The whole of the articles of the *Règlement* were published in the *Chronique des Arts* of January 10, with all the changes printed in italics. The principal of these seem to be:—(1) That special salles and a special appendix to the catalogue shall be reserved for works executed for public monuments or having a decorative character; (2) that the works of foreign artists shall form a section by themselves, and that the works of artists who cannot compete, or who are exempt from the jury of admission, shall also be placed in special salles; (3) four first-class medals will be given for painting, of which one will be for monumental or decorative painting, one for history or portrait, one for *genre*, and one for landscape, animals, flowers, or still life; also ten second-class medals and eighteen third-class will be awarded for painting, four of which will be allotted to drawings in water-colour, pastels, drawings on china, &c., and painted glass; (4) to sculpture will be awarded one first-class medal, six second-class, and twelve third-class, while architecture receives two first-class medals—of which one is to be given either for the restoration of an historical monument or for the construction of a public building in France—four second-class medals, and five third-class. The first two regulations seem to have been made in the interests of the public, and most of the other alterations are merely in trifling details of arrangement, having the same end of greater convenience in view; so it is difficult to understand why they should excite so much controversy. The *Règlement* of the Salon, however, is always a matter that evokes the disputative powers of French critics.

THE picture and sculpture galleries of the Luxembourg were re-opened to the public on the 14th inst., after having been shut for some time in consequence of repairs and alterations. A good many new works from the last Salon have been added, and some of the former ones cleaned; but probably less has been done than there otherwise would have been, because of the determination, which now seems definitely arrived at, of removing the treasures of art from the Luxembourg and appropriating the whole of the palace to Government offices and other purposes of state. So the Luxembourg Museum, which, in spite of its many inconveniences and bad arrangements, has always had a certain charm for Frenchmen, being looked upon as an old friend whose faults were not to be too closely scrutinised, is to be installed in new quarters, and much discussion has taken place as to where these quarters are to be. Several localities have been proposed, but the Administration of the Fine Arts have decided that it would be unfair to remove the museum very far from its present situation on the left bank of the Seine, in the midst of the colony of young art students, to whom it is especially serviceable. It is therefore proposed, as no suitable building is to be found in that neighbourhood, to build a fine new gallery, with all modern appliances, as near as possible to the old ones—that is to say, in the Garden of the Luxembourg at the back of the Orangery. This, at least, is the site that at present finds favour; but nothing definitive has yet been settled, and it is feared that M. Etienne Arago, the present excellent conservator, will be obliged to pack up the treasures in his keeping and depart before he can find another home for them. One amusing proposition is that he shall make a *tour de province* with the Luxembourg Gallery and exhibit it in caravans, like an ambulant showman.

AN exhibition and sale of works of art has been organised by the Association of Painters and Sculptors in Paris for the benefit of the widow and children of the painter Jules Héreau, who, it will be remembered, was killed in a railway accident last summer on the line between Paris and Auteuil. The sale will take place early in February, and many distinguished artists have promised to contribute.

WE have received the prospectus of an important work on modern German art which has just been published in Berlin. It is called *Stammbuch der National-Galerie*, and consists of etchings from the works of some of the principal German masters of the present century, together with portraits and sketches of their lives. The artists represented are Knaus, Preller, Wittig, Menzel, Kröner, Meyerheim, Dücker, Steffeck, Harrer, Bleibtreu, A. von Heyden, and Begas, and the etchings are executed by Hans Meyer, E. Forberg, Frau Begas-Parmentier, and sometimes by the painter of the picture reproduced.

A RUSSIAN correspondent of *L'Art* gives some interesting particulars respecting the magnificent Church of Our Saviour at Moscow, the first stone of which was laid by the Emperor Nicholas in 1839, and which is now approaching completion. The most precious materials, such as jasper, porphyry, and malachite, have been employed in the construction of this splendid edifice, as well as the richest mosaics and carvings. No fewer than twelve bronze doors, ornamented with statues of saints, open from the four *façades*, each door being eleven mètres in height, and weighing 13,000 kilogrammes, while around the walls of the entire church are sculptured a series of bas-reliefs, with figures more than two mètres in height, which have been executed by the Russian artists Loganofsky, Romazonou, and the Baron Klott. Indeed, all the artistic talent of Russia has contributed to the decoration of this church; and, while the exterior glows with mosaic, rich stones, and gilded cupolas, the interior, lit by fifty-six large

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windows, vies with it in splendour by means of innumerable paintings, covering the whole of the walls, executed by Markon, Vereschaguine, Siemiradsky, Munkácsy, Neff, and other well-known artists.

THE University of Munich will award a prize of 3,000 marks to the author of the best history of wood-engraving in Germany. Contributions are to be sent in by January 1, 1883.

THE STAGE.

CHANGES of performance at the Vaudeville Theatre are not frequent, and when they occur they are generally worthy of note. On Thursday evening—too late to give us the opportunity of noticing either piece or performance in our present issue—the traditions of the theatre were broken, so to say, by the production of a comedy by Mr. Burnand instead of by Mr. Henry J. Byron. This bears the name of *Ourselves*—a title chosen, we should imagine, more with reference to the success of *Our Boys* than in remembrance of the semi-failure of *The Girls*—and the piece was to be supported on Thursday and subsequent nights by the actors already best known by their connexion with this theatre. Next week we may be able to discuss the production less inadequately if it offers any of those features of interest in which the contemporary stage is generally wanting.

TO-NIGHT the Haymarket Theatre—the "little theatre in the Haymarket," as it used to be called—reopens, now for the first time under the management of Mr. and Mrs. Bancroft, the public curiosity as to the alterations and the furniture of the theatre having during the last few weeks been pushed very far, and having, it is fair to add, been gratified—not to say stimulated—by frequent public report. With regard to the decorations, a certain portion of the public will to-night see for themselves; and Mr. and Mrs. Bancroft's taste is hardly likely to be found wanting. With regard to certain of the alterations, the case may be different. Mr. and Mrs. Bancroft are innovators. They abolish the pit. The pit has always been the privileged resort of a class of habitual playgoers, not very wealthy, generally very intelligent, and who have from time immemorial been accustomed to get more than their money's worth. For the pit was always far pleasanter than the upper boxes, which cost more to go to; and it is to the upper boxes that Mr. and Mrs. Bancroft propose to send the former frequenters of the pit. Such a change may be exceedingly righteous, but it can hardly be popular.

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LITERATURE.

The Life and Writings of Henry Thomas Buckle. By Alfred Henry Huth. 2 vols. (Sampson Low & Co.)

THESE two volumes, which might profitably have been condensed into one, will give a new idea of Buckle to those who know him only from his writings, and have never even heard from any of his acquaintances what manner of man he was in private life. Few people read a book without forming to themselves some picture of the author, and that picture in Buckle's case would almost infallibly have been still farther from the reality than such dim fancies generally are. The combative assertion of paradoxes in his *History of Civilisation* gives one the impression of dryness and acridity. The precise—or, at least, apparently precise—citation of authorities seems to imply a determination and energy which would make paradoxical acridity peculiarly intolerable. An aggressive disposition, supported by an enormous mass of learning, is the idea which Buckle's writings naturally suggest to the minds of his readers.

This was apparently the impression formed of him before personal acquaintance by Mrs. Huth, who contributes by far the best chapter to this somewhat prolix biography. For some time before she made his acquaintance, she had heard a great deal about him, and had learned to "hate that 'friend Buckle,' whose name was constantly in Mr. Capel's mouth and bored her intensely; who was always put forward to contradict her; who was said to know everything and who had seemingly done nothing." Buckle had not then published the first volume of his history, which accounts for Mrs. Huth's belief that he had "done nothing." He was introduced to her before he had done anything in the way of publication—he spent fourteen years in the collection of his materials before he published a line—but he at once impressed her as a man of extraordinary intellect. Still, after the first few interviews, "he seemed to her a cold unfeeling man, with no sympathy for individuals, and caring only for what was beneficial for mankind as a mass." But by degrees she began to form a different opinion, and to discover that abstract speculations did not absorb the whole of his interest.

"The conversations [Mrs. Huth says] which I had in this way with him made me see that there were two Buckles—one cold and unfeeling as Fate, who invariably took the highest and widest view, to whom the good of the individual was as nothing compared to the good of the mass. This man was heard in the *History of Civilisation*, and at dinner-tables where many people were present. The other Buckle was tender, and capable of feeling every vibration of a little child's heart, self-sacrificing to a degree which he would have blamed in another, and habitually concentrating his great intellect on the consequences of individual actions to the actor."

This second side of Buckle's character is very fully displayed in the letters and anecdotes collected in these volumes. He was not an old man when he died, but he seems to have kept a boyish freshness of feeling beyond the age at which it generally fades. School-boys who had no thought of his intellectual grandeur spoke of him as "a jolly fellow;" and Mrs. Huth and other ladies, who had been dismayed by his reputation for universal learning, found him full of thoughtfulness and considerateness in the smallest concerns of domestic life, and ever ready with advice and sympathy.

If biographies were oftener written by intimate acquaintances, it would probably be found that the traits which are so unexpected in Buckle's character were not so rare as is generally supposed in men devoted to severe and absorbing study. Mr. Huth, who has put this biography together, had the advantage of being one of the boys with whom Buckle, who was unmarried and had no children of his own, delighted to romp in his intervals of idleness. He was a member of the small circle among whom the ardent thinker put off his harness and brushed the cobwebs from his feelings. Wearied with the effort of guiding the unruly and stiff-necked steeds of abstract speculation, he could throw himself with all the greater delight into the sport of dragging toy horses and chariots over the nursery floor. If we were to imitate Buckle's own rashness of generalisation, it would not be difficult to make out a strong case in favour of the theory that men who, like him, spend their whole lives in absorbing studies retain their freshness of feeling and their delight in the companionship of the young longer than any other class. They live at such high pressure that exhausted nature demands a correspondingly great relaxation. Apart from the fact that they do not give themselves time to acquire habits of elaborate amusement, a bear-fight with boys or a game of draughts or backgammon with a beginner must be a grateful relief to excessive mental strain. Robert Hall was once discovered in his study, when he was supposed to be deep in the composition of a sermon, rolling on the carpet, with his children tugging at his hair, and making believe that he was Gulliver among the Lilliputians; and it would not be difficult to accumulate instances of severe and lofty thinkers who have unbent themselves in similar ways.

Perhaps one of the secrets of Buckle's great popularity with the boys of his acquaintance was that he was strongly convinced of the necessity of not burdening their brains with too much work. He had no faith in the efficacy of keeping them long at prescribed lessons, and was all in favour of encouraging them to acquire knowledge by other inducements. When he was consulted by parents—and, indeed, whether he was consulted or not—his advice was always towards the shortening of the hours of lessons and the extension of the hours of freedom. In this matter he reasoned from his own experience as John Stuart Mill did in his estimate of what a boy could profitably learn. His experience was very different from Mill's, but it was probably quite as unfit to be taken as a general rule of education. Mr. Huth assures us that Shakspere, Bunyan, the *Arabian Nights*, and *Don Quixote* constituted almost the whole of his reading up to the age of eighteen. He was a feeble and delicate child, and when his mother sent him to school she stipulated that he should learn nothing unless he chose, and should on no account be whipped. Mr. Huth says that "young Buckle did not choose," and learnt only what fell into his head; but a good deal must have so fallen if he was able, on his return from school, to astonish the servants in the kitchen by translating the Lord's Prayer and the Creed into French and Latin. One thing, apparently, he learnt, with characteristic obstinacy, which was not prescribed to him—the lessons in geometry given to a higher class than that in which he was placed. In his fourteenth year he took the first prize in mathematics, and, being then asked by his father what reward he would like for this success, replied, "To be taken from school." There was no further distinction to be won in that school, and the young Alexander was thirsting for other intellectual realms to conquer.

It is to be suspected that Mr. Huth, following Buckle's own sketch, has somewhat overstated the small amount of Buckle's acquisitions in his youth. Buckle seems to have been one of those precocious boys who require to be kept back. He had no taste for boyish sports. His fond mother taught him to knit, simply that he might have some mechanical occupation to keep his restless brain quiet. Though Mr. Huth says that his reading was confined to Shakspere, Bunyan, the *Arabian Nights*, and *Don Quixote* up to the age of eighteen, it comes out incidentally that before he was seventeen he took delight in discussing subjects of public interest with his father, who was a Tory in politics, and sat up one night to compose a letter enlightening Sir Robert Peel on the subject of Free Trade. Though withdrawn from school at the age of fourteen, he was sent to a private tutor, and was always foremost, though Mr. Huth says he seemed never to learn his lessons.

Some of Mr. Huth's statements would lead one to suppose that Buckle's mind was almost a *tabula rasa* when, at the age of nineteen, made independent by the death of his father, he resolved to devote himself to a life of study. Such a resolution in that case would have been miraculous, and, if recorded for a precedent, might have been made an excuse for much undeserved indulgence to idle boys. Buckle was far from being intellectually idle in his boyhood, though, in consideration of the delicate state of his health, he was exempted from what he calls "any education that would tax the brain"—that is to say, from routine school work—a fortunate thing for any boy, delicate or otherwise. It is somewhat curious that after a boyhood of discursive and indiscriminate browsing in books and newspapers, Buckle should suddenly have planned for

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himself, and firmly carried out, a rigidly systematic course of study.

"Between the ages of eighteen and nineteen [he says, in a letter to Theodore Parker, in which, curiously enough, he mistakes his own age]. I conceived the plan of my book—dimly, indeed, but still the plan was there; and I set about its execution. From the age of nineteen I have worked as an average nine to ten hours daily. My method was this. In the morning I usually studied physical science; in the forenoon languages (of which, till the age of nineteen, I was deplorably ignorant): and the rest of the day history and jurisprudence; in the evening general literature."

It is a pity that very little remains to show the actual course of Buckle's studies. His first ambition seems to have been to master a number of languages, and with that view he travelled for two years in Germany, Italy, and France. All the time apparently he carried on his studies in physical science, though to what extent we do not know, as he burnt the letters written at this period which would probably have shown what he was busy with. When he returned to London after his two years' travelling he began to record his work in a diary; and one of the first entries is that his studies have hitherto been discursive and irregular, and that henceforth he means to devote himself to the study of the Middle Ages, "not," he says, "so much on account of the interest of the subject—though that is a great inducement—but because there has been comparatively little published about it." Mr. Huth is probably right in conjecturing that the subject was suggested to him by his intimacy with Hallam, whose acquaintance he made during his travels in Italy.

Once resolved to study the history and literature of the Middle Ages, Buckle set about the work in a very systematic way, suggestive of his practical disposition and his brief training in his father's office. He began by going steadily through the "History of the Middle Ages" published in *Lardner's Cyclopaedia*. "From half-past ten," he records, "till half-past twelve, I read" this work, "first to thirteenth page—referring at the same time to Hallam, as also to Hawkins's little work on Germany for verification of dates." Ten days after this entry we find the following retrospect:—

"The sketch, then, of the History of France during the Middle Ages has occupied me just ten days—but then on one of those days I did not read at all (on account of a thick fog), and, besides that, I am now in better trim for reading than I was at first. So that I think, on an average, I may say eight days will in future suffice for each history. It is my intention to go first, in this hasty and superficial way, through European history of the Middle Ages, and then, reading the more elaborate works, make myself as much a master of the subject as is possible, considering the meagre information we at present possess."

If this diary had been continued or preserved all through the time when the idea of writing the *History of Civilisation* was gradually taking definite shape in Buckle's mind, it would have been of the greatest value as a help to tracing the faint suggestions and various influences by which that idea was originated and built up. Apparently, Buckle kept such a diary, recording each day's reading, but destroyed it for the period during which it would have contained most to gratify those who are curious about individual development, and like to follow in detail the movement of influences from one mind to another. One would especially have liked to know when Buckle first read Comte, and what record he made of his first impression, and of the new turn which Comte's method in all probability gave to his aspirations. In 1848, Buckle records that he had begun a Life of Charles I., and from about that date, as I understand, till 1850, by which time he had made sufficient progress with his *History of Civilisation* to have thoughts of looking out for a publisher, there is a blank in the diary in which he registered the daily distribution of his time.

The systematic way in which Buckle pursued his labour of accumulating materials is all the more surprising in view of the impulsiveness of his temperament. He seems to have been one of those rare beings who combine great excitability with great powers of self-control. He had a European reputation as a chess-player, and was particularly distinguished for the reach and daring of his combinations. The same may be said of his way of dealing with historical facts. History was a sort of chess-board to him, and the reading public formed his antagonist, against whom he played off his brilliant combinations. Mr. Huth says that Buckle was a brilliant talker, and this one might almost have inferred from his writing. He was a sort of voluptuary in generalisation. He revelled in the sense of power which wide and sweeping generalities gave him. Like Bacon, he recommended a caution and patience in making inductions which he was far from practising. Mr. Huth notes, with two marks of exclamation, Mr. Mackenzie Wallace's efforts to convince his Russian friends that Buckle had not created a genuine science of history on the inductive method, but had only thrown out some hints as to how the science ought to be constructed. To call Buckle the founder of a genuine science of history is probably not a greater mistake than to call Bacon the founder of inductive philosophy; but it is, nevertheless, a mistake into which no scientific historian would be likely to fall. Buckle's speculations had a value altogether apart from their positive results. The amazing vivacity of his thinking made him a cause of thought in others. He stirred up the intellectual waters and kept them from stagnating to a degree which no mere clearness of vision or infallible accuracy of induction could have succeeded in doing. If his books have this stirring and stimulating effect, his talk, when he threw out his thick-coming theories with all the freshness and confidence of first thoughts, must have been immensely inspiriting.

Buckle's talk seems also to have had this advantage, that he did not take himself and his speculations too seriously. Mr. Huth relates an anecdote of the philosophic historian's youth which may be applied without straining to his behaviour in later days. Once,

"when he went to call on his old nurse, he turned everything there topsy-turvy, romped about, threw the daughter's cat out of the window, and finally, walking with them down the street, sang and was generally uproarious, seizing fruit from the open shops, and behaving so as to make them quite afraid that he would get into trouble."

In his speculations he took a similarly boisterous pleasure in throwing people's pets out of window, and seems to have really enjoyed getting into trouble. The spirit of the impish, frolicsome boy kept a place in the heart of the ambitious, laborious regenerator of history.

Mr. Huth's biography would have been better if it had been made shorter by a good half. The chapter by Mrs. Huth is worth all the rest of the book, and really tells us all that is worth knowing about the personality of the historian. The two volumes certainly ought to have been lightened of the laborious and unhappy notes and appendix about Mr. Stuart Glennie, which are of a kind to "exhilarate no mortal." The letters to his friends, Mrs. Huth, Miss Shirreff, Mrs. Grey, Mrs. Mitchell (Lady Reay), are too characteristic to have been omitted. They are full of the playful and affectionate spirit which seems to have added so much to the charm of his conversation, and probably preserve that charm better than any transcript of his spoken words.

William Minto.

THE PROPHECY OF JOEL AND ITS INTERPRETERS.

Die Prophetie des Joel und ihre Ausleger von den ältesten Zeiten bis zu den Reformatoren. Von Adalbert Merx. (Halle-a.-S.)

Anything from the pen of Prof. Merx is welcome; and, taken as a whole, the work before us more than sustains the reputation enjoyed by this eminent scholar. Learned and thorough throughout, in the latter part especially (pp. 110–447), he furnishes us with a history of the interpretation of the prophecy, which, in plan and execution alike, stands at present alone in the literature relating to the Old Testament. The volume opens, however, with a fresh attempt to solve the double riddle which the book of Joel presents to its commentator, touching the two questions of date and interpretation; and to the consideration of this we propose here chiefly to address ourselves.

In the inscription prefixed to the book no date is specified; and the allusions which it contains to historical events being by no means so definite as could be desired, opinions as to the period to which it should be ascribed have not unnaturally been divided. The majority of expositors (influenced partially, perhaps, by the position occupied by it among the other minor prophets) have indeed assigned it to either the ninth or the eight century B.C.; but a third view has likewise found expression, according to which it was written subsequently to the Captivity, between the years 518 and 458 B.C. Dr. Merx comes forward in support, substantially, of the latter opinion. The argument from direct historical allusions being admitted to be uncertain, what, he asks, is the political, social, and religious condition of the people presupposed in the book? To what period in the history of the nation do its most characteristic ideas belong?

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To the period, he answers, between Ezra and Malachi. The people (iv. 1) have been scattered among the Gentiles, and their land divided; the country is under the rule of elders, not of a king; the services of the Temple are carried on in entire conformity with the Levitical legislation; there are none of the allusions, so frequent in the earlier prophets, to worship on the high places, or to idolatry; while the prominence assigned, not by the people only, but by the prophet, to external ritual and to fasting is such as does not occur till the later periods of the history. The point of view from which the heathen nations are regarded does not agree with that of the elder prophets, but is derived from Ezekiel. The spirit of the book is that of an age when the mind of the nation was deeply impressed by the contrast between the actual present around them and the glorious promises of an Isaiah, and when the religiously minded cast their thoughts to the future, in the assurance that the fulfilment was still awaiting them there. Joel's interest throughout is centred upon the "Day of the Lord;" in other words, his prophecy is eschatological And upon what foundation does he construct his theme? Not, like an older prophet, upon the events of his own day (for these, in the tranquil calm of the Persian period, were not sufficiently stirring or suggestive); but upon an idea, upon his own inward conviction that the deliverance in the future would be the antitype of the former deliverance out of Egypt. Had not Isaiah suggested as much (xi. 11, lii. 12)? A new plague of locusts is thus his starting-point; and that graphic opening chapter refers to no actual invasion, but introduces us at once to the beginning of the world's judgment, when the "apocalyptic locusts" of the future are heralding the immediate advent of the Day of Jehovah (a position which was also Hengstenberg's).

It is in agreement with this view that Joel's style impresses Dr. Merx most unfavourably. Not only is he no original poet, but the materials which he has borrowed from others are combined by him with so little skill as to produce not merely frequent tautology, but also a want of clearness and consistency in his pictures of which an elder prophet would not have been guilty. But more than this, no deep religious ideas are expressed by him; he revels in rhetoric and mere pictorial description, which may appeal indeed to the senses, but not to the heart; and words can hardly be found strong enough (p. 21) to denounce him worthily.

Much that is here urged by Dr. Merx deserves, doubtless, fair consideration; though we do not feel that he has added *substantially* to what was advanced by Oort, but with much greater judgment and moderation, in the *Theol. Tijdschrift* for 1876. For in exegesis, we confess, Dr. Merx is not at his best. Want of sympathy with his author, and a painfully literal method of interpretation, seldom allow him to penetrate beneath the surface; while to find difficulties in the rapid transition from one metaphor to another, or in the familiar artifices by which the prophet imparts vividness and variety to his description, is to mistake altogether the style of the Old Testament, and to demand of the poet what could only be required of the driest, most matter-of-fact logician. No one, we imagine, will follow him, for example, in the hard and prosaic criticism (pp. 9–21, 37–42) by which he fastens upon Joel every imaginable inconsistency, adopting always the least favourable interpretation of which the words are capable, and missing the obvious meaning of the prophet, until he ends by placing before his readers an actual caricature (p. 20). Tried by such a test, Isaiah himself would fail.

Let us, however, consider, as far as our space will allow us, some of the arguments, which (as we said) merit fair and serious consideration. The spirit, the power, the freshness animating this little book of Joel make one shrink almost instinctively from ranking him with Haggai, Zechariah, and Malachi. The grounds urged by Dr. Merx will naturally have greater weight with those who agree generally with the position of Graf; but even then we may question whether they are decisive. Our earliest witnesses, Amos and Hosea, presuppose certain historical relations, certain religious conceptions, originating in the past. Is there anything in Joel, supposing him to be even anterior to Amos, really incompatible with these? Is he, from a theological point of view, distinctly and necessarily in advance of those prophets? We do not feel that either of these points is clearly established. To be sure, if iv. 2 is to be understood *quite* literally, it cannot have been written before the Captivity; but is it certain that it should be so understood? The expressions in Isa. i. 7 can scarcely be meant *literally*; is it unfair here to regard the words in a similar manner as a rhetorical description of some loss of territory, attended by deportation of the inhabitants, such as from the language of Amos i. 6, 9, and Isa. xi. 11, it is plain might readily have occurred even in those early days? At what time the "nations" were first grouped together in antithesis to Israel it may not be possible to determine, but does Joel's attitude toward them differ otherwise than *formally* from that of Amos ix. 12, Isa. xiv. 26, Mic. iv. 13? The argument *e silentio* in dealing with so short a book is more than usually precarious; the rendering in i. 2 is evidently (from the question which follows) *old men*, not "elders," while in i. 14 the construction expressed by the Septuagint is a perfectly natural one (the part followed by the whole, exactly as verse 12*b*). Then Dr. Merx lays some stress on the allusions to the "drink-offering," of which, he remarks, no prophet before Ezekiel takes notice as being offered to Jehovah; but is it not presupposed in the "wine" of Hosea ix. 4? And it seems to us to be one thing to set a high estimate on ritual observances, but quite another to look with ominous forebodings upon a calamity so protracted and so severe as to put an end even to the regular services of the sanctuary, which is all that Joel's expressions allow us fairly to infer.

Let us next examine briefly the reasoning by which Dr. Merx endeavours to show that Joel is a mere compiler from the earlier prophets, whose eschatological conceptions (in particular) he endeavoured to unite into a single picture. The mention of the "Day of Jehovah" by itself would of course not surprise us, even in a work of the ninth century B.C., for it is referred to by Amos (v. 18–20) in terms which indicate that the idea must have been already quite familiar to his hearers. But what is the representation of it given by Joel? An unfortunate, because ambiguous, remark of Knobel's, to the effect that the completest picture of the "Day of Jehovah" was afforded by this prophet, seems here to have led Dr. Merx astray. "Is it more likely," he asks (p. 43), "that the complete picture should have preceded, or that it should have followed, those which are incomplete?" The argument would be a plausible one if the complete picture combined the partial ones into a whole; but this is exactly what Joel (in spite of Dr. Merx) does not do. The completeness of Joel consists, in the second and fourth chapters alike, in the elaboration of a single image, with an individuality, we may add, and power peculiarly his own. An actual extraordinary visitation of locusts (chapter i.) suggests to the prophet the imagery under which, but in far more terrible form—locusts advancing in array with the organisation and intelligence of an army of men—he depicts (chapter ii.) the speedy approach of the "Day of the Lord." This is one image, perfectly consistent throughout. The "Day" itself, in chapter iv., is represented under another image, that of a conflict between the warriors of Jehovah on one side, and the nations on the other—the victory, however, being secured for the former, not by any efforts of their own, but by the voice of terror sounding from Zion. The unity and grandeur of the scene is not marred by the presence of a single incongruous feature (for the transient change of metaphor in *v.* 13 is easily intelligible); nor is there a single trait which could have been derived by the prophet from any of the "less complete" pictures cited by Dr. Merx, for they have no characteristic point in common with him. The nations do not (as in Ezekiel, and Zechariah xii.–xiv.) advance against Jerusalem for battle, but are brought to the valley of Jehoshaphat for judgment; the sacrifice and other characteristic ideas of Isaiah xxxiv., Ezekiel xxxix. 17–19, &c. (pp. 23, 68), are wholly absent. Zephaniah, in his representation of the "Day" (i. 7, 14–16), does combine a number of different images (how much more appropriate the *darkness and gloom*, as an accompaniment of the "nubes locustarum," Joel ii. 2, than in the place which the same words occupy in Zeph. i. 15!); and Joel, if he wrote with all these passages before him, exhibits surely a remarkable reserve. Dr. Merx, following Hilgenfeld, conceives the mysterious "northern one" (ii. 20) to be a collective designation of those hordes often spoken of in Ezekiel as coming from the "north quarters;" this explanation, however, though ingenious and, at first sight, plausible, has still its difficulties; not only does it depend altogether upon the allegorical interpretation of the earlier part of the book, but the fate of the "northern one" in Joel is plainly that of a swarm of locusts (Ez. x. 19), not of a body of men; whereas, had the idea been derived directly from Ezekiel, the metaphor of the locusts would have been superseded, and a phrase chosen descriptive of the fate of an army. The other coincidences which are appealed to (pp. 29, 65, 68) are still less cogent, the resemblances being mostly

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superficial, while due regard is not given to points of difference. We therefore say it emphatically: that Joel is dependent upon the prophets of the middle period, and merely combines their conceptions and ideas into a "compendium" of his own, is not established; on the contrary, the singleness and consistency of his images appears to us, if anything, to favour a different conclusion altogether.

A word on the new rendering suggested for ii. 18–19. Dr. Merx, by a slight change of punctuation, proposes to render the verbs here as optatives: "may the Lord be jealous—may He answer and say,"—all that follows to the end of the book being thus the embodiment of the prophet's own hopes and desires (pp. 38, 43, 91). This, however, seems improbable. We say nothing of the fact that the entire book would, in that case, contain no authoritative declaration whatever; but a device by which the prophet's hopes, occupying thirty-five verses, should be thus unnaturally and circuitously expressed must stand self-condemned. If the supposition of Delitzsch be not approved, that of Grätz (*Einheit Joel's*, 1873, p. 32) is fully adequate, and removes all difficulty.

We frankly admit the existence of features in the book of Joel suggestive of a later date than the one ordinarily assumed, and we feel grateful to Dr. Merx for the vigorous pleadings—for his method throughout is that of an advocate and not of a judge—by which he has made us realise their weight. But our own position at present agrees here substantially with that of Vatke (not quite correctly cited among the "Opponents"), who, after enumerating several of these, remarks that they are not decisive, admitting, as they may, of explanation from the individuality of the prophet himself and from historical circumstances no longer known.

We may be allowed, in conclusion, to devote a few lines to the second part of Dr. Merx's work, though we can give but a faint idea of the rich historical materials with which it is stored, or of the luminous and philosophical treatment by which the influences determining the exegetical principles of different ages and expositors are noted and traced out. It is a comprehensive survey, embracing naturally much beside what has an immediate bearing upon Joel, and is a worthy monument of that historical school of Jena with which Dr. Merx is justly proud to be connected. But those who desire to learn more about Ephrem Syrus and Jerome, Kimchi and Abarbanel, about the theory of prophecy formulated by Maimonides and its influence upon Thomas Aquinas, about Nicolaus of Lyra, and about the successive stages in Luther's attitude towards the methods of exegesis current in his day, must obtain this volume for themselves. And we heartily recommend them to do so; for, in spite of the faults which we have been obliged to note in the Introduction, we can promise them that it will well repay perusal. S. R. Driver.

A History of the Reign of Queen Anne. 3 vols. By John Hill Burton, D.C.L. (Blackwood.)

[*Second Notice.*]

The war with France had dragged its slow length along until the dangers which it was intended to avert had ceased to exist. The contest had its origin in the deaths of two monarchs, one of whom had thrown away his kingdom for a Mass, while the other was incapable of thought on any subject of religion or business. The feeling of the English people was outraged by the public recognition by Louis XIV. of the son of their exiled monarch. It recognised a danger to Europe in his decree that the second son of the Dauphin, whom the dying King of Spain had named as his successor, should not forfeit the right which might ultimately be his of uniting France and Spain under one head. Gradually these apprehensions passed away. The Archduke Charles, the candidate of the Allies for the Spanish crown, had never succeeded in pleasing the haughty Spaniards, and his want of promptitude in action had thrown away his chance of establishing his rule by force. The son of the French King, with greater skill, had won to himself the hearts of his subjects. The Allies would have found it hopeless to struggle against the wishes of a nation, even if the succession of the Archduke to the hereditary dominions of the House of Austria in Germany and to the imperial throne had not convinced them that his triumph in Spain involved equal, if not greater, danger to the other countries of the Continent than the victory of his rival. In England, moreover, the hope of a speedy conclusion to the war had given place to dismay at its prolongation. The commercial classes were pinched by trade depression, and had abandoned all hope of sharing in the commerce of the Indies. In this country the recruits were drawn with difficulty from criminals and vagrants, or from simple rustics bewildered by the recruiting sergeant's eloquence and beer; and the incidents of recruiting life form one of the most entertaining episodes in Mr. Burton's narrative. Across the water the necessities of the peasants drove them into the army by hundreds. It was their only resource against starvation; and they fought, not as in the early days of the contest, in the hope of conquest, but for the integrity of their country. There were conclusive reasons for restoring peace to Europe, though the negotiations at Utrecht were primarily due to the accession to office of Marlborough's political opponents. The fortunes of the Tory party depended on cessation from strife, and its leaders were bent on effecting that object at all hazards. They redoubled their efforts for peace on the news of the failure of the expedition against Quebec under the brother of the Queen's favourite; and the discontent among the troops in the Netherlands at their enforced inactivity under Ormond made the Ministry still more eager to put an end to the war. The acquisitions of the English under the treaty were a poor return for the blood and treasure which they had lavished in the contest. Our greatest gain was in the transfer from France to Britain of the Assiento contract; the chief dishonour was in the desertion of the Catalans. Public opinion in this country would now shrink with horror from pecuniary advantages accruing from the right to supply the colonies of Spain with nearly five thousand negroes in every year; but, in the days of Queen Anne, so lucrative an addition to our national traffic was eagerly welcomed by the City merchants. Dr. Burton seems to palliate the neglect of the Ministry to obtain a recognition of the liberties of the only section of the Spanish people that joined the cause of Charles; but it is significant to remark that the betrayal of the Catalans provoked fierce condemnation in the House of Lords. We may consider the state of English feeling as sufficient reason for acquitting Bolingbroke of any especial guilt in identifying this country with the slave traffic; but we must, by a parity of reasoning, condemn his cruel neglect of the Catalans on the ground that it fell below the political morality of the age.

One domestic event, the ill-fated prosecution of Sacheverell, looms out before all others in the reign of Queen Anne. Its effect on the fortunes of the great parties in the State influenced ecclesiastical legislation until after the death of George II. Dr. Burton has entered very fully into the character of the chief actor and the progress of the trial. The sermons of this vain and truculent priest are, in Dr. Burton's opinion, far above the level of the productions of his clerical contemporaries; it is, perhaps, even more astonishing to find the historian arguing that the prosecution of this turbulent spirit, instead of being incited by the offensive introduction into a sermon delivered in the most prominent pulpit in the kingdom of a coarse nick-name popularly applied to Godolphin, was an act of fixed policy, intended to prove that the most uncompromising of the opponents of the Whigs could only "hesitate dislike" to the Hanoverian succession. A writer in the current number of the *Quarterly Review* seems to share in the belief of Dr. Burton that the prosecution was the deliberate policy of Godolphin to stamp out opinions aimed at the existence of a Whig Government. The Minister did indeed succeed in securing parliamentary recognition of the principles of the Revolution of 1688, but the victory was obtained at the cost of his party's ruin. This view of Dr. Burton inflicts a deadly blow on the reputation of the author of this fatal measure. Who can place reliance in the judgment of a statesman who purposely adopted a line of conduct which accelerated the triumph of his political opponents, and threw into their ranks for generations the whole strength of the most powerful organisation in the State?

Though the financial abilities of Godolphin and his skill in raising the supplies for our armies in foreign lands are the theme of Dr. Burton's excessive admiration, he has not deigned to print a single sentence on the cost of the war, or on the expedients adopted for augmenting the national revenue. The calls for money weighed heavily on the nation's resources, and brought Godolphin a host of counsellors. Many ingenious minds found amusement in furnishing the Treasury with hints for extracting cash from the pockets of the people. In the desperation of their

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bewilderment they even suggested imposing taxes on such useless articles as bachelors and the prescriptions of fashionable physicians. The National Debt soon expanded into the respectable dimensions of thirty-eight millions of pounds, and some of the most active schemers in political circles began to whisper about the hateful word "repudiation." This frequent necessity for appeals to the patriotism of the House of Commons to authorise the raising of funds was fraught with important results on the well-being of the country. It was one of the most important elements in raising the influence of the lower House into a position of supremacy. After the Hanoverian succession, the chief Ministers of the Crown were found among the members of the lower House, and it was only in the decline of their years or popularity that they consented to retire into the dignified seclusion of the Lords. The studies of Dr. Burton should have been engaged in the consideration of points like these; but he withholds his help from us, and maintains an unbroken silence.

In the reign of Queen Anne the English universities, through their influence on the minds of the squires and local clergy, framed the policy of the country party. The dons of Oxford were, with few exceptions, favourable to the Tory cause, and many of the college fellows felt little scruple in showing their partiality for the Stewarts. A delightful picture of college life at this epoch might have been painted from the diaries of Hearne, but Dr. Burton has thrust on one side the temptation to enlarge on so attractive a topic. The internal differences which threatened to rend asunder the national Church are described in the analysis of Sacheverell's sermons and Bisset's pamphlets, and in the quarrels of Hoadley and his episcopal opponents. But, save in a few inaccurate sentences on Queen Anne's Bounty, there is no attempt to describe the impoverished condition of the English clergy, and not a line to tell of the growth of the societies for promoting purity of life at home and for sending missionaries into the colonies. The trials and successes of the Scotch emigrants have always formed subjects of interest to Dr. Burton, and in the second volume of this History he has concentrated the fruits of his reading into a passage on the qualities of his fellow-countrymen. He sums up the characteristics of his race in the curious observation that "wherever we find that the Jews now gather the Scots supplied their useful services of old, while in Scotland itself scarce a single Jew has found a living." True to his long-standing pleasure in tracking the footsteps of those whom conscience has driven or enterprise allured from their native shores, he plunges with delight into the history of the French refugees forced by the oppression of their king into seeking refuge in England. These are congenial subjects for the talent of Dr. Burton, and he dwells on them with peculiar pleasure. From a volume entitled *A New View of London*, which was published in 1708, some curious details are drawn for a description of the streets and boundaries of London at that time; but the gratification of the reader would have been enhanced had the historian peopled its streets with some of the characters in high and low life which are portrayed in the essays of Steele and Addison. The inner life of our ancestors under the last of the Stewarts finds no place in the pages of these volumes.

I enter with considerable pain upon the last part of this notice. No student of English literature can be indifferent to the reputation of Dr. Burton. His works on the humours of book-lovers and the struggles of his countrymen in foreign countries are devoured with avidity, and are eagerly purchased whenever a stray copy finds its way into the shops of the second-hand booksellers. But the truth, though painful both to him that tells and to him that hears, must be spoken; and the truth is that in Dr. Burton's history there are blunders in date and in fact which nothing can excuse. They can only be accounted for by the suggestion that the work has been pushed through the press with improper haste from weariness at the lengthened time which its composition has taken. Take, as one instance, the death of the young Duke of Gloucester—an occurrence of momentous importance to the history of this country. On one page (vol. i., p. 18) it is stated to have occurred in "1701, when Queen Mary had been four years dead." You need only read two pages farther to find that the young prince died at the close of July 1700; and, as Queen Mary died in December 1694, it is obvious that, even after a correction of the erroneous date of 1701, an interval of more than four years elapsed between the two events. Dr. Burton compares the grief of England at the loss of this sickly boy to the anguish which the nation felt at the death of Prince Henry, the eldest son of James I., but introduces a fresh mistake into his narrative by styling Prince Henry the elder brother of the young Duke's grandfather. A few pages farther on (i. 38) the coronation of the Queen is said to have been observed on the 1st of April. The reader is naturally startled at the selection of a day identified with the jests of the populace for the observance of a solemn ceremony of especial honour in a nation's history. His amazement is unnecessary, for the Ministers of Queen Anne were guiltless of such an impropriety. The Queen was crowned on the 23rd of April. This unfortunate propensity for blundering accompanies Dr. Burton throughout his volumes. The greatest misfortune which befell the English army in Spain was inflicted on the battle-field of Almanza. The date for this crushing defeat is given as "the 15th of May in the year 1707" (ii. 168). The proper date is the 14th of April, and, in another passage to be found in the third volume, that date is assigned to it. Let us pass on to the history of the Sacheverell trial, and test the correctness of the day given for the voting of the peers on the question of his guilt. "On the 20th of October the vote was taken" is the statement of Dr. Burton (ii. 256), but here again occurs an error in the month. The mistakes in date seem to thicken as we proceed. The Princess Sophia is said (iii. 230) to have died suddenly "on the 8th of June 1713." Her death occurred in 1714, within a few weeks of the decease of the queen whom she wished to outlive. A similar blunder in the year is committed only two pages later when Anne is stated to have dismissed Lord Oxford in July 1713; the confusion in this case has probably arisen from a misconception of Harley's letter to Swift, which is quoted on the same page. We have not room to exhaust the list of errors, but if anyone will turn to the first volume (p. 40) he will find it mentioned in a curious digression on the ceremony of coronation that Henry Martin, in ridicule of the state ceremonial, "crowned and enrobed George Tuthers, the doggerel poet." Under this extraordinary misprint is disguised the name of the poet Wither, whose works, though of unequal merit, are far from deserving the epithet which Dr. Burton has fastened on them. When discussing the character of Harley, the historian mentions that the Minister recommended to Prior an acquaintance with the Spanish language as a useful accomplishment, and that the poet, after perfecting his knowledge in the hope of a mission to Spain, had only his labour for his pains. If the authority of *Spence's Anecdotes* may be trusted the advice was given to Rowe. In another passage the property of the Harley family is located in the county of Hertford. If we glance at the delineation of Bolingbroke's character (iii. 77) we shall find the same want of correctness in fact. Within the space of half-a-dozen lines his grandfather is called Sir Henry St. John, and the boy is said to have been forced into reading the commentaries of Dr. Martin, a verbose Puritan divine, who gloried in having composed one hundred and nineteen sermons on the 119th Psalm. Bolingbroke's grandfather was Sir Walter St. John, and the name of the Puritan commentator was Dr. Manton. In the page describing the origin of Queen Anne's Bounty, a paragraph of indisputable accuracy at the time when it was written is cited from the *Edinburgh Review* for 1823, as proving that the governors of that institution have gone on increasing the incomes of small livings, so as to make them capable of supporting a resident clergyman, while the intention of the endowment has been frustrated by the clergy holding two or more benefices in plurality, and not residing in either. Fifty-seven years ago the truth of the charge was undeniable: now the supporters of the Established Church can point to the fact that stringent enactments have been passed against such abuses, and that not one clergyman in fifty is the holder of more than one separate living.

Dr. Burton's criticisms of some of the works which have been published on English history prove that he attaches high value to a writer who selects a section of a country's life and fuses into one harmonious whole all the available materials for its history. Every merit which the historian may be endowed with is, however, of little avail without the presence of accuracy. In the case of this history of Queen Anne's reign, this indispensable possession is conspicuous by its absence. Is it too much to suggest that before a second edition of these volumes shall be printed every date and every fact in their pages may be subjected to the test of a rigid examination? W. P. Courtney.

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NEW NOVELS.

The Greatest Heiress in England. By Mrs. Oliphant. In 3 vols. (Hurst & Blackett.)

Heriot's Choice: a Tale. By Rosa Nouchette Carey. In 3 vols. (R. Bentley & Son.)

Confidence. By Henry James, jun. In 2 vols. (Chatto & Windus.)

Ernestine: a Novel. By the Authoress of "The Vulture Maiden." In 2 vols. (Thomas De la Rue & Co.)

Mrs. Oliphant's newest novel attests her nexhaustible versatility in plot-weaving, if does not rival *Young Musgrave* and some o her later works in sustained and romantic nterest. *The Greatest Heiress in England* is rather a chronicle of country-town life, and a history, as far as it goes, of the testamentary crotchets of a retired schoolmaster of the commercial type at Farafield, who had, at the age of fifty, married the sister and heiress of a townsman named Rainy, returned from India with a fortune. John Trevor's bride was not young, and the six years of her married life were spent in having babies, of whom at her death, Lucy, "the greatest heiress in England," was the sole survivor. The widower ere long solaced himself by wedding his housekeeper, by whom he became in due course the father of a little boy, called in this story Jock, and regarded by his father as a "postscript" or a "mistake," in fact anything rather than a possible sharer in the great Rainy fortune which John Trevor devoted his second widowhood to the task of enhancing and augmenting. Accustomed to saving habits, he secures for himself and his two children a share in the ownership, without housekeeping responsibilities, of No. 6, The Terrace, Farafield, where the first floor is occupied by Mr. and Mrs. Ford, connexions of his first wife. There, at the opening of the story, he is found daily and hourly revising and perfecting his will, with his little uncared-for boy meanwhile amassing stores of tales from Shakspere, the *Pilgrim's Progress*, and like food of the imagination, on a rug at his feet, while Lucy, the heiress, is receiving a superior education at Mrs. Stone's—who keeps, with her sister, a select seminary at the White House—and returning daily to her father and brother's society, to be amused with the quaint lore of the latter and bored by the *post-mortem* projects of the former. The tangled web of these last would tax much ampler space than is at our command to unravel; but the gist of it is that the heiress herself is to be for seven years under the guardianship of, and resident with, Lady Randolph, a fashionable dowager, for six months of the year, and with Mr. and Mrs. Ford, at The Terrace, Farafield, for the other six; while, in the event of proposals of marriage, the consent of four other *quasi*-guardians—the vicar, the Nonconformist minister, Mrs. Stone, the schoolmistress, and Mr. Rushton, the family lawyer—is to be a *sine qua non.* Furthermore, for divers subtle reasons, John Trevor's will directs that a very large portion of what he leaves behind him shall be set apart for Lucy to give away, not in ordinary charities, but in substantial relief on a large scale to necessitous gentlefolk, and this without the same restrictive supervision of a committee of guardians. Some of the discussions of his favourite scheme between Trevor and his daughter, a dutiful, earnest, rather unromantic girl, who is still in her teens, are indescribably droll, and prepare the way for complications of plot so soon as old John Trevor makes his final bow to the world, with his will signed under difficulties, and with difficulties destined to arise after its signing. As might be expected, the first thought of each guardian blessed with marriageable relatives is his own candidate's chances of Lucy's hand, and as she is at once carried off for six months' chaperonage to a London square by Lady Randolph, a really good and tender-hearted woman, who, at her wish, consents to let "Jock" accompany her ward to town, this period is passed in comparative serenity, undisturbed by prospective suitors, though a fair start is allowed to a rather *fainéant* nephew of her ladyship, the impoverished head of the Randolph family, a baronet no longer in his *première jeunesse*, but a man of the world and a good fellow. By his influence Lucy is saved from one or two compromising mistakes in the way of entanglement with Bertie Russell, a young poet and schoolmaster, to whom Jock is sent, and Bertie Russell's hysterical mother, a female Micawber, who becomes the first recipient of relief to the tune of some thousands under John Trevor's will. On the whole, Lucy passes the happiest portion of her first year of heirship under the wing of her clever and ladylike *chaperon*, and her troubles begin when she returns to The Terrace at Farafield, to be schemed for by Mrs. Ford and Mrs. Rushton; grudged to strangers in blood by her cousin Philip Rainy, a clever prig, who had successfully taken to her father's school; and made the attraction of picnics and riding parties at which Frank St. Clair, Mrs. Stone's nephew and *protégé*, a barrister, whose health has broken down, Raymond Rushton, a *gauche* and awkward young collegian, and Bertie Russell, the rising author who visits Farafield *en bon prince*, each in turn are encouraged by the natural kindly interest of the inexperienced heroine into fancying that they have found the way to her affections, a fancy in each case simply and summarily dashed. In short, of such ill-advised schemes upon the heiress the second and third volumes are the chronicle, amusing and fraught with Mrs. Oliphant's usual insight into character. It may be noted, too, that Lucy's embarrassments are shown in each case to flow naturally and by sequence out of one or other of the chief provisions of her father's will. Thus two of her suitors come more or less in the course of the story in the false light of partakers of her bounty; and the poor girl gets into her most awkward complications from the exercise of a simple kindliness of heart and an utter absence of knowledge of the world. When she is still spending her second moiety of the year at Farafield, harassed to death by the misconstruction of her motives by suitors and their supporters, lo! on a certain day, Sir Tom Randolph reappears from the moors, calls on the heiress, and finds her so manifestly relieved by the encouragement of the most genuine and least self-seeking of possible claimants, that he is inspired to storm the position, and, after winning the consent of the heiress and her several guardians, in due course acquires the right to dispense her charities.

Heriot's Choice is a tale constructed on the model of more than one of Miss Yonge's stories, and has for its main thread the fortunes of Mildred Lambert, a lady who, at the age of twenty-eight, bereaved of the mother whom she has nursed assiduously for the best years of her life, undertakes in exchange the charge of her clerical brother's widowed home in Westmoreland. Arnold Lambert, the widower, has four children, Richard, Roy, Olive, and Chrissy; and the family party receives an accession when Dr. Heriot, the friend of the vicar, a widower himself under circumstances of painful interest, persuades Mildred to undertake the charge of his ward, Polly Ellison, an orphan child of a painter, whom they transplant from Bohemian associations to the vicarage of Kirkby Stephen and its tranquil, orderly routine of studies and duties. To this home, lately bereft of its admirable mistress, to the sad detriment of its unworldly vicar, Mildred Lambert imparts a decision of purpose, a rare gift of the "word in season," and a spirit of helpful counsel which enable her to win silently the love and heed, not only of the young people, over whom she succeeds to *quasi*-maternal influence, but also of her brother's neighbours and intimates, chiefly of Dr. Heriot, Polly Ellison's guardian, and Ethel Trelawney, sole daughter of the proud squire of Kirk Leatham. The interest of the tale consists in the study of the various characters of the vicar's children—Richard, the earnest, ardent, enthusiastic priest in prospect, his father's right hand, and Ethel Trelawney's "Cœur de Lion," so called; Roy, the weaker and more lymphatic would-be artist, whose dangerous illness forms one of the serious episodes of the tale; Olive, of whom one of Roy's jokes was an addition to the Weights and Measures, "How many scruples make an Olive?" but who develops into a poetess, and bids fair in the end to become a worthy helpmate to a missionary; and the rather unclubbable "contradiction," Chriss—four various types of character owing much of their moulding into loveable proportions to the fosterage of Aunt Milly, "a perfect woman, nobly planned" (a captious critic would say "too perfect"), who so entirely subdues self as well-nigh to miss the crowning prize of her sojourn at Kirkby Stephen—the love of Dr. Heriot—by loyal endeavours to further his too hasty addresses to his ward, Polly Ellison, whose heart, meanwhile, though she knows it not, is won by Roy Lambert, the young artist. All comes right at last, and Aunt Milly, in the closing scene, is a happy mother where she had so long been a model old maid, amid a band of nephews, nieces, and neighbours, wooed and married as their best friends could desire. *Heriot's Choice* contains several touching episodes and incidents, notably Olive's sickness nigh to death ("The Gate Ajar") in the second volume, the death of Squire Trelawney, and the rescue of Aunt Milly by Heriot from a watery grave at Coop Kernan Hole. Our only objection is that it is too long drawn out, though this

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perhaps is because the authoress cannot resist the appeal of Westmoreland scenery, Westmoreland archaeology, dialect, legend-lore, manners, and customs to a share in the tale. Miss Rosa N. Carey might earn a name as a writer on topography and folk-lore.

Confidence is a brisk, stirring novel by the clever author of *The American*. Bernard Longueville and Gordon Wright are two highly civilised American fellow-collegians of easy fortune and tranquil destiny—the former with the reputation of genius, and an "armful of gifts," the latter the embodiment of intelligent good nature. Just after a *rencontre* with a strikingly handsome girl at Siena, and a very incomplete introduction, Bernard is persuaded by Gordon Wright to pay him a visit at Baden-Baden, where he again falls in with the heroine of Siena, and finds her a certain Angela Vivian, whose mother, an American lady from Boston, is acting *chaperon* also for Blanche Evers, a flippant and inconsequent little coquette, whose devoted slave is a certain English Captain Lovelock, fit only to "caper gaily in a lady's chamber." The structure of the plot is very slender and subtle, its mysteries consisting in Angela's reserve as to the original interview, and Bernard's readiness in undertaking to report to his friend his estimate of the heroine, upon whom, despite a sneaking kindness for her from the first, he pronounces unfavourably in a privileged communication. The result is a hasty withdrawal from Baden on the part of Gordon, already once rejected, and his marriage, later on, to the inconsequent little flirt, Blanche, "the prettiest of little geese." Bernard's point of unfavourable judgment centres in the impression that Angela and her mother care for Gordon's money, not himself; yet in spite of this, when the coast is clear and the friend's back turned, Bernard is found in the very same toils. Anon, Bernard spends an autumn with Gordon and his wife, "the same little posturing coquette of a Blanche," in New York, "the freshest, youngest, easiest, most good-humoured of great capitals;" but getting talked of with Blanche, makes himself scarce, and, after a visit to California, finds his way to the French watering-place of Blanquais, near Havre, dreams of Angela, and waking on the sea-shore beholds her veritable image. This lady is the best-drawn character in the book, and we are impressed with the better half of the "smartest nation beneath creation" proportionately. No wonder that when Gordon, mad with jealousy of Lovelock, gets as far as Paris to "flee himself" and get rid of his domestic encumbrances, finding Bernard engaged to Angela as she might have been at first, he goes into all sorts of frenzies, meditates all manner of revolutions with American marital law, argues that he ought to be allowed to put away Blanche and steal Bernard's prize, and is only reconciled to things as they are by Angela making him see that his wife and he still care for each other, and that there is no earthly reason to re-sort the couples. *Confidence*, if a little flimsy, is certainly amusing.

Ernestine is a German novel by the original author of *The Vulture Maiden*, ably translated by Mr. Baring-Gould, with a Preface calculated to inspire curiosity and to lead to the expectation of a "soul-romance." The *dramatis personae* are for the most part the medical and scientific dwellers near a German town and its environs; the heroine, a much oppressed child of a paralysed widower, Herr von Hartwich, the owner of an extensive manufactory, whose half-brother, Dr. Leuthold Gleissert, and his wife live with him and keep the factory in working order until a purchaser can be obtained. The neglected, cuffed, ill-treated Ernestine is thrust from pillar to post, and made the perpetual subject of her crazy father's wrath; and her uncle's unreal kindness is almost as unsatisfactory, seeing that he is a selfish atheist of considerable scientific attainments, but a rogue who, after being drummed out of his university for foul play, had retired to his brother-in-law's to await his death and trusteeship. A most memorable scene in the first volume is where Ernestine, ill-dressed and unkempt, presents herself at Madame Mollner's on the day her son has passed a magnificent examination at the capital, and comes home covered with scientific honours; and a chance *rencontre* with Ernestine, banned and put in Coventry by all the youthful visitors at the *fête*, fixes the image of the wondrous child in the remembrance of the young *savant*. Her father's death in a fit of passion, while beating Ernestine, causes a break-up of the establishment; and when the child has got over this she resolves to study science and atheism, and, retiring to a remote castle, Hochstetten, with the aid of her uncle, lent for his own selfish ends, she reaches the highest scientific honours attainable by a woman, but this at the cost of her faith and belief. Meanwhile, Herr Joannes Mollner and a knot of kindred professors have become interested in her career, though staunch in their own belief, and do their utmost to detach her from her atheistic uncle and her isolated position. One of the best scenes in *Ernestine* is where the professors meet (with some petticoats among them) to adjudicate a prize, which falls to Ernestine's lot; another, later on, is where a village riot is aroused by her patronage (supposed to savour of witchery) being extended to a peasant's child. In the sequel the wicked uncle takes poison; Herr Mollner marries Ernestine, converted into "only a girl" again, and restored to her right mind; and the story ends better than might have been expected. *Ernestine* is clever, but foreign; spun out, but not unattractive; much given to endless didacticism, but still possessing ten times the sustained interest of an ordinary English novel.

James Davies.

RECENT ECONOMIC LITERATURE.

Economic Studies. By the late Walter Bagehot. (Longmans.) There are passages in this work that almost lead one to suspect that Mr. Bagehot despaired in his heart of making a scientific, or even a consistent and logical, defence of abstract political economy, and sometimes consciously used arguments, at which he smiled in his sleeve, on behalf of a cause which he knew to be lost. He calls it an instance worth a hundred arguments in favour of "our English political economy" that "we find it guiding the finance of Napoleon I." What Napoleon's system of finance really was was described by the French economist Say in 1821 in a famous letter to an Englishman, in which he referred to the fact that Napoleon had suppressed the Department of Moral and Political Sciences (which included political economy) in the Institute of France. And Mr. Bagehot began his own economic studies in days in which Archbishop Whateley and Mr. Lewis were its chief English luminaries, and could hardly have forgotten a passage in the lectures of the former respecting Napoleon's habitual saying, that if an empire were of granite, political economy would grind it to powder. "That erroneous political economy may do so, he evinced by the experiment he himself tried," is the archbishop's comment.

"The science of political economy as we have it in England may be defined," according to Mr. Bagehot, as "the science of business, such as business is in large productive and trading communities. It is an analysis of the 'great commerce' by which England has become rich. Dealing with matters of business, it assumes that man is actuated only by motives of business. . . . Political economy deals, not with the entire real man as we know him in fact, but with a simpler imaginary man. The abstract man of this science is engrossed with one desire only—the desire of possessing wealth."

Yet surely no other writer, unless Mr. Lowe, has thought of controverting Adam Smith's doctrine that to account for the diversities of wages and profits we must take account of many motives besides the desire of wealth. Mr. Bagehot himself calls Malthus one of the creators of English political economy on account of his theory of population, and it need hardly be said that the laws of population are not deducible from the desire of wealth, and that a mere theory of commercial business makes no place for them. It is characteristic of the abstract method which Mr. Bagehot professes to uphold, that he repudiates on behalf of economists the attempt to investigate the "real laws" of population. "Political economy would have to discuss half physiology, half the science of government, and half several other sciences, if it attempted to investigate the real laws which regulate the multiplication of mankind." But yet what the economist must not and cannot do, other scientific investigators like Mr. Galton may do. "No political economist has the slightest reason to depreciate the causes which act on population of which his science takes no cognisance. They supplement what he discusses; reality is composed of the influences treated of in his science, *plus* these influences." By far the most interesting and instructive parts of Mr. Bagehot's work are indeed those in which he departs from the path to which he confines the economist, in order to discuss researches and speculations such as Mr. Galton's. Political economy is to remain stationary, while all other branches of scientific enquiry are progressive; and the economist is to fold his arms and say with the sluggard, there is a lion in the path. He is not even to enquire why the wealth of some nations is greater than that of others, because so many causes are concerned.

"If you look over the nations of the world, you see at once that one of the greatest contrasts between them is that of comparative wealth or comparative poverty. But, considered in this way, the science of political economy becomes useless, because of its immense extent. The whole of a man's nature and the whole of his circumstances must be reckoned up and reasoned upon before you can explain his comparative wealth or poverty."

Mr. Bagehot's great and deserved reputation may obtain for his present work a *succès d'estime*, but it is, to use a homely saying, a nail in the coffin of abstract and deductive political economy, which it strips of every cloak and covering, and leaves naked to its enemies. Nor can we think that the account it gives of Ricardo will serve to stay the fall of that writer's authority.

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"It must be remembered," we are told, "that Ricardo was in no high sense an educated man. As far as we know, he had not studied any science, and had no large notion of what science was. To the end of his days, indeed, he never comprehended what he was doing. He dealt with abstractions without knowing that they were such; he thoroughly believed that he was dealing with real things. He thought that he was considering actual human nature in its actual circumstances, when he was really considering a fictitious nature in fictitious circumstances."

It is not quite accurate, we should observe, to say of Malthus, as Mr. Bagehot does, that he was "one of several writers who at the same time discovered the true theory of rent." Hume and Dr. Anderson had discovered it long before, and it was re-discovered about the same time by Malthus and Sir Edward West, not Ricardo, as Ricardo himself owned. Say was a personal friend of Ricardo's, had been his guest at Gatscomb Park and his host in Paris, and carried on a friendly though partly a controversial correspondence with both him and Malthus. And Malthus, writing to Say, says of Ricardo's relation to the doctrine of rent (Say, *Mélanges*, &c., p. 301), *La doctrine était originairement la mienne, comme il en convient lui-même.*" The generous terms in which he speaks of John Stuart Mill show how superior Mr. Bagehot was to any feeling of jealousy, and coming from such a man are at the same time an important testimony to Mr. Mill's intellectual power. "All students since see the whole subject with Mill's eyes. Whether it has been altogether good for political economy that a single writer should have so monarchical an influence may be argued, but no testimony can be greater to the ability of that writer and his pre-eminence over his contemporaries."

Reciprocity, Bimetallism, and Land Tenure Reform. By Alexander J. Wilson. (Macmillan and Co.) Mr. Wilson has done well to add the reform of land tenure to the title and subjects of this volume. Reciprocity and bimetallism have become bores, and not even Mr. Wilson's ability can get a patient hearing for or against them. But we cannot think he has done either himself or his theme justice in his discussion of the third subject, about which people are really anxious for some practical suggestions.

"The land," he says, "must be delivered from its bondage and given back to the people. . . . The true remedy for many things in England is to set the land free. The best remedy for all our industrial distress, the best relief for our overcrowded towns, is to let the people go back to the soil. . . . What all land law reformers want is the return of the population to the tillage and ownership of the soil in much larger numbers than now. We want to put it in the power of the farmer, of the peasant, of the retired tradesman with agricultural tastes, to buy land in patches which they could cultivate in perfect security."

Mr. Wilson scouts the means proposed by most reformers for effecting this change—the abolition of the law of primogeniture, the prohibition of entail, and the introduction of a cheap and simple system of land transfer registration—as "inadequate, clumsy, and illogical." And he assumes to have, in a chapter of the present work, "presented the reader with what may be described as a simple, thorough, and lasting remedy for the agrarian anomalies of England." Lord Dufferin has been known to remark that whenever he hears a man say "the case lies in a nutshell," he feels sure there is no kernel; and we cannot think there is so much virtue and efficacy in Mr. Wilson's simple remedy as he supposes.

"The proper way in which to initiate that kind of land reform which is essential to the well-being of the community ought surely to lie in the appropriation of part of the soil for the good of the State. . . . State rent, subject to periodical revision every thirty years, ought to be levied on the landowner, leaving him to recoup himself out of his tenants if he could, or to give place to those tenants if he could not."

When the rent of land was steadily rising, as it was when Mr. Mill advocated a tax on its unearned increment, much might be said for such a proposal. But could any more unseasonable occasion than the present be selected for reviving it? And how could a tax on rent tend to lead the people back to the land, or to make farmers, labourers, and retired tradesmen eager and able to buy it? After all, Mr. Wilson himself in his last chapter, on the ground of expediency, gives up his "simple, thorough, and lasting remedy," and is content to urge reforms of the very class which he had previously rejected as "inadequate, clumsy, and illogical." Mr. Wilson, we must add, sometimes weakens his case by the strength of his language. The English agricultural labourers' history is a sad one, and much harm has been done to them "by driving them off the land into villages or towns;" but it is extravagant declamation to say that "the greatest injury ever done by man to man was thus done to the tillers of the soil by those above them." Mr. Wilson seems often to have before his mind some fierce Tory antagonist, whose wild rhetoric provokes him to the point of exclaiming, like Hamlet, "Nay, an' thou'lt mouth, I'll rant as well as thou."

A History of the Precious Metals. By Alexander Del Mar. (Longmans.) Mr. Del Mar was formerly Director of the Bureau of Statistics of the United States, and was a member of the United States Monetary Commission of 1876. As a member of the Monetary Commission, it fell to his part to examine the California and Nevada mines, to take evidence and prepare reports, and to collate returns from American ministers in foreign countries relative to the production of the precious metals; and he has since then given much care and study to the present work. It contains, as might be expected, much information, though we are unable to concur altogether with some of the author's statements on several points, both historical and economic. "The feudal system was," he says, "the especial conservator of metallic money, and whenever and so long as that system lasted all extensions of the monetary circulation by means of banknotes, or any substitute for specie, were rendered impossible." It is true that feudalism was adverse to the development of commerce and commercial credit, and, therefore, to such improvements as the introduction of economical substitutes for money. But it tended to maintain a system, not of exchanges in money, but of exchanges in kind. The commutation of military service for a scutage was an infraction of the feudal system; so, likewise, was the introduction of money rent and money payments for labour; and money was, in short, one of the chief disintegrants under whose action the feudal structure fell to pieces. "Since the beginning of the eighteenth century," according to Mr. Del Mar, "the precious metals have become less and less the general measure of value, and more and more the measure of the measure of value; which latter is now the whole sum of coin, *plus* the sum of bank and other paper employed as money." In a very important sense this is true. The effect which a given addition to the stock of coin in the world produces on the purchasing power of money depends now on its proportion to the whole circulating medium, metallic and non-metallic, and not on the amount only of the addition to the stock of coin. Nevertheless, ultimately not only the value of money, but the amount of the non-metallic circulation, depends on the supply of the precious metals. Let gold become as easily obtainable as silver is, and twenty pounds in either paper or gold would soon have to be used where one pound sufficed before. Money performs two functions: that of a measure of value and that of a medium of exchange; and credit supersedes coin as a medium of exchange, but not as a measure of value. We know of no means of verifying Mr. Del Mar's statement that, "out of about £2,666,000,000 supplied to Europe since the discovery of America, about £720,000,000 have been retained for coin, £600,000,000 shipped to Asia, and £1,340,000,000 consumed in the arts or lost;" but the last figure appears to us a great over-estimate. Relatively to the wealth of the world, the use of gold and silver plate has much declined. We question also the proposition that during the Middle Ages and down to the discovery of America there was a flow of the precious metals from Asia to Europe. The mediæval commerce of Europe with Asia was chiefly for spices, perfumes, silks, and other luxuries, and Europe produced no portable commodities which Asia would take in return, or which would bear the cost of carriage by land. Mr. Del Mar's account of the ruin, both physical and moral, resulting from mining is striking, and much that he says will be new to many readers. Yet the ultimate result of the gold mines of our age has surely been beneficial. They have in the end created communities which for prosperity and promise have no superiors and few equals among older societies. T. E. C. Leslie.

NOTES AND NEWS.

Prof. Monier Williams, who lectures at the London Institution on the 16th inst. upon "Indian Religious Life," will be accompanied by Pandit Syámají Krishnavarma, who will afterwards illustrate the mode of chanting the Vedas and other points in the lecture.

Dr. Gordon Hake has a new volume of poems in the press, which will be published early next month by Messrs. Chatto and Windus. The work is entitled *Maiden Ecstasy*, and consists of fourteen stories, each illustrating a phase of maiden love.

A new novel, entitled *Lily of the Valley*, from the pen of Mrs. Randolph, author of *Gentianella*, &c., will be shortly published by Messrs. Hurst and Blackett.

Mr. Edmond Chester Waters has in the press a supplement to his *Historical Memoirs of the Chesters of Chicheley*, entitled *Genealogical Notes of the Families of Chester of Bristol, Barton Regis, Almondsbury, and London, descended from Henry Chester, who died Sheriff of Bristol in 1740.* The work will be illustrated with sheet pedigrees and shields of arms. Applications for copies should be addressed to the author at Messrs. Robson and Sons', 20 Pancras Road, N.W.

The Rev. H. G. Tomkins, author of *Studies of the Times of Abraham*, is writing a *Life of Joseph.*

Mr. J. A. Symonds is said to have a new volume of poems in preparation.

A serial story by Mr. Charles Pearce, entitled "Boscotts of Wood Street: a Story of a London Warehouse," will shortly be commenced in the *Bradford Observer*.

We understand that Mr. E. Poste, M.A., of Oriel College, Oxford, has placed in the hands of Messrs. Macmillan and Co. for immediate publication a translation with notes of *The Skies and Weather Forecasts* of Aratus. As belonging to the literature of infant astronomy and meteorology, and as a specimen of the popular weather-wisdom of the day, the poems are not without interest for modern readers; while upon the attention of men of science Aratus' work has

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some claim from the faith he shows in the possibility of a science of weather-forecasting, and his sense of the importance of such a science.

Messrs. Chatto and Windus have in the press a new volume of poems by Mr. Swinburne, and a volume of poems by Mr. W. H. Mallock, author of *The New Republic*.

A useful table, giving at a glance the many variations which occur in the open season for salmon fishing upon all the rivers in England, Ireland, Scotland, and Wales, has been compiled by Mr. Henry Ffennell, and is, we understand, to be published at *Land and Water* office next week.

Messrs. Hurst and Blackett will issue in a few days the third and fourth volumes of Mr. Hepworth Dixon's *Royal Windsor*, which will complete the work.

The Religious Tract Society has in the press a work by Dr. Dawson, of Montreal, on *Geology and Life*, the leading idea being that of links in a chain, in distinction from evolution in a series. The same society also announces a new work by Dr. Stoughton, *An Introduction to Historical Theology*; a new Handbook to Biblical Hebrew, with Elementary Grammar and Copious Exercises; a Handbook to Church History, by Dr. Green, the society's editor; a Monograph on the Book of Nehemiah, by the Rev. T. C. Finlayson, of Manchester; and another volume of Dr. Edersheim's *Bible History*. The present year being the centenary year of Robert Raikes's work among the children of Gloucester, the society intends to issue a series of large coloured "diagrams" or pictures on cloth, illustrating the early history and growth of Sunday-schools all over the world.

The total number of journals and periodicals at present appearing in Russia is officially given as 608. Of these, 417 are in Russian, 54 in Polish, 10 in French, 40 in German, 3 in Latin, 11 in Lithuanian, 7 in Esthonian, 2 in Finnish, 4 in Hebrew, 7 in Armenian, 3 in Georgian, and 4 in Tatar. There are also 46 journals published in the Grand-Duchy of Finland.

The Rev. J. Inglis, a missionary of the Free Church of Scotland, has now completed his translation of the whole Bible into the Melanesian language, spoken by the inhabitants of the island of Aneiteum, in the southern part of the New Hebrides group. The whole expense of publishing the work is being borne by the islanders themselves.

M. Ernest Havet, professor at the Collége de France, has been elected a member of the Academy of Moral and Political Sciences in place of M. Louis Reybaud.

Mr. Hormuzd Rassam's account of his recent explorations in Nineveh and Babylon was read at a meeting of the Victoria Institute last Monday. The printed copy with which we have been favoured is a lengthy production, largely taken up with a description of the different routes from England to Babylon, with personal details, and edifying comments on the fulfilment of prophecy. One sentence, however, deserves to have as much publicity given to it as possible, and we trust that the point of view which it represents will be earnestly advocated in high quarters.

"The discovery of this obeliak [of Assur-nazir-pal] and the large Sardanapalus cylinder makes me very often wonder how an explorer might miss a most valuable record of the past by merely digging a foot or even a few inches from either side of it; and this fact leads me to hope that, before England abandons the researches in Assyria and Babylonia altogether, where she has been so marvellously successful in her explorations, she will have the mounds of Koyunjik and Nimroud laid bare—that is to say, have them thoroughly examined, by beginning at one end and finishing at the other. I feel confident that if the work was continued for the next hundred years in the same style in which we have been carrying it on for the past thirty-five years, still, at the end, we might perhaps miss a relic which would be most invaluable to both religious and scientific research."

It is particularly desirable that the mines of Babylon should be well worked. Records of Nebuchadnezzar have already been transmitted to our national collection, but only enough to stimulate our anxiety for more. The official record of the capture of Babylon by Cyrus is another earnest of the treasures awaiting a persevering explorer.

Mr. P. A. Daniel's "Time Analysis of the *Two Gentlemen of Verona*" (read with the Time Analysis of the other comedies at the meeting of the New Shakspere Society on November 8, 1878) was read at the meeting of the Clifton Shakspere Society on January 24. Reports were presented from the following departments:—Grammar, by Mr. E. Thelwall; Metre and Authorship, by Miss Constance O'Brien; Dress and Social Customs, by Mrs. E. Thelwall.

A new theological quarterly has reached us from Würtemberg, and, as its exceedingly unpretending character may perhaps impede its circulation in England, we take this opportunity of recommending it as a sound, scholarly, religious, and yet truly critical organ. The first number, which consists of only eighty-eight small octavo pages, contains four articles, relating respectively to the late Prof. Landerer's lectures on Dogmatics, to Essenianism, to the Pauline doctrine of the Resurrection, and to the doctrine of Vicarious Satisfaction. The list of contributors contains the names of Pressel, Nestle, and Pfleiderer (not the Berlin professor)—a sufficient proof that the new *Zeitschrift* is not the organ of a party, but, as it modestly represents itself to be, of the working clergy of Würtemberg. *Theologische Studien aus Württemberg* is the title; Neubert, of Ludwigsburg, the publisher; eight marks the subscription.

M. Naville is wintering at Cannes, busy always with his great task of editing the *Ritual*. Prof. G. Ebers and M. Chabas are at Nice; the former, after two years of ill-health, is fast regaining strength.

Messrs. Marcus Ward and Co. publish immediately *Julian Cloughton; or, Lad-Life in Norfolk*, by Mr. Greville J. Chester, author of *Transatlantic Sketches, Songs for Music*, &c.

We understand that the *Manufacturer*, a representative paper of commerce and manufactures, established in 1868, has recently changed hands, and will be issued from March 1 as a weekly newspaper, price 3*d*. The assistance of several skilled experts has been secured for expounding the technicalities of special industries, and the paper is intended to be a useful record of inventions, industry, and commerce.

Messrs. W. H. Allen and Co. have in the press a new volume by Mr. Charles Marvin, entitled *The Eyewitnesses' Account of the Disastrous Russian Campaign against the Akhal Tekke Turcomans; describing the March across the Burning Desert, the Storming of Dengeel Tepe, and the Retreat to the Caspian*. The work is derived almost exclusively from the letters of the Russian correspondents attached to the expedition, and embodies a complete narrative of the fighting beyond the Kopet Dagh and the military operations accompanying the attack upon Dengeel Tepe; the latter being illustrated by Russian plans representing the aspect of the battle at different periods of the day. The accounts of the correspondents of the defeat of the army and the sufferings attending its retreat are exceedingly circumstantial, and throw an altogether fresh light upon the campaign of last year. Appended to the work is a description of that *terra incognita*, the Akhal Tekke region; a review of the late campaign by Major-Genl. Markozoff; and maps and march routes of the country lying between Tchikishlar and Askabat.

Dr. Schroeder will publish shortly *Richardi Bentleii Opuscula Philologica*. The first part, containing notes extracted from Bentley's copies of Greek and Latin authors now in the British Museum, is in the press, and will appear in the course of the present month; and the second part, containing what Dr. Schroeder finds in Cambridge, will follow in March or April.

In the review of Mr. E. B. Nicholson's *Gospel according to the Hebrews*, for "Papias is *now* said to have taken this story from the Gospel according to the Hebrews" read "Papias is *not* said," &c. Mr. Nicholson writes that later on he will send to all those who subscribed for the book a page or two of additional notes, &c., and will be happy to send them also to any other purchaser of it who will forward him his name.

Mr. Elliot Stock announces a series of "Early Reprints for English Readers," edited by the Rev. Herbert E. Reynolds, librarian of Exeter Cathedral. The first number will be from John Gerson. The same house is about to publish a reproduction of the *Eikon Basilike*, with an extended Preface by Mr. Edward Scott of the British Museum, and a *facsimile* of the unmutilated frontispiece from the first edition.

The Delegates of the Clarendon Press will issue in a few days an annotated edition of Goethe's *Iphigenie auf Tauris* by Prof. Buchheim. A complete Commentary will explain every difficulty, and all the classical allusions and reminiscences will be pointed out. The drama will be preceded by a mythological and a critical Introduction, the latter containing, besides a full analysis, a comparison between the Euripidean *Iphigenia* and the *Iphigenie* of Goethe.

Signor Giacomo Pisani is to publish in the course of the present year a work on constitutional monarchies, entitled *Discourses on the History of England*.

MAGAZINES AND REVIEWS.

The *Church Quarterly Review* has a very promising table of contents; but subjects like "The Four Gospels and Modern Scepticism," "How is it that we have a Religion?" require for their proper treatment broader, as well as deeper, ways of thinking than seem to be usual with its contributors. On the whole, the most interesting article in it is that on Farrar's *St. Paul*; the best-written is "Two Scottish Bishops," but Bishop Gleig was not, though Bishop Jolly was, a character of more than provincial or sectarian interest.

The *Library Journal* for December contains a very careful paper by Prof. W. R. Nichols, of the Massachusetts Institute of Technology "On the Deterioration of Library Bindings." The writer is inclined to throw the blame on the products of gas-burning rather than on heat; but he promises a series of crucial experiments. Mr. Charles Welch, of the Corporation Library, London, has some "Economical Suggestions in the Preparation of Printed Catalogues." He recommends for small libraries short-title handlists, and a full-title card-catalogue. But we fail to see how this can possibly be called an "economical" suggestion. The number contains a great deal of interesting matter, and we are sorry to learn that the *Journal* is not yet a pecuniary success. The publisher, however, promises to continue it for another year.

The *Revista Contemporanea* of Madrid has passed into new hands. To judge by the

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present number (January 15), politics, art, and literature will be more prominent than science under the new editorship. An article entitled "Pallida Mors" is a skit on Cervanto-mania, suggesting that the real hero of the *Quijote* is Death, since in no other work is there so much of his doings. The Bibliografia incidentally mentions the Americanist Congress to be held in Madrid in 1881, and demands for that occasion the publication of some of the numerous MSS. on America still existing in Spain. C. F. Duro gives a readable account of the inundations of the Duero, and there is a eulogistic notice of the last volume of poems by G. Nuñez de Arce.

In the *Preussische Jahrbücher* for January Herr von Treitschke returns to the "Jewish Question," anent which his previous article has raised no small commotion in Germany. In answer to his critics he recapitulates his reasons for believing that German civilisation is seriously menaced by the intrusion of a modern Jewish element, and urges on Germany the need of political and moral reforms to beat back the invasion.

The *Alt-Preussische Monatsschrift* contains a collection of information by Herr Hagen on "The Engravers of Königsberg in the Sixteenth and Seventeenth Century." The writer carefully collects all mentions of engravings executed at Königsberg, and by limiting his review to one place gives us a picture both of the artistic activity of the time of which he treats and also of the causes of its decline. Herr Hagelmann contributes an interesting letter of Count Purgstall, written from Königsberg in April 1795, giving an account of his impressions of Kant. While wishing to worship Kant to the fullest extent, Count Purgstall is obliged to admit that he was dirty, badly dressed, lectured without any grace or arrangement, and in private conversation was dogmatic and impatient of contradiction.

The *Revue Historique* has a paper by M. Bardinet on "The Condition of the Jews in the Venaissin during the Sojourn of the Popes at Avignon (1309-1376)," which collects a great deal of interesting information on a subject that is generally treated very vaguely. M. Bardinet shows that the Popes were persistently tolerant and kindly to the Jews, and did much to spread toleration among the clergy and the people. To the papal residence at Avignon he attributes the fact that the Jews took firm root in the Venaissin and are found to flourish there at the present day. M. Bréard begins the publication of extracts from the memoirs of Jean Doublet, a Normandy corsair, born at Honfleur in 1655, whose adventures have some connexion with English history, as he gained the favour of the Duchess of Portsmouth and visited London at her invitation in 1676. Baron du Casse gives a *résumé* of a number of inedited documents dealing with the relations between Napoleon I. and King Louis from 1773 to 1809.

"LE LIVRE."

Le Livre. Revue Mensuelle. Première Livraison. Janvier 1880. (Paris: Quantin.) Others beside that class of persons to which the term "bibliophile" is applied in France, and the less complimentary appellation bibliomaniac in England, will be glad of the appearance of this handsome and useful publication, which fills a very notable gap. No periodical of any consequence has hitherto dealt exclusively with bibliography, and the consequence is that students and collectors have been very much at a disadvantage. *Le Livre* consists of two parts, which are not only distinct in point of contents, but are further distinguished by the paper on which they are printed. The section of "Bibliographie Ancienne" is printed on excellent Dutch paper, and contains articles of more or less permanent interest. The second, appearing on ordinary tinted paper, includes articles from each European country on the literary features and productions of the month and a *catalogue raisonné* of its publications. This is a large scheme, and will necessarily require some time and a good deal of pains on the part of the editor, M. Octave Uzanne, and his staff to get it into satisfactory working order. The English correspondent is Mr. Arthur O'Shaughnessy, and it need hardly be said that both personally and by virtue of his position at the British Museum Mr. O'Shaughnessy is a very well qualified correspondent indeed, though we may not indorse all the critical *dicta* which he pronounces for the information of the readers of *Le Livre*. The Academy, however, has a right to protest amicably against his statement that he has been "pendant assez longtemps presque seul ici" in speaking of the most modern school of French poetry. The more permanent part of *Le Livre* contains articles on Baron Taylor and his Dramatic Library, on Armorial Bindings (with a good many illustrations), on the late M. Delepierre, and on the great binder, Trautz-Bauzonnet, whose portrait is given to subscribers. There is also an article headed "La Bibliographie en Angleterre," to the subject of which we must be excused if we take some exception. We are not in the least squeamish in point of literature, and certainly are not inclined to burn incense before the shrine of the Rev. Mr. Bowdler. But when we open an article on English bibliography we do not expect it to contain an elaborate notice of a catalogue of obscene books, upon which it seems somebody or other, who has the grace to write under a pseudonym, has wasted good paper and handsome typography. The reproach of this sort of thing is already heavy on Continental bibliophilism. But in England there is absolutely no excuse for it. The French reviewer himself admits that his pseudonymous muck-raker has gone out of his way to collect details which have nothing whatever to do with bibliography. It is, moreover, a notorious fact (and we can again cite M. Drujon in our support) that such work in England rarely or never possesses the slightest literary value. It is simply the product of a diseased imagination, as in Payne Knight's case; or else of deliberate and mercenary catering for unhealthy tastes, as in the immense majority of cases. In neither instance, perhaps—certainly not in the latter—can the product be considered worthy the attention of the bibliographer. The facts are not exactly the same abroad, and therefore the case is there somewhat different. But if M. Uzanne wishes to continue this sort of thing we shall be obliged to him if he will put it in future under the heading of "Bibliography in Holywell Street," and not of "Bibliography in England."

George Saintsbury.

OBITUARY.

CANON OAKELEY.

In Frederick Oakeley, Canon of Westminster and Missionary Rector of St. John's, Islington, the Catholic Church in England has lost one of her ablest men and most devoted sons. "A typical Oxford man," as Cardinal Newman, in a well-known passage of the *Apologia*, has called him, he must interest Oxford men, even of the younger generation; while, as one of the boldest defenders of the Tractarian position, and then as an able and zealous priest of the Catholic Church, he has left to a wider circle a name and an example that will not soon die. As an undergraduate at Christ Church, Oakeley had early developed a power of elegant composition, and he gained the Chancellor's prizes for the English and Latin essays and Latin verse, and also the Ellerton prize for a theological essay. But it was not for some time that he began to exhibit that vigour of thought and logical ability which afterwards distinguished him. These qualities were drawn out by controversy, and, perhaps, are best shown by his controversial papers; but those who would see him as the thoughtful and acute student and tutor, should read his *Remarks on the Aristotelian and Platonic Ethics as a Branch of the University Studies.* This pamphlet, published in 1837 (the year in which he became Whitehall preacher), is interesting both for what it shows us of the former character of the Oxford philosophical course and also for some of the illustrations it gives of the maxims and doctrines of the Aristotelian philosophy. One of these is drawn from the system of the Church of England—the "Via Media"—the example, in ecclesiastical polity and teaching, of Aristotle's doctrine of the mean. The "Reformed Catholic Church" is the "Via Media," and it is so, not because it is a compromise, not because it merely steers clear of extremes, but because it is true. "It is the precise exemplification of Aristotle's 'Mean Excellence.'" At this time Oakeley had clearly a perfect confidence in the Anglican position. But now he went on advancing towards Catholicism, and, when his friend Ward was condemned for heresy, he wrote one of the boldest and most vigorous protests that appeared in his defence. A few years afterwards (and but a week or two after Newman) he joined the Catholic Church. Since then his life has been one long activity, and his labours, parochial rather than literary, have drawn forth more than once expressions of admiration from men of very different opinions. Many years before, in his Anglican days, he had worked in London, and, as one of the advanced men of the movement, had made "Margaret Chapel" famous; and now, as a Catholic, he has spent in London his best energies on the service of the poor, and employed his literary talents in helping converts to understand the meaning and appreciate the beauty of Catholic worship. But only those who have lived near him and seen his work can judge of its value and its results.

The death is announced of Dr. Lockhart Clarke, F.R.S., aged sixty-three; of Adolphe de Granier de Cassagnac, the well-known publicist and deputy, and author of numerous works which are described as "improvisations historiques, signalées pour l'insuffisance des recherches ou la partialité des conclusions," aged seventy-two; of Paul Devaux, of Brussels, author of *Mémoires sur les Guerres médiques*, *Etudes politiques sur les principaux Evénements de l'Histoire*, and of *Etudes sur les principaux Evénements de l'Histoire romaine*, aged seventy-nine; of Prof. David Thomson, of the University of Aberdeen; and of Mr. William M'Combie, Tillyfour, author of *Cattle and Cattle Breeders*.

SELECTED BOOKS.

General Literature.

Arnold, A. Free Land. C. Kegan Paul & Co. 6s.
Chesneau, E. Peintres et Statuaires romantiques. Paris: Charavay. 3 fr. 50 c.
Dumas, Alexandre, Fils. La Question du Divorce. Paris: C. Lévy. 5 fr.
Gourdault, J. La Suisse: Etudes et Voyages à travers les 22 Cantons. 2e Partie. Paris: Hachette. 50 fr.
Hédou, J. Jean Leprince et son Œuvre. Paris: Rapilly. 20 fr.
Pilger, R. Die Dramatisirungen der Susanna im 16. Jahrh. Halle: Waisenhaus. 2 M. 40 Pf.
Vogüé, E. M. de. Histoires orientales. Paris: C. Lévy.
Walker, F. Money in its Relations to Trade and Industry. Macmillan. 7s. 6d.

History.

Barral, le Comte de. Etude sur l'Histoire diplomatique de l'Europe, 1648-1791. Paris: Plon. 7 fr. 50 c.

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D'Antioche, le Comte Adhémar. Deux Diplomates: le Comte Raczynski et Donoso Cortès, 1848-1853. Paris: Plon. 7 fr. 50 c.
Herquet, K. Chronologie der Grossmeister d. Hospitalordens während der Kreuzzüge. Berlin: Schlesier. 1 M.
Lohmeyer, K. Geschichte v. Ost- u. Westpreussen. 1. Abth. Gotha: Perthes. 3 M. 80 Pf.
Lucandre, C. La Noblesse française sous l'ancienne Monarchie. Paris: Charpentier. 3 fr. 50 c.
Paris, Paulin. Guillaume de Tyr et ses Continuateurs. T. 2. Paris: Firmin-Didot. 15 fr.
Tamizey de Larroque, Ph. Lettres de Jean Chapelain, de l'Académie française. T. 1. Septembre 1632-Décembre 1640. Paris: Firmin-Didot. 12 fr.

Physical Science.

Geinitz, F. E. Beitrag zur Geologie Mecklenburgs. Neubrandenburg: Brünslow. 1 M. 50 Pf.
Hempel, W. Neue Methode zur Analyse der Gase. Braunschweig: Vieweg. 5 M.

Philology.

Beiträge zur deutschen Philologie. Julius Zacher dargebracht als Festgabe zum 28. Octbr. 1879. Halle: Waisenhaus. 6 M.
Gardicke, C. Der Accusativ im Veda. Breslau: Koebner. 7 M. 20 Pf.
Hemacandra's Grammatik der Prâkritsprache. Hrsg., übers. u. erläutert v. R. Pischel. 2. Thl. Halle: Waisenhaus. 8 M.
Ménant, J. Manuel de la Langue assyrienne. Paris: Maisonneuve. 18 fr.
Pellegrini, A. Il Dialetto greco-calabro di Bova. Vol. I. Torino: Loescher. 10 fr.
Sayce, A. H. Introduction to the Science of Language. C. Kegan Paul & Co. 25s.

CORRESPONDENCE.

NORSE MYTHOLOGY.

Berlin: Jan. 28, 1880.

Mr. Nutt's letter in the Academy of January 3 seems to me to be based upon a misapprehension of the exact character of the remarkable discoveries of Dr. Bugge. These discoveries involve no question of "parallelism" between the Scandinavian mythical legends and those of any other time or region, but of the direct derivation of a portion of these legends from extraneous sources. Many parallels have been drawn between the Greek and Teutonic mythologies—between the attributes of Balder and those of "the White Christ," between the character of Loki and that of other evil deities, and so on. But Dr. Bugge shows that in the case of a portion at least of the Northern myths no idea of parallelism is admissible, since Balder *is* simply Christ, and Loki *is* Lucifer. Dr. Gudbrand Vigfússon has proved that the most important lays of the so-called "Saemundar Edda" were the work of poets belonging to the Norse population of the Western Islands; that is to say, of the Hebrides, Orkneys, Shetland, Man, and the adjacent coasts of Scotland and Ireland. These Skálds obtained much of their material (which they knew how to blend in a most ingenious way with the remains of the decadent Odinic theology) from the early school of learning and Christianity known to exist in those parts, and which sent out missionaries to so many of the Teutonic lands. Dr. Bugge's theories involve no necessity for a "Heldensage intermediate, as it were, between those of the Greek and those of the Norsemen." It is not asserted that the Eddic writers borrowed their myths and tales "from Celtic imitations of the Greek stories;" they could very well have drawn their material from Latin works to be found in the Celtic monasteries. Indeed, the next step in these discussions, as Dr. Maurer in a private note points out, is to determine the exact state of learning in the eighth and ninth centuries among the Irish-Scotch clergy, and what books, Christian and Pagan, were at that time read in the Irish monasteries.

To Prof. Jolly's summary of Dr. Maurer's interesting paper, read before the Bavarian Academy of Sciences, I should like to add the statement that Dr. Gudbrand Vigfússon (in his Dictionary, pp. 721-22) suggested, as far back as 1873, the etymological identity of the words Sibylla and Völva—the latter being the name of the mystic prophetess of the Völuspá in the elder Edda. A treatise of some interest bearing upon the subject is *Völuspaa og de Sibyllinske Orakler*, by Dr. A. Chr. Bang (Christiania, 1879). Dr. Bugge's own work will appear in March, in Norwegian at Christiania, and in German at Munich.

W. Fiske.

THE "WALDENSIAN" VERSION OF THE LORD'S PRAYER.

Edinburgh: Jan. 24, 1880.

Those readers of the Academy who are interested in the Celtic family of languages have doubtless seen the so-called Waldensian version of the Lord's Prayer, which reads so like unmistakeable Irish. This version is given by Fry in his *Pantographia* and by Reid in his *Bibliotheca Scoto-Celtica*, both authors professedly copying it from Chamberlayne's edition of the *Oratio Dominica Centum Linguis Reddita*. Fry accepts the version as genuine, and seemingly on that ground alone classifies the "Waldensian" as a Celtic language. Reid follows Vallencey in the opinion that Chamberlayne miscopied his so-called Waldensian version—an opinion in which Irish and Gaelic students may now be said almost unanimously to agree.

But the mistake, however originating, is older than Chamberlayne. I have traced it back to two editions prior to his of the *Oratio Dominica*. The earliest edition to which I have access, that of 1700, is still, however, an *editio novissima*. May I hope, therefore, that some of your learned readers will inform me whether the mistake stands in the first edition of the work, and so help me to hunt up the history of this curious philological puzzle?

I think it possible that the enquiry might lead to important results. In the days when our English "man of blood and iron" sent over Sir Samuel Morland to remonstrate against the cruel persecution of the Waldenses, the Protector's envoy is said to have brought back with him from the mission a great mass of "Waldensian" MSS. Of these no fewer than twenty-one volumes, marked separately with the letters of the alphabet, were in 1658 deposited in the Cambridge University Library. The volume marked F is specially referred to by Reid as containing large portions of the New Testament in "Waldensian." Now, it is not at all unlikely that among these twenty-one volumes of MSS. there may have been an Old-Irish or Erse MS. belonging to some Irish or Scotch missionary brotherhood, who in early times settled among the Vaudois, and that to this source is to be traced the blunder of the *Oratio Dominica*. If such should prove to be the case, it would not only solve the puzzle of this so-called Waldensian version of the Lord's Prayer, but, what is more important, it might bring to light a literary treasure of the utmost value to Celtic scholars.

Donald Masson.

APPOINTMENTS FOR NEXT WEEK.

Monday, Feb. 9, 3 p.m. Royal Institution: "Physiology of Muscle," by Prof. Schäfer.
5 p.m. London Institution: "Hibernation, Aestivation, and Migration," by the Rev. J. G. Wood.
8 p.m. Society of Arts: "The Manufacture of Indiarubber and Gutta-percha," II., by T. Bolas.
8 p.m. Royal Academy: "Oil, Wax, Paraffin, Gum, Turpentine, &c.," by Prof. A. H. Church.
8 p.m. British Architects.
8.30 p.m. Geographical: "Afghanistan; The Eastern Border of Pishin, and the Basin of the Loras," by Major-Gen. Sir Michael A. S. Biddulph.
Tuesday, Feb. 10, 1 p.m. Horticultural.
8 p.m. Anthropological Institute: "On the Central South African Tribes from the South Coast to the Zambesi," by Dr. E. Holub.
8 p.m. Civil Engineers: "Iron and Steel at Low Temperatures," by J. J. Webster.
8 p.m. Photographic: Anniversary.
Wednesday, Feb. 11, 8 p.m. Society of Arts: "A New Metallic Compound, and its Application to Industrial and Artistic Purposes," by Dr. Granville Cole.
8 p.m. Microscopical: Annual Meeting.
8 p.m. Telegraph Engineers.
Thursday, Feb. 12, 3 p.m. Royal Institution: "Recent Chemical Progress," by Prof. Dewar.
7 p.m. London Institution: "The History of Writing," by the Rev. A. H. Sayce.
8 p.m. Society of Arts: "Gas Furnaces and Kilns for Burning Pottery," by Herbert Guthrie.
8 p.m. Mathematical: "Geometrical Notes," by Prof. H. J. S. Smith; "On the Reflections of Vibrations at the Confines of two Media between which the Transition is Gradual," and "On the Stability or Instability of Certain Fluid Motions," by Lord Rayleigh.
8.30 p.m. Royal. Antiquaries.
Friday, Feb. 13, 8 p.m. Astronomical: Anniversary.
8 p.m. Quekett.
8 p.m. Royal Academy: "Canvas, Wood, Paper, and Painting Grounds in General," by Prof. A. H. Church.
8 p.m. New Shakspere Society: "On Shelley's Use of Shakspere," by W. J. Craig.
9 p.m. Royal Institution: "Wheatstone's Telegraphic Achievements," by W. H. Preece.
Saturday, Feb. 14, 3 p.m. Physical: Annual General Meeting; "On a Quartz-Iceland Spar Achromatic Spectroscope," by Dr. W. H. Stone.
3 p.m. Royal Institution: "Sebastian Bach," by Prof. Pauer.
3.45 p.m. Botanic.

SCIENCE.

The Crayfish: an Introduction to the Study of Zoology. With Eighty-two Illustrations. By T. H. Huxley, F.R.S. (C. Kegan Paul & Co.)

There are two fundamentally different processes by which the study of biology may be approached. The student may commence by learning a large number of general propositions concerning living things as a whole, and under the guidance of his teacher may, by actual inspection for himself, verify and become familiar with those main points of structure in the various organisms which are of greatest classificatory importance, neglecting secondary details; or, on the other hand, he may commence by a most careful study of all the details of some one particular organism, and, having mastered these, may afterwards gradually extend his range, using the special knowledge acquired as a starting-point and subject of comparison. A very large number of those who have made their names illustrious in connexion with zoology have commenced their studies according to the latter method, having begun with the minute investigation of human anatomy in the course of their medical training.

Opinions are somewhat divided as to which of the methods it is best to pursue in teaching students. It is probably easier to get a beginner to apply himself to the investigation of the details of some one form than to grasp a number of important points extending over a wide field; but on the other hand it is a great satisfaction to a student early to obtain some idea of the range and limits of the animal kingdom.

The object of Prof. Huxley's new book is to afford an opportunity to students to commence the study of zoology by means of a careful verification of nearly all that is known concerning a single animal, the common crayfish. The book is termed an "Introduction to Zoology."

"For whoever will follow its pages, crayfish in hand, and will try to verify for himself the statements which it contains, will find himself brought face to face with all the great zoological questions which excite so lively an interest at the present day."

A curious fact is mentioned in the account of the habits of the crayfish in the first chapter, namely, that crayfish are able sometimes to seize water-rats under water, and suffocate them. It is also somewhat surprising to learn that Paris consumes annually from five to six millions of crayfish, paying

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£16,000 for them, and that the artificial cultivation of crayfish is successfully carried on on a large scale both in France and Germany.

Prof. Huxley tells us that the Old-English method of writing the word "crayfish" was "crevis," or "crevice," and that it is uncertain whether the word was derived by us from the French *écrevisse*, or the Low-Dutch *Crevik*. He does not mention the fact that the rock lobster, *Palinurus*, which he figures and describes, is commonly termed a crayfish by fishermen and sailors. We once heard an amusing discussion among a group of blue-jackets as to which was the "crayfish" and which the "crawfish," the fresh-water or the marine animal.

About two hundred pages are devoted to an account of the anatomy, histology, and development from the egg of the crayfish. A very important feature of the book is that scarcely any fact of structure is described which is not fully set forth in a figure. The woodcuts are numerous and most excellent; the full-page illustrations of the various species of Astacidae and allies are especially to be commended.

The most interesting portions of the book to professed zoologists are those which describe the results of the author's researches concerning the classificatory and genetic value of the structure and arrangement of the gills in the Astacidae and allied forms, and on the distribution of the various species in space and time. It would be without purpose to follow here, without either the specimens or woodcuts before us, the various modifications of the gill arrangement in the genera of Astacina, or to trace the steps by which the author arrives at the hypothetically complete branchial formula of decapod crustacea. All the true crayfish inhabiting the Northern hemisphere belong to a single family, the Potamobiidae, those of the southern regions belonging to a different family, Parastacidae. The representatives of these two families have certain points of structure in common which are evidently derived from a common ancestor now extinct, but which may be named Protastacus.

The crayfishes or Astacina and the lobsters or Homarina are closely related, and may be included under the common name Astacomorphae. The Astacomorphae, unless Pemphix of the Trias be an example of the group, first appear in the Middle Lias formations, where they are represented by the genus Eryma, in which all the essential characteristics of the Astacomorphs are extremely well-marked, and of which nearly forty different species have been recognised. The nearest ally of the genus Astacus, itself of remote antiquity, is Pseudastacus, which has an extraordinarily close resemblance to the crayfishes of the present day. It occurs, together with Eryma, in the lithographic slates of Solenhofen. Eryma is probably a representative of the ancestor of the lobster, while Pseudastacus may represent that of the crayfish; and, since these two types of the Astacomorphae were already distinct in the Jurassic epoch, and Eryma is known to have existed in the Liassic, it is probable that Pseudastacus existed also at this latter period, and that the common ancestor of the two forms—the Protastacomorph—is to be sought for in the Trias.

There are two forms of the crayfish common in Europe, recognised by the Germans as *Steinkrebs* and *Edelkrebs*, and by the French as *l'écrevisse à pieds blancs* and *l'écrevisse à pieds rouges* respectively. The second form is much the larger, and fetches a higher price as food in the market. Evidence derived from the artificial culture of crayfish seems to prove that these two forms do not interbreed, and the white-clawed crayfish inhabit swifter water than the larger red-clawed animal. Prof. Huxley, after a most careful comparison of specimens, concludes that the two forms are probably distinct species, and, though he adopts the old scientific name, Astacus fluviatilis, for the crayfish on his title-page and elsewhere as including both forms, he, nevertheless, for convenience, speaks of the two forms in later chapters under the distinct names Astacus torrentium (*à pieds blancs*) and A. nobilis (*à pieds rouges*). The first species alone exists in Great Britain. It occurs also in France, Spain, Greece, Dalmatia, and North Germany, but apparently does not occur in Russia. The second species exists in France, Germany, and Italy, and at Barcelona, though it has not been heard of by the author as occurring elsewhere in Spain. Its south-eastern limit is in Carniola, and it is not found in Dalmatia, Turkey, or Greece. In the Russian empire it inhabits the water-shed of the Baltic, and it is sometimes found on the Livonian coast, in the brackish waters of the Baltic itself.

There are many other species of crayfish existing in the various fresh waters of the world. The details of their distribution, full of interest as they naturally prove to be when, as here, collected and explained by Prof. Huxley, cannot, for want of space, be followed in the present article. A most interesting fact is that the genus Astacus is represented by several species in British Columbia, Oregon, and California, while on the other side of the Rocky Mountains all the crayfish belong to a different genus—Cambarus. Now, the genus Astacus occurs in Japan, though not in South-Eastern Asia, Persia, Hindostan, Arabia, Syria, or Africa. The connexion between the faunas of Japan and the Pacific coast of North America thus established is most interestingly borne out in the close relations which botanists have recognised between the floras of these two regions. All the crayfishes of the Northern hemisphere, as already mentioned, belong to the Potamobiidae, and no members of this family exist south of the Equator. Of the crayfishes of the Southern hemisphere, the Parastacidae, the head-quarters lie in Australia, where one species attains a foot or more in length, being as large as a full-sized lobster. Small crayfishes of the same family, in Tasmania, live habitually on land in burrows excavated by them in the soil. New Zealand has a distinct genus of crayfishes—Paranephrops—which most curiously occurs elsewhere, as far as is yet known, in the Fiji Islands only.

The geographical distribution of crayfishes is displayed upon a map of the world, in which, as an arrangement most nearly in harmony with the facts of the geographical distribution of living forms generally, Australia is placed in the centre.

Though the vast majority of the stalk-eyed crustacea are exclusively marine animals, there are a good many of them, besides the various crayfishes, or Astacina, which inhabit fresh water. Among the long-tailed crustacea there are the Atyidae, remarkable for the curiously complicated hinging of the claws of their two front pairs of walking legs. The Atyidae have an extremely wide range, a blind form occurring in the Adelsberg caves. Further, there are a large number of species of fluviatile prawns, of the genus Palaemon, inhabiting both tropical and temperate latitudes over most of the world. They are very large, some attaining a foot or more in length. They are at once to be distinguished from the Astacidae, even by the most casual observer, by the fact that the chelae, or pincers, which are very large in the fresh-water forms, are developed on the second pair of walking legs, instead of on the first as in the crayfish and lobster. Some species of Penaeus ascend rivers for long distances, and species of Mysis inhabit the lakes of North America, Scandinavia, and elsewhere. In the cases of the Scandinavian lakes they have probably been imprisoned at the heads of fjords which have been shut off from the sea, and, having thus been converted into lakes, have gradually become filled with fresh water instead of salt.

Of the short-tailed, stalk-eyed crustacea, the fluviatile crabs (Thelphusa) compete for the possession of the fresh waters in many parts of the world, and the author thinks it

"not improbable that, under some circumstances, they may be more than a match for crayfishes; so that the latter might either be driven out of the territory they already occupied, as Astacus leptodactylus is driving out A. nobilis in the Russian rivers; or might be prevented from entering rivers already tenanted by their rivals."

The area occupied by the fluviatile crabs is very nearly the same as that from which crayfish are excluded, or in which they are scanty.

Prof. Huxley's powers of hard work seem to be inexhaustible; the present work must certainly have cost him a large amount of labour both in the study of monographs, which are cited in a very full list at the end, and still more in the actual investigation of the crayfish itself. Every work from his pen, when announced, is looked forward to by educated readers, not only as a source of interest and pleasure, but as a certain gain to the cause of scientific truth, and it need scarcely be stated that the present volume gratifies such anticipations in all respects. Whatever biological problem becomes from time to time the object of careful research, the more competent the investigator, the more certainly do his results point to one general conclusion, namely, the truth of Mr. Darwin's theory. The results of Prof. Huxley's researches on crayfish have proved no exception to the rule, and he closes his book with a short statement setting forth the harmony of the known facts therein displayed with the theory of evolution and the inapplicability to the problems encountered of the only alternative supposition.

H. N. Moseley.

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OBITUARY.

The name of Mr. Edward Hearle Rodd, of Penzance, will be long remembered for his devotion to the science of ornithology. His father, the Rev. Edward Rodd (a member, and subsequently the head, of an old Cornish family resident at Trebartha Hall, near Launceston), was for many years rector of St. Just-in-Roseland, and Mr. E. H. Rodd was born in the rectory house in 1810. After being admitted solicitor in 1832, he settled at Penzance as partner in the chief legal firm of that town. His communications to the Reports of the Royal Institution of Cornwall on the ornithology of the county commenced in 1838, and have been continued in the journals of that society until quite recently. From 1843 he has contributed frequent notes on the rarer British birds in the West to the pages of *Newman's Zoologist*. The observations of more than a quarter of a century were subsequently revised and published in a *List of British Birds in the Land's End District*. The first edition of this excellent little handbook was printed at Penzance in 1864, and in an enlarged form it was republished in 1869. Messrs. Trübner have for some time announced a more elaborate work by Mr. Rodd on the same subject, and it is earnestly to be hoped that the MSS. have been left by him in a state fit for publication. His name is frequently met with in the volumes of Yarrell and Gould on the birds of Great Britain as affording assistance on the habits of the rare birds visiting the coast of Cornwall. After less than a week's illness Mr. Rodd died at Penzance on January 25.

To the melancholy list of travellers who have died in Africa during the past year we regret to have now to add the name of the Abbé Debaize, the leader of the French scientific expedition, news of whose death at Ujiji has just reached Paris. The deceased, Michel Alexandre Debaize, was born in 1845 at Glazais in the Department of Deux-Sèvres, and was educated chiefly at Suez. It was probably in consequence of his familiarity with Arabic that he was chosen to command the expedition destined for the scientific exploration of the central zone of the African continent. He left France for this purpose towards the end of April 1878, arriving at Zanzibar early in June; and from time to time intelligence has been received from him showing that he possessed great self-reliance of character, and giving promise of very valuable geographical work. He arrived at Ujiji in the course of last spring after a fairly successful journey from the coast, and had, we believe, been since engaged in local exploration and maturing his plans for the immediate future, which included the examination of the country between the head of Lake Tanganyika and the Nyanzas, and afterwards forming a depôt at the nearest point on the Lualaba-Congo. That work done, he intended to return to Ujiji in order to send home his reports and to receive stores to enable him to continue his journey westwards. He had been detained for some time at Ujiji, endeavouring to obtain boats to transport his party to the Uzighé country at the north end of the lake, but there had been no suggestion that he was in failing health, nor are we aware to what cause his death is to be attributed.

NOTES ON TRAVEL.

The London Missionary Society have recently received detailed particulars respecting Mr. Hore's examination of the Lukuga Creek, which is now found to be the long-sought outlet of Lake Tanganyika. After obtaining a guide, he descended the river by boat to Stanley's farthest, and, as the rapids beyond (half-a-mile long) were dangerous for his frail craft, he landed, and, proceeding westwards, passed the Rivers Rabamba, Msengeli, Kawindi, and Luaminwa. He then struggled through the jungle, and reached the base of the Kiyanja Range. Having, with some difficulty, ascended it to a height of nearly 1,200 feet, Mr. Hore obtained bearings, and at night the latitude, which, with the latitude at Kawe Nyange, at the mouth of the river, will enable him to make a plan of the Lukuga. Mr. Hore says that from his camp on the Kiyanja Range he had an extensive and magnificent view of the surrounding country; the reaches of the Lukuga lay at his feet as on a plain, and, sweeping round the base of the mountains, became lost to view among the hills of Kwa Mekito and Kalumbi's in Urua.

The Royal Geographical Society have received a telegram from Mozambique informing them that the East African Expedition under Mr. J. Thomson reached Bambe, at the south end of Lake Tanganyika, on October 28, arriving two days before the missionary expedition under Mr. James Stewart, C.E., of Livingstonia. Mr. Thomson reports that the distance from the head of Lake Nyassa to Lake Tanganyika is 250 miles, or some seventy miles more than it has usually been supposed to be. He found the intervening country level, and the people friendly. The telegram added that Mr. Thomson was engaged in exploring the western side of Lake Tanganyika; and, as he intends to go to the Lukuga Creek, it may be hoped that he will follow up Mr. Hore's investigations and carry the examination of that river as far as the Lualaba. Mr. Thomson is to be congratulated for the pluck and perseverance with which, notwithstanding his youth and inexperience, he has struggled on since the death of Mr. Keith Johnston. He has accomplished in five months, including all detentions caused by the illness and death of his leader, &c., a journey of great importance, the latter part of which Mr. Johnston was only directed to undertake if he had been able to husband his resources sufficiently for the purpose.

The new number of the *Monthly Record of Geography* opens with Mr. W. S. Blunt's paper on his visit to Nejd, in Central Arabia, which is illustrated by two maps, one from materials furnished by the author. This is followed by Mr. Thomson's long-promised notes on the route taken by the East African Expedition from the coast to Uhehé, whence the first news was received of him on November 10. His line of march is laid down on a map, which gives other interesting information respecting this portion of East Africa. In the Geographical Notes the news respecting other expeditions in the East and West of Africa is brought up to date, and we also learn that M. Sibiriakoff is about to send to Japan the well-known Norwegian explorer, Capt. Johannesen, to take command of the Arctic exploring vessel, *A. E. Nordenskiöld*, which, as we have before recorded, was wrecked off the northern coast of Japan last August, but which it is now hoped may be saved. There is also a note on Capt. J. Kjelsen's voyage in the Spitzbergen seas last year, when about 82° N. lat. was reached. The Proceedings of foreign societies this month are also of much interest, as they contain a succinct account of Dr. Crevaux' last journey in South America, and some particulars respecting the proposed French "stations" in Africa.

Mr. H. M. Stanley has just founded the first station of the International African Association at the foot of the Yellala Falls of the River Congo, and he has already cut a road twelve feet broad along the northern bank towards Stanley Pool. The third Belgian expedition has thus been far more fortunate and expeditious in its movements than those on the eastern side of the continent under MM. Cambier and Popelin.

Mr. A. McCall will shortly leave for West Africa in charge of a missionary expedition destined for the River Congo. We hear that he will afterwards join Mr. H. M. Stanley's party.

Capt. R. F. Burton is now in Egypt, and is about to proceed, with a survey party, to the gold mines which he discovered near the shores of the Gulf of Akaba. His visit is stated to be connected with a scheme for working the mines.

We hear that the member of the Boer Relief Expedition who, as stated in the Academy of December 20, resolved to remain behind and attempt to reach the unfortunate Boers has succeeded in doing so after a ride of twenty days through a desert where water was hardly ever obtainable. He found the remnants of the party in a wretched condition, but the majority are determined to persevere, and, if they cannot find a resting-place elsewhere, they intend to cross the River Cunene into Portuguese territory.

SCIENCE NOTES.

Uranometria Argentina.—By the publication of the first volume of the *Resultados del Observatorio Nacional Argentino en Cordoba* (Benjamin A. Gould, Director), the National Observatory of the Argentine Republic has conferred a real boon upon astronomical science. Though some preliminary notices of the survey of the southern heavens in course of execution at Cordoba may have raised great hopes, it is probable that astronomers will consider the work actually accomplished and now published as surpassing even their most sanguine expectations. Nine years ago, in September 1870, Dr. Gould arrived with four assistants from the United States for the purpose of establishing and working the new southern observatory. Detailed plans had been prepared beforehand, and all portions of the building, except the brickwork, constructed in the United States and shipped; but a series of disappointments and delays deferred the succeeding steps till the meridian circle could be placed in position and the zone observations begun. During the interval the time and energies of the observers were employed in carefully determining the relative magnitudes of the southern stars visible to the naked eye, for the formation of an uranometry analogous to that by which Argelander had rendered such signal service to astronomy thirty years before. But the work, intended to occupy only this interval, engrossed a large share of all available energies for three years, and could not be deemed completed for three years more. The technical difficulties to be overcome in the preparation and reproduction of the Atlas were great beyond anticipation. And the printing of the text, which was executed, and well executed, at Buenos Ayres, at a distance of five hundred miles from Cordoba, entailed much delay. During all the stages of the undertaking and the discouragements which have attended it, Gould found incentive and support in looking forward with hopefulness to the approbation of the great master in this department of astronomy. ". . . To Argelander, living, I desired to dedicate this work. . . . Now I may only dedicate it to his honoured memory." There is no question that Argelander would have rejoiced over the *Uranometria Argentina*. For the work practically realises for the southern heavens, from the south pole to 10° of northern declination, what in his own *Uranometria Nova* of 1843 he could only aim at for the stars visible in our latitudes. The Atlas, consisting of fourteen large charts, gives by far the best representa-

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tion of the heavens to be met with, and the careful delineation of the milky way is especially welcome. The names of the constellations might have been banished with advantage to the rims of the charts. The text, in Spanish and English, furnishes in its 400 quarto pages ample proofs of the care and circumspection with which the work has been executed. The degree of accuracy which the observers have attained in estimating the magnitudes of the stars is greater than might have been anticipated. The alterations adopted in the nomenclature and in the constellations and their boundaries seem to have been made with judgment and discretion. The notes appended to the catalogue of stars contain a mass of valuable information referring chiefly to their proved or suspected variability. The examination of the number and distribution of the stars, and the investigation of the course and breadth of the milky way and of its branches and bifurcations, are of great interest; but in this place the mere indication of the high value of the work must suffice.

Geology in Yorkshire.—The last part of the *Proceedings* of the Yorkshire Geological and Polytechnic Society, which has just been issued under the editorial care of Mr. James W. Davis, contains a number of interesting papers on local geology. Mr. Walter Morrison, of Malham, opens the number with a short Address to the Society—an address which is well worthy of being read and digested. The editor himself contributes two papers, in one of which he describes a new fossil fish from the coal-measures of Halifax in Yorkshire. He regards this fish as representing a new genus, and gives to it the name of *Ostracacanthus dilatatus*. Among other contributors we notice Mr. Dakyns, of the Geological Survey. Nor should we omit reference to Prof. Miall's interesting description of a new bone-cave at Raygill, which has yielded remains of *Elephas antiquus*, *Rhinoceros leptorhinus*, hippopotamus, bison, &c. These fossils are now preserved in the excellent museum at Leeds.

MEETINGS OF SOCIETIES.

New Shakspere Society.—(*Friday, Jan. 23.*)

Tom Taylor, Esq., in the Chair.—Mr. Edward Rose read a paper on the "Inconsistency of Time in Shakspere's Plays" (as pointed out in Prof. Wilson's Notes on *Othello*, and Mr. P. A. Daniel's Time-Analysis of Shakspere's Plays), of which the following is a synopsis:—(1) There is throughout Shakspere's plays a system of *double* (or *inconsistent*) *time*. The scenes are so linked together that the action is continuous, compressed into a few consecutive days, almost without a break; yet, in all the Tragedies and Histories, the story evidently covers months or years of time. (2) This system combines the advantages of the *Classic* unity of time with those of the *Romantic* freedom in its treatment, and avoids the great drawbacks of both. It combines rapidity of action, and sustained interest, with probability, life-likeness, and historical breadth of time. (3) Examples: the time of *Richard the Third*, fully analysed; and the continuous time-connexion, from scene to scene, of the series of plays from *Richard the Second* to *Richard the Third* (eighty-seven years: 1398-1485). (4) Other dramatists have used this system, but less boldly and consistently. Others let time slip by—Shakspere always marks its passage. (5) Shakspere is singularly careful in the construction of his plays, unequalled as a practical dramatist. After the paper, Mr. Taylor gave some account of his own method of constructing historical plays, and Mr. Hetherington pointed out that it was useful to take into consideration, besides the apparent "long" and "short" time of a play, a third time—that actually occupied in its representation.—Notes on the time of *Romeo and Juliet* and of *Julius Caesar*, by Messrs. Rolfe and Hermann Linde, were also read.

Royal Society of Literature.—(*Wednesday, Jan. 28.*)

Joseph Haynes, Esq., in the Chair.—Dr. Ingleby read a paper "On the English Spelling Reform Deadlock," in which he stated that he had joined the English Spelling Reform Association because it appeared to him to be expedient in the interests of education to amend the existing spelling of English, the time having now arrived when combined action should be adopted with the view of thoroughly improving the present system. He agreed that a normal orthography should be accepted for the spelling of our language; but he was not prepared to accept a purely phonetic plan, the basis of which ignores our usual pronunciation. Dr. Ingleby added a careful notice of the views proposed by Dr. Melville Bell and Mr. A. J. Ellis.

Society of Antiquaries.—(*Thursday, Jan. 29.*)

Edwin Freshfield, Esq., in the Chair.—Mr. Middleton exhibited a drawing of two columns at the Ashmolean Museum, which were evidently two of the original legs of Henry VII.'s tomb. —The Secretary read a paper by Mr. Macray, giving an account of a book written by John de Luxembourg, Abbot of Ivry and Bishop of Pamiers, which purported to be a remonstrance by Anne of Cleves (called "Marie" on the title-page) to Henry VIII. The publication is referred to in a letter from Paget, the English Ambassador in France, on February 26, 1542, printed in the State Papers, vol. viii., p. 662. It is clear that Anne of Cleves herself had no hand in the production of the work, which possesses considerable merit. It passed through two editions, which are without date, and was translated in 1558. — An escutcheon was exhibited, the property of the Hagley Club, Worcestershire, which bears the arms of all the peers of England in 1572. It is possible that it may have been made in honour of Queen Elizabeth's visit to Worcester in 1575. According to the tradition of the neighbourhood, Hagley bowling-green was used as a rendezvous by Guy Fawkes and his fellow-conspirators.—Lord Dillon exhibited a gold bracelet, given by the late King of Naples to Mr. Hamilton.

Society of Biblical Archaeology.—(*Tuesday, Feb. 3.*)

Prof. T. Hayter Lewis read "Some Remarks on Excavations made in Tel-el-Yahoudee (the Mound of the Jew), near Cairo, and on some Antiquities brought therefrom and now in the British Museum." The mound is about twenty miles from Cairo, on the side of Heliopolis, and has long been considered as enclosing the site of the temple built by Onias under the Ptolemies (B.C. 160). The description of this temple given by Josephus, in his *Antiquities* and *Wars of the Jews*, states that it was built on the site of a deserted temple, and that it was finally closed by Paulinus after the destruction of Jerusalem. Excavations were made in the mound in 1870, when it was found that it covered the site of a walled enclosure, about half-a-mile long and a quarter broad, the best preserved portions of the walls being fifteen feet thick, built in three thicknesses, much as the walls of the Tomb of Osiris at Abydus. In the enclosure were found remains, the most noteworthy being those of a subterranean passage descending under a part of the mound still unexplored, several broken statues, and a square chamber, enclosed by walls of well-cut limestone blocks, and paved with finely polished alabaster slabs. In this chamber were four detached pedestals; but the chief objects of interest were the decorations of the chamber, which were of tiles, in admirable preservation, many of them being of a type hitherto unknown before mediaeval times. They are of various kinds; all have patterns upon them, but some are simply in relief, and glazed with the ordinary bluish-green glaze so well known in the little Egyptian sepulchral statuettes; others are inlaid with mosaics, others with brilliant enamels. No such work is known to have been used either by the Egyptians or Assyrians in decorating their walls, although painted bricks were common enough, and mosaic and enamelled work were commonly used by both nations in small objects of personal ornament. In Persia, inlaid enamelled tiles have been used for many centuries, but no antique specimens are known to exist. The greater part of the tiles from Tel-el-Yahoudee are purely Egyptian in design, and many of them bear the name—a title of Rameses III.; but some others (always of a circular form and without hieroglyphics) are distinguished from the rest in a curious way, viz., by having stamped upon them, on the reverse side, the Greek letters A and E. The problem which these curious relics present is that of ascertaining the nature of the edifice which they adorned, and more particularly whether it was the one constructed or adapted by Onias for his temple. There can be no doubt that an edifice was built by or for Rameses III., as this is proved by the hieroglyphs on the tiles and on the statues. No doubt, careful examination would solve the problem, and this case is just one of those in which a small sum of money put into the hands of a local and zealous antiquary (we may take Dr. Grant as as excellent example) would be likely to produce most important results.—Mr. Pinches announced that he hoped to be able to lay before the next meeting of the Society some account of a tablet of peculiar interest. So far as he had been able to examine it, it appeared to contain the annals of the sixth, seventh, eighth, ninth, tenth, and eleventh years of the reign of Nabonidus (about B.C. 550-539), giving some new information. The reverse of the tablet contained facts of great historical importance, evidently the history of the last year of the reign of Nabonidus (B.C. 538), giving an account of the overthrow of this king and capture of his City of Babylon on the 16th of the month Tammuz by the celebrated general Gobryas, under Cyrus the Great, King of Persia.

FINE ART.

A Memoir and Complete Descriptive Catalogue of the Works of Charles Méryon. Translated from the French of Philip Burty by Marcus B. Huish. (Fine Art Society.)

In the appearance of a second English catalogue of the works of the great French etcher, and in the fact that two exhibitions of his prints were this winter open in London, we have sufficient evidence that there is in this country a considerable public who are "*passionnée pour les œuvres de Charles Méryon.*" But to those like M. Burty, whose faith in Méryon is a thing of no recent date, there must be something saddening in all this posthumous honour, so immediately does it suggest the thought that if only a little of this wide appreciation had come sooner it might have sweetened and comforted the artist's life—would at least have rendered its material conditions more tolerable. While Méryon lived he commanded no public large enough to make his work remunerative; there was, indeed, a group of artists and amateurs who knew his etchings and rightly valued them; who knew the man, and would have done for him all that friendship could do, but from them he was strangely alienated by his mental disorder, which grew upon him with the years and with his increasing sense of failure and disappointment, and which in the end environed him as with a magic and fatal circle that cut him off from human help.

The present work is a translation by Mr. Marcus B. Huish, with additions and alterations, of a biographical paper and a catalogue, contributed by M. Burty many years since to the *Gazette des Beaux-Arts*. The memoir would have gained greatly had it been rendered from the original with a freer and more graceful touch, and had care been taken to avoid various little inaccuracies and inelegances of expression, of which a singularly flagrant example occurs even on the first page,

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It contains, however, particulars and anecdotes which will be new and interesting to the English reader; for in the vivid sketch, "Méryon and Méryon's Paris," prefixed by Mr. Wedmore to his Catalogue, the aim of the author was less to map out the details of the artist's career than to gather up into a consistent whole "the idea of his life," the spirit of his art. Mr. Wedmore's estimate of Méryon was like a painter's portrait—"prime nature with an added artistry." M. Burty has set down in order the facts upon which this estimate was based. He gives us interesting particulars of Méryon's tentative efforts in art, of his sketching, in amateurish fashion, during his seafaring years, the classic scenes of Greece and the primaeval landscapes of New Caledonia, of his attempts in modelling, of his more systematic study, when nearly thirty, under Phelippes, a pupil of David's. Then, with the impetus towards original and imaginative work strong within him, he began an historical subject on a six-foot canvas—*The Assassination of Marion Dufrène, Captain of a Fire-ship, at the Bay of the Isles, New Zealand.* The cartoon was completed and exhibited in the *Salon*, but on his attempting to carry out the picture in oils his colour-blindness, previously unsuspected, presented an insurmountable obstacle to his progress. Shortly afterwards he entered the studio of M. Bléry, the engraver, and there "found himself," as the Germans say—found the fitting method for the expression of what was in him. It seems that the sight of Zeeman's prints had much influence in making him an etcher, but it was the influence of incitement, scarcely of guidance; the *technique*, no less than the spirit of his work, was clearly individual. He had but slight knowledge of the art of the world which time has made classic; his interest in it was feeble; only three painters are mentioned in whom he was greatly interested—"exciting all my sympathies," as he said of them—Delacroix and Decamps among Frenchmen, and our own Hogarth, whose paintings he had seen during a short visit to England. In connexion with his splendid etchings of Old Paris and his other original work, into all of which imagination enters so largely, there is a passage quoted from his correspondence which merits attention for its conscious recognition of the power of the designer over his material, for its assertion that, if the artist may not, like the poet, "toss the globe of the world from hand to hand, and use it for the embodiment of every passing thought and fancy," he may at least bend nature to his purposes, treat her in the free and lordly fashion of Turner, and sacrifice truth of individual fact in order to gain truth of impression, truth of feeling. Regarding his plate of *La Pompe, Notre Dame*, Méryon writes that the towers of the cathedral "are slightly higher than in reality, but I consider this a permissible licence, *since it is often in this way that the mind works when the object is no longer before our eyes*, and the picture is composed from memory."

There are incorporated in the Catalogue various notes on the plates, sent by Méryon himself to M. Burty, and particulars regarding the existence or non-existence of the various coppers, and as to the number of impressions thrown off in certain of the states. The classification is in some points open to exception as wanting in clearness and simplicity. The first three of the four broad divisions under which the prints are arranged have not sufficiently definite comprehensiveness. A few of the plates, such as the transcripts from Zeeman and Nicolle, in the second section—"Views of Paris"—might equally well fall to be catalogued in the first—"Etchings made after Documents, Engravings, Etchings, &c.;" while Paris subjects are not confined to the second division, some appearing in the third, as "Isolated Views of Paris," in company with the New Zealand scenes. We also occasionally find working states of a plate described as "1st Trial Proof," "2nd Trial Proof," &c.—an objectionable classification, as it is impossible for the most painstaking cataloguer accurately to define the number of trial proofs, each of which is practically unique. Several inaccuracies meet our eye in turning over the pages. In the Catalogue, for instance, it is stated that *L'Arche du Pont Notre-Dame* was the first plate which Méryon executed for his *Eaux-fortes sur Paris*; but in the Memoir a similar priority is assigned to *Le Petit Pont*, another etching of the same series. In spite, however, of such faults as we have indicated, the volume will be useful, especially to those amateurs who are not in possession of the more concise English Catalogue, a work issued, like the present, in a somewhat limited edition.

J. M. Gray.

OBITUARY.

MR. E. M. BARRY, R.A.

On Tuesday, January 27, Mr. E. M. Barry died suddenly at Burlington House while attending a meeting of the Council of the Royal Academy, of which he was the treasurer. He was the son of the late Sir Charles Barry, and was scarcely fifty years of age. Although, unlike his father, Mr. Barry could not claim a place among the highest rank of architects, most of his work was good and sound of its kind. He was most successful in street architecture on a large scale, and among his best works are the Charing Cross and Cannon Street Hotels and the Children's Hospital in Great Ormond Street. He also designed the Opera House in Covent Garden and the Floral Hall by its side, and many other buildings, both in town and country. With one conspicuous exception, his Gothic designs were much inferior to the rest of his work. That exception is the National Schoolhouse in Endell Street, concerning which there have been controversies which we do not now care to re-open. It is one of the most successful pieces of picturesque architecture in London. Mr. Barry often entered public competitions, but with singular ill-fortune. More than once he was disappointed after success had seemed to be certain. In the competition for the new Law Courts in 1867, the commissioners awarded him the first place as to plan; but the design with which he clothed his plan was so poor that they wished to associate Mr. Street with him. This led to much disputing, and the end of it was that the work was given to Mr. Street alone. Again, in that strange scramble for public works which took place a few years later, Mr. Barry obtained the rebuilding of the National Gallery. But the intention of rebuilding was given up, and nothing was done but the addition of some rooms at the back. The planning of these alterations shows much skill, and last year a grant of £5,000 was voted to the architect to console him for the loss of the more ambitious work. Mr. Barry was elected an associate of the Royal Academy in 1861, and an Academician in 1870, and his death leaves a vacancy to the filling up of which we shall look with interest. The selection of the architectural members of the Royal Academy is to us a mystery, whether we regard it in respect of the men chosen or the men passed over.

NOTES ON ART AND ARCHAEOLOGY.

Mr. G. W. Reid, of the British Museum, promises us an important work of reference, to be published by subscription and issued from the house of Messrs. Trübner. It will be an alphabetical Index of the names of all the exhibitors of works of art who have contributed to certain important exhibitions of old time. These are the Gallery of the Incorporated Society of Artists (1760-90), the Gallery of the Free Society of Artists (1761-83), and the Gallery of the Royal Academy of Arts (1767-1879). There will likewise be other and more detailed information, and the whole cannot fail to make a trustworthy volume of reference, easy of consultation, and, on frequent occasions, of great value. The book will, perhaps, not be found particularly interesting to living artists, but by the students of art—that is, by critics, collectors, connoisseurs, and dealers—it will of necessity be found to be valuable, and great service is rendered by the preparation of such a work.

Miss Marianne North is about to present her sketches and studies of tropical vegetation, &c., to the nation, and will build a gallery for them at Kew. The paintings are more than 1,000 in number. We hear that Miss North is shortly to sail for Australia, in order to add still further to her collection.

In a few weeks will be published by C. Gerold's Sohn in Vienna a splendid archaeological work, with numerous illustrations, containing the scientific results of the second Austrian expedition to Samothrace. This expedition, undertaken in 1875, and confided by the Austrian Government to the distinguished archaeologists Drs. A. Conze and Benndorff, was intended to continue and complete the labours of the expedition conducted in 1873 by Conze, Hauser, and Niemann. The new work, containing seventy-six folio plates, and more than fifty illustrations in the text, is accordingly the sequel of the publication of 1875 (see Academy, March 18, 1876, p. 269). It contains (1) communications relating to the principal sanctuary of the famous Samothracian Mysteries which had long been sought for, and which was at last rediscovered in 1875; (2) The restoration of an Ionian Propylaeum, erected by Ptolemy II., which bridged over the valley in which the mysteries were celebrated; (3) An investigation of great interest for art-history concerning an *anathema* to which belonged the beautiful torso of *Nike*, found in 1863 by the French Consul, M. Champoiseau, and presented by him to the Louvre. M. Champoiseau had failed to notice some gigantic blocks of marble, curiously formed, an examination of which suggested to Prof. Hauser the idea that they formed, as a whole, the prow of a ship, on the deck of which stood the statue of *Nike*. With the help of fragments preserved in the Louvre, Prof. Zumbusch, of Vienna, has completed the statue of *Nike*, and this restoration, as well as the discovery of the pedestal, proves that the whole monument corresponds exactly with the design on a medal which Demetrius Poliorcetes caused to be struck in remembrance of the naval battle of the year 306 B.C. This research derives peculiar interest and a very welcome

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confirmation from the circumstance that M. Champoiseau, at the personal suggestion of Prof. Conze, has lately disinterred the blocks of marble of the pedestal in Samothrace, has taken them to Paris, put them together in the Louvre, and has restored them to their primitive form, that of the colossal prow of a ship.

Mr. Madox Brown is making steady progress with the grand series of paintings which he has undertaken for the decoration of the Town Hall at Manchester. He is now engaged on the cartoon for the third panel, which represents the expulsion of the Danes from Manchester. The second composition of the series is quite finished. This shows the ancient British town of Mancenion, the Roman Mancenium, now changed into our modern Manchester. Here a number of British peasants are seen working on the wall of a Roman camp under the direction of the soldiers of a Roman legion. In the background runs the River Medlock, the only feature of the scene that has remained unchanged.

It is curious that, in spite of many failures in the way of national monuments, Germany should still continue to open competitions for these works. One has just been held for a statue of *Victory*, to be set up in the Berlin Arsenal; but the results do not seem to have been more encouraging than before, for the prize was not awarded by the jury, though a large number of designs were sent in, those by Schafer and Karl Begas winning second and third prizes.

M. Ernest Barrias has been commissioned by the French Government to erect a monument at St.-Quentin, commemorative of the valiant resistance offered by that place to the German army.

M. Antonin Mercié, the sculptor of the famous *Gloria Victis*, has been charged, in connexion with M. Fauvel, the architect, with the erection of a monument to M. Thiers, at St.-Germain, opposite the chapel of St. Louis. M. Mercié's design for this monument is quite simple. M. Thiers is represented sitting with a map of France upon his knees, pointing with his finger to some strip of territory saved by his ardent endeavours. The pedestal is plain, only bearing the inscription, *A Thiers, libérateur du territoire, hommage national.* The model of the statue will be exhibited at the coming Salon, and it is hoped that the monument itself will be inaugurated next August.

The *Zeitschrift für bildende Kunst* opens this month with a biographical sketch by H. Billung of the young French painter Henri Regnault, who was killed during the siege of Paris. A portrait and an illustration of his picture of General Prim are given. A long technical article on the art education given in the Munich Academy, with an account of the various teachers who have succeeded one another in its direction; a concluding article by A. Rosenberg on the Berlin Industrial Exhibition; and a continuation of the interesting description of the Bargello at Florence and its priceless collections, of which, strange to say, up to the present time no catalogue has ever been published, make up, with a few short reviews, the rest of the number.

Not so many years ago, "Art Notes" would have been about the last heading under which mention could be made of Valentines. But Messrs. Marcus Ward and Co. have changed all that, and their Valentines, which are known wherever the English language is spoken, will, like the other productions of their house, do credit to the taste of him that gives and be acceptable to her that takes.

Prof. Carl von Piloty's new historical picture, *The Arrival of the Girondists at the Guillotine*, is now on view at Berlin.

In the Berlin National Gallery there is now exhibited a collection of works by the late Eduard Meyerheim, illustrating his artistic career. The artist wrote an autobiography during the last year and a-half of his life, when he had become incapacitated for work, the special interest of which lies in the artistic reminiscences of his younger days. Auerbach has written a preface for the unpretending little book, and it is further enriched by an etching, copied from Paul Meyerheim's portrait of his father.

Prof. Alexander Struys, of Weimar, is occupied upon three large paintings destined for the Wartburg, and illustrating scenes from Luther's career. One of these—*Luther's Death*—will be ready for the coming Düsseldorf Exhibition.

THE STAGE.

A QUESTION OF EXPENSE.

The half-hour's hubbub at the re-opening of the Haymarket Theatre last Saturday night was not in itself a very important affair, but the circumstances that caused it, and the stage tendencies to which its occurrence points, are worth considering. They have a weighty bearing on the condition of dramatic art in the present and the future; and the last word has by no means been said when the disturbance of Saturday has been spoken of, on the one hand, as "a courteous protest" against the abolition of the Pit, or has been condemned, on the other hand, as the act of a rabble with whom the manager should not have "condescended to argue." On the mere matter of the disturbance and the people who made it the report of eye-witnesses is almost inevitably, though of course unintentionally, biassed either by sympathy with what the old frequenters of the Pit consider their claims or by a cordiality of admiration for the stage dealings of a very clever manager. The one witness holds the disturbers to have been devoted, not to say scholarly, playgoers battling for their privileges; the other holds them to have been roughs. That they were roughs is in the highest degree improbable; more than one respectable citizen has been willing to come forward and bear the responsibility of his share in the turmoil. But whether they were clothed in wisdom as well as in broadcloth is also doubtful. Their sentiment for old times and old associations, combined with an easily comprehensible regret that the period had passed in which they could get for their money more than their money's worth, led them to a demonstration a repetition of which would be yet more ill-advised. But more interesting than any further enquiry into the character of the disturbers or into the judiciousness of their exploit is the question, What was the answer to the protest of which Saturday's noise was the rough expression? And, further, if such an answer is to be accepted as final, what is its bearing on the English stage?

In the advertising columns of the daily newspapers the new manager of the Haymarket had replied, we believe, in advance to the query sure to be raised. Mr. Bancroft said that the expenses of a first-class London theatre were now such that it was not possible to give up the floor to its old frequenters at the old prices. The Pit must go. Actually questioned amid the hubbub of the opening night—in the disagreeable fashion which he bore courageously, and like the man of business he professes to be—Mr. Bancroft not only repeated his statement that he could not afford a Pit, but pointed to the more recent of the many fortunes of the Haymarket, and asked, by implication at least, whether the late management had not been unsuccessful by its Pit. But the case he cited was hardly, we believe, a case in point. The Haymarket failed to make money during several years, not because it had a Pit, but because it had an empty Pit; or, to be more precisely accurate, its Pit was full when a popular performer was receiving payments which absorbed a gigantic proportion of its proceeds, and empty when the house, with its reputation for general comedy almost ruined, was the scene of the production of plays which had nothing in them to draw the public. But—to dismiss the particular instance cited by the new manager in confirmation of his belief—his general statement that a Pit cannot be afforded is very much open to question, even by those who have not the experience of practical managers. If the expenses of "a first-class theatre" have of recent years greatly increased, so also have its receipts. At a period when the greatest dramatic artists were appearing together on the boards of one theatre—and that theatre not only the vast Drury Lane, but sometimes the Haymarket itself—there were no receipts whatever from stalls. The fashionable resort was that portion of the house whose name still indicates its old pre-eminence—the dress-circle. Later, as eminent actors got fewer, and the theatre fell into comparative disrepute with the educated classes, but was increasingly frequented by the merely wealthy, two or three rows of stalls were timidly introduced. Later still—except, indeed, at the Haymarket—the three became five, six, or seven; and the Pit, driven back, was no longer the coign of vantage that it long had been, though it was still a place that might be gone to. Latest, the price for a stall—already treble that of the same seat in the Pit of old days—was raised from seven shillings to ten. It is difficult to believe that theatrical expenditure has been raised in a like proportion—that the margin between reasonable receipt and reasonable outlay has not been greatly widened. But that is a matter, we admit, for the theatrical manager alone: a theatre, as Mr. Bancroft said, is a place of business; and a manager may, in a business sense, be entitled to the utmost profit he can contrive to secure. If the manager of the Haymarket is mistaken in what he believes—if he and his brethren could better afford than he imagines to suffer the continuance of the Pit—we still have nothing to say to him. It is a business question for each individual manager. If the shop is found to be a dear one, the public need not buy in it.

But if, on the other hand, the statement is literally and absolutely true, then, indeed, we have something to say. For how has it come about—this overwhelming expenditure which requires so much additional provision? Is it that the art of acting has become more costly—that perfect artists who can dictate their terms are engaged by the dozen? Or is it

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that the exaggerated luxury of appointments and accessories absorbs so formidable a sum that the old revenues of the theatre are no longer sufficing? It is the latter alternative that is very forcibly suggested by the aspect of more than one of the newly equipped theatres; for the former there is, we fear, too little reason to decide, and this, not because of any reluctance on the part of the managers to engage excellent artists when they can discover them, but because of their scarcity in proportion to the number of playhouses over which excellent artists must be distributed. A disproportionate outlay on scenic decoration and furniture for the performances of modern comedy—nay, even on the playhouse itself—is at the root of the question. It began, no doubt, with genuinely artistic intentions, and has never been dissociated from good taste. But what was an adroit and a justifiable bait to begin with ends by being hardly an attraction at all, and only a tyranny. Luxury has no limits. Its novelty ceases, but not the need it creates. The blue china and the old English furniture that were the material setting of one comedy must be capped by the porcelain of Sèvres and the finest marqueterie of Louis Quinze as the setting of another. Nay, the expenses of a first-class theatre may in time become such that a dress worn at a Drawing-room is inadequate to the Stage, and the "paste" of theatrical brilliants must be discarded for the treasures of the jewellers of Bond Street.

The gradual but most pronounced growth of luxurious expenditure—the addition to the attractions of the drama of the attractions of the show-house and the studio—means, sooner or later, with that manager or with this, a still further rise in the price of entry to entertainments presumably dramatic. And that means, of necessity, to most of the best lovers of the drama, less frequent visits to the theatre—it may mean almost the extinction of the older and more critical class of playgoer. It means that playgoing, instead of being a general amusement and a method of cultivation, may be but a costly indulgence for those who have richly dined. The intelligent, not wealthy, playgoer who goes, or has been accustomed to go, very often will go so seldom that his critical opinion will not be worth having—a merely occasional visitor is not at home in the house, and can know nothing of its art. Is it for the advantage of the theatrical profession that the chance audiences drawn from every suburb and provincial town, or drawn from the haunts of only the wealthiest inhabitants of London—people generally listless, often dull—shall supersede wholly as they have already done in part, the audiences who are accustomed to the habitual, and careful, and often delighted observation of the art of acting? What is done cannot be undone. As for the Haymarket pit, the local circumstances, the peculiar construction of the house, may count for something in excuse of its abolition. We make no personal matter of this question. If there is offence, Mr. Bancroft is not the only offender. But it has become time to consider—and the public as well as managers have their share in the consideration—whether the expenses of our theatres shall be suffered to grow yet further in the sterile way of luxurious outlay on material things with which dramatic art has little to do. Is the Comedy to become a spectacle just as much as the Pantomime?

Frederick Wedmore.

STAGE NOTES.

Mr. Burnand has amused the public so often that it is ungracious to resent the failure of an effort to seriously interest them; and the comedy of *Ourselves*, produced at the Vaudeville last week, contains so many things at which one smiles that the more serious artistic motive of the piece, and the failure to realise it, may be a good deal overlooked. It seems that *Ourselves* is founded on a French piece called *Moi*—a piece played long ago, and now but little known to fame. We confess that we are wholly ignorant of it; but the most profound ignorance does not prevent the conviction that whatever was good in *Moi* is not to be found in *Ourselves*, and that whatever is good in *Ourselves* is quite independent of *Moi*. The titles of both pieces imply that the graver motive in each is a study of egotism. A master of dramatic writing, a penetrating observer, and skilled in the business of expression, might yet, even at this late day, give us a remarkable play founded on such a theme, as Mr. Meredith has very lately given us, though in too uncouth form, a remarkable novel. But the theme is not to be adequately treated by a writer, we do not say of Mr. Burnand's ability, but of his habitual method of work—a method securing chiefly temporary effect, and hardly making possible the searching analysis which such a theme demands. To make the study of egotism interesting on the stage, a new conception as well as a new treatment is required. Of contemporary studies of egotism, Digby Grant, of *Two Roses*, was the best; and the contemporary stage is not likely to improve upon the design of Mr. Albery, executed by Mr. Irving. But such a play as *Ourselves* is not fairly regarded when it is judged wholly by the nearness or distance of its approach to any exalted ideal. *Moi* is responsible for the presence of that serious aim, and may likewise be responsible for the absence of success in reaching it. *Ourselves* has other aims less exalted, and it succeeds fairly well in these. It makes an audience laugh at bright things uttered pretty constantly, and it fits several popular actors with the kind of parts in which habitual playgoers are accustomed to see them. *Ourselves* has very little story, and what there is does not need to be told in detail, especially as we hear now that the days of the drama are numbered. Its leading character is a self-centred bachelor of infirm health, Albany Thorpe—the narrower Major Pendennis of a more provincial society—acted by Mr. Thorne. He has a ward, one Evelyn Grey, a pretty person whom he aspires to marry, since her wealth makes the indulgence of his taste not altogether imprudent. But she is loved by "another," and the intrigue to separate them occupies a portion of the play. A self-seeking physician, one Dr. Talbot, and a vulgar man of the name of Peddington, who is on very bad terms with his wife and is given to upbraiding his son, are either instruments or assistants in the intrigue; the exposition of their more or less unworthy motives forms the higher comic element of the play, while the lower comic element is supplied by the introduction of two of the doctor's servants, who are always wanting to give "warning" but are never allowed an opportunity. One of these servants—the neat-handed parlour-maid—is played by Miss Cicely Richards, famous for her excellent and lifelike performance of the lodging-house slave in *Our Boys*. The little she has here to do is done very naturally. Miss Larkin, as the separated wife of Mr. Peddington, has hardly any occasion for those pointed utterances of a shrewd and self-satisfied middle-aged woman—brassy and irresistible—which no one gives better than she. Miss Marie Illington acts the part of Evelyn, the ward of Thorpe—the young woman on whose devotion he counted, and whom he only abandoned when it was falsely reported to him that she suffered under mortal disease. Her unsuspecting attentions to him are of a graceful and filial kind, and Miss Illington plays them very prettily. Her love-scenes, with the lover of her choice, demand little earnestness, and receive what they demand. Mr. Thorne's performance of Thorpe suffers only from the improbability inherent in the part he has to enact. When it is a question of his own invalidism he is natural enough, but the life-likeness ceases when he hears of Evelyn Grey's malady, which frustrates his plan of marriage with her. On the stage a middle-aged suitor, wise in his generation, may be content with the opinion of a country doctor; but in life the most thorough-paced egoist would never have given up his ward to "another," before he had taken her to a specialist and heard what the delicate ear was told by the stethoscope. Mr. Herbert is a manly and agreeable lover. Mr. James is very funny in his querulous boisterousness, and very sincere in a final moment of rough good feeling, the *raison d'être* of which is apparently that it exactly fits the peculiarity of the actor, and provides him with a telling effect. Indeed, all round, the tolerable success of the representation is the best apology for the piece. The incidents are improbable, but the action is entertaining, and one may laugh at the sharp things that are written, and at the way in which they are said.

The performance of *Money* at the Haymarket Theatre on Saturday evening, subject at first to the interruptions which have been fully reported in the daily papers, was not felt by the more critical portion of the audience to be altogether satisfactory. The peculiar circumstances must of course be taken into due consideration, and the appearance for the first time in a much larger theatre of a company accustomed to a small one. But the fault committed was that of over-accentuating nearly every portion of the play; exactly the fault of which the Prince of Wales's company is most rarely to be accused. The cast, however, was not only inferior to that with which the play was originally produced at the Haymarket about forty years ago, when Macready and Miss Helen Faucit filled principal parts and actors hardly less illustrious appeared as minor characters; but it was inferior to that of the Prince of Wales's revival of a few years since. Much was atoned for, however, by Mrs. Bancroft's Lady Franklyn, an impersonation as sunny and agreeable, and withal as pointed as possible. Miss Marion Terry was Clara Douglas; Miss Linda Dietz, Georgina; Mr. Conway, Evelyn; Mr. Arthur Cecil, Graves; Mr. Odell, Sir John Vesey; Mr. Bancroft, Sir Frederick Blount; and Mr. Vollaire the Old Member. The fault of over-acting is chiefly to be charged upon the men. The "Club" scene was unaccountably noisy, and thus, in a measure, lost its effectiveness.

Mrs. Bateman has revived, at New Sadler's Wells, Mr. Tom Taylor's very effective and carefully considered play of *Mary Warner*, which was specially written for Mrs. Crowe (Miss Bateman) several years ago, and was acted by her with success at the Haymarket. Mrs. Crowe again enacts the principal character, and with her wonted judgment and force. Mr. W. H. Vernon is specially engaged for a part of importance. This programme, we doubt not, will suffice Mrs. Bateman until, in a few weeks' time, she begins the Shaksperian performances which she has announced, and for which the neighbourhood of the New River is, by its traditions, rendered a fitting place.

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LITERATURE.

Fifty Years of the English Constitution. By Sheldon Amos, M.A., Barrister-at-Law. (Longmans.)

A great deal of attention has latterly been given in England to contemporary history. Much has been attempted in the very numerous biographies of public men; though here, as may be expected, the narrative is generally, in the Greek sense of the word, an apology, for the object of these biographies is quite as much the maintenance of a deceased statesman's policy as it is the vindication of his reputation. Even the memoirs of the most exalted personages have been recorded with this purpose, for no one can doubt that the labours of Mr. Theodore Martin are quite as much devoted to an active future as they are to a philosophical retrospect, or that Mr. Ashley's estimate of Lord Palmerston's career is as fully intended to vindicate the reputation of a certain school in modern politics as to describe the action of a man who was better liked and more disliked than almost any person of his time. Political biography holds, then, a middle place between the political criticism of newspapers and reviews and the attempts which have latterly been made to form a general estimate of the forces, political and social, which are influencing and modifying the England of our own time. The public has fairly responded to the efforts which have been made by men of letters, and has manifested an adequate interest in the narrative of contemporary history. The fact is instructive, because it shows that an increasing number of persons is striving to form a judgment on current facts, or on facts so near that they are still affecting opinion and action; and also because it is evidence that the highest positions and the most exalted reputations are to be criticised, or that criticism on them should be disarmed, or that, if possible, they and their acts should be made popular. To modify the words of one among these personages, public men, as well as constitutional government, are on their trial; and though, perhaps, it is too much to expect that biographers should be dispassionate, they have to take for granted that the public will be, and thereupon try to conciliate them. In brief, the present age is reviving the epoch in which peers and prelates wrote or published partisan histories, such as those of Burnet and Clarendon, when Ralph told the story of Anne's reign to her contemporaries, when parties patronised the press, when Swift tried to popularise Harley's policy, and Bolingbroke invited the English people, in the best English at his command, and very good it was, to surrender the liberties they had won to the restored Stuarts. The criticism of modern events has made progress since the time that Mr. Irving published his useful volume of newspaper cuttings, and the success of Mr. Justin McCarthy's work is not more creditable to the author than it is to the public. There is reason to believe that an increasing number of persons is desirous of being informed of the manner in which English history has been made during the last fifty years, and of becoming able to criticise as well as to read partisan newspapers.

The work of Mr. Amos is a contribution to this novel but useful kind of literature. It purports to give an account of how the several forces which, when adjusted and working together, make up what people call the Constitution, have gained or lost strength during the changes of the fifty years which, roughly speaking, have followed the passage of the first Reform Bill. Mr. Amos is as far qualified for the task as the able son of a very distinguished father might be, for he is entitled to appeal to the reputation which his father obtained, and it is well known that he has inherited his father's tastes and followed his father's studies. He has, however, undertaken a task which is not easily fulfilled; for, while the collection and arrangement of constitutional antiquities is a work which needs very little discretion and no great parts beyond industry and accuracy, the interpretation of contemporary events in a judicial manner requires a very great deal of discrimination, as well as a very broad view. Besides, to handle topics of the day, in a fashion which precludes the author from the apology which is fairly and justly made for the usages of party warfare, requires a great deal of courage. A man may think that the iron which he handles is cold, but may find that it may scorch him after all. And, as Mr. Amos has dealt very largely with the events of the last half-dozen years, and has treated them with sufficient clearness, though constantly with judicial caution, it will be strange if the real merits of his book are acknowledged by partisans.

The least satisfactory part of the work of Mr. Amos is that which treats (chapter iv.) of the Liberty of the Subject. The topic is very large, and properly requires separate handling, for the attitude which law takes towards individual liberty, when it is not engaged in supplying a remedy for personal wrongs, or assisting the prosecution of private rights, or chastising crime, but is merely controlling society in the real or reputed interests of society, is one which needs a very careful and a very analytical study. It is certainly, we believe, incorrect to say that "legislative assemblies are not the less despotic for being democratised." Mr. Amos would be the first to admit that, since the House of Commons has become a more popular assembly, it has given civil liberties which a narrower franchise refused or dreaded, and that it has never pretended to control liberty except in cases where it believed that the interests of all were concerned, or where existing freedom was really the power of oppressing others, or where it has been persuaded that the constraint of law is a means for quickening education in a demonstrable truth. Since the passage of the Reform Bill no restraint of individual action has been enacted which is to be compared with that virtual serfdom which property imposed on labour under the old law of parochial settlement, and in the interests of property only. It may be that the Factory Acts are open to adverse criticism, that some so-called sanitary laws are of doubtful policy, of doubtful justice, or are even mischievous errors, but they have been adopted in honest error; and because, through the peculiar character and conduct of the English Parliament, it is frequently necessary to trust to experts who are always very positive, and probably are, to the great public inconvenience, often in the wrong. But it would be worth while for the students of political ethics to examine, in the light of facts, the question—To what extent is the formation of individual character aided or hindered by the restraints of law?

It is a common practice to praise the English Constitution because it is unwritten and, therefore, elastic. Such praise can be accorded to it only when it acts in the clear light of day, when the Government is, except on those rare occasions in which the public security requires a temporary secrecy, absolutely candid and truthful to Parliament, and when the various elements of the State are content to abide by the historical position which long usage has assigned them. For the English Constitution is, above all, a balance of powers, in which each factor could theoretically arrogate far more to itself than it practically pretends to do, but which could not, as it well understands, when it is not misled by evil counsellors and political adventurers, claim more than it possesses without danger to itself. For a hundred and forty years the Lords virtually ruled this country, and they surrendered their power only to the dread of revolution. But they surrendered it irrevocably. George III. was personally a popular Sovereign. But he attempted personal rule; he affected, though only a Sovereign by Act of Parliament, and with fifty members of the European royal houses who had by English custom a better title to the Crown than himself, to believe in the possession of a right which was stronger than that which constituted his true strength, and his throne was never in such peril as it was just before the English people veered suddenly round in view of the first excesses of the French Revolution. The chief danger which the happy expedient of the collective authority of the administration runs—an authority which is virtually the second or inner chamber of Parliament—is in the risk of rousing the jealousy or suspicion of the nation by furtive practices, and ostentatious exhibitions of the prerogative. It may seem a paradox, but it is a truth, that the origin of English loyalty to the Crown lies in the fact that the English royal family is where it is by Act of Parliament only, a fact which Mr. Amos sees very clearly and Baron Stockmar did not see at all.

James E. Thorold Rogers.

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The Greek New Testament, edited from Ancient Authorities, with their Various Readings in Full and the Latin Version of Jerome. By Samuel Prideaux Tregelles, LL.D. (Samuel Bagster & Sons.)

Such is the title issued with the seventh and concluding part of Dr. Tregelles' great work, containing a text of the New Testament in Greek, the result of more than thirty years' laborious consultation of ancient MSS., versions, and commentaries. In this short notice we confine our attention to the recently published seventh part. All who are interested in these matters know that it is a posthumous publication, and all of course were aware that, whenever it should come out, it would want the editor's finishing touch, and must exhibit a very imperfect representation of what the introductory matter would have furnished if this indefatigable collator had lived to bring his task to an end. But we never remember having been so bitterly disappointed in the completion of any work. Dr. Hort is, we suppose, the responsible editor, though he has associated the name of Mr. Streane with his own, and it does not exactly appear what parts have been assigned to each editor. The seventh part, which is nearly of the same size with the preceding ones, consists of thirty-two pages of introductory matter, and several leaves which are folded over so as to lie open when wanted, with the printed portion (one-fourth of the whole leaf) visible, while the reader has another page of the Testament before him. It is a most inconvenient arrangement, as the leaves will be sure to get crumpled as soon as ever they are used. These leaves contain the *Addenda et Corrigenda* which Dr. Tregelles would have appended to the completed edition of his Greek Testament. Of course it is no fault of the present editors that they could find no more information in what Dr. Tregelles left; but, as they had undertaken the work, we should have been glad to have some connected account in their own words of his labours, his views, and opinions. He would unquestionably have given us his opinion as to the value of the Codex Sinaiticus, the *facsimile* of which had not been printed when he issued his first instalment. It would have been something if only his editors had given some opinion on their own part how far the text of the first two gospels would have been modified by the additional evidence afforded by probably the most ancient, certainly the most valuable, of all existing MSS.

We have taken the trouble to compare the text of these two gospels with a text which we had ourselves composed from a comparison of the Sinaitic and other early uncials, neglecting all modern editions and cursive MSS., and the result is that in about one-tenth of the variations from the *Textus Receptus*—which, speaking generally, and omitting, of course, all variations of less importance, were about six hundred, which we considered nearly certain—we differed from Tregelles' text. Of this tenth we found that in most cases we had selected a reading which was witnessed to by the Codex Sinaiticus. How far Dr. Tregelles would have modified his text after seeing this single additional MS. it is impossible for us to say; but we think the fact we have stated shows how great is the agreement of the earlier documents when the text at the most would so very rarely have had to be altered through the discovery of this most valuable MS.

We have referred to but one point which we think might have been advantageously illustrated by the editors, whose business it surely was to have written in their own words a preface, describing what they have put together as prolegomena in Dr. Tregelles' language, in passages detached from each other and selected from various works. After glancing over these—which, of course, do not profess to contain anything new, and which are almost entirely in Dr. Tregelles' own words—we come to an "Account of Preparatory Labours" printed in smaller type, also in his own words, and then to the real *Addenda et Corrigenda*, prefaced by four pages of Introduction signed with the initials F. J. A. H. Accordingly, in the *Addenda et Corrigenda*, we expected to find the same arrangement followed, instead of which we find a mixture of notes, which are for the most part, we suppose, due to Dr. Tregelles, but in many of which Dr. Tregelles' name is quoted. Thus, on the very first page, we have the following notice, which perhaps implies some dissent from his opinion:—

"In part ii. Dr. Tregelles silently raises to the class of 'later uncial MSS. of special importance' the two following:—

"*Frag. Mosq.*—Dr. Tregelles reprinted from Matthaei these fragments of John i. and xx. as an appendix to the Codex Zacynthius. They have since been re-collated by Tischendorf, in whose chief editions they stand as O.'

"*Y.*—This MS. contains John xvi. 3-xix. 41.

"To this class (*b*) may now be added fragments of Mark vii.-ix. in the library of Trinity College, Cambridge, called W[d] by Tischendorf, and believed by him to be of the ninth century."

It will be seen that what we have been complaining of in this most disappointing completion of so valuable a work is, first, the reticence, secondly, the inconsistency, of those who have taken upon themselves the task of editing it. They ought, we think, either to have said less or more than they have done.

Nicholas Pocock.

Lectures and Essays. By the late William Kingdon Clifford, F.R.S. Edited by Leslie Stephen and Frederick Pollock, with an Introduction by F. Pollock. (Macmillan.)

[*First Notice.*]

These volumes, the publication of which is due to the labours of two pairs of friendly and thoroughly competent hands, bring together, from the reports of societies and from magazines, most of Prof. Clifford's non-mathematical Lectures and Essays. The many who were in the habit of looking out for Clifford's name in a list of popular lectures, and in the best-known of our reviews, certain that the presence of that name meant some new intellectual stimulus, will be grateful to the editors for the service they have here rendered them. Whatever the permanent value of Clifford's discussions of contemporary questions of science and philosophy, there is a freshness and a charm about his way of conceiving and presenting his subject which gives a real literary value to these papers. Even the lectures, which, as Mr. Pollock tells us, were hardly ever written out, are not wanting in this literary attraction. And the reason of this is not far to seek. Clifford's utterances, whether spoken or written, owed their fascination less to their external finish than to the directness of the enclosed thought, to the freshness and vividness of the ideas expressed. And this kind of attraction makes itself felt almost as much when the spoken words are written down and merely read as when they are actually heard.

The intellectual traits that reveal themselves with some distinctness in these papers are made still clearer by the Introduction, which consists of a very attractive biographical sketch by Mr. Pollock, and of selections from Clifford's letters. What struck one most in reading Clifford's occasional papers was the restless versatility of his mind, its boldness in attacking new problems of thought, its wide and almost catholic interest in ideas, and its passion for truth of every kind. And these prominent characteristics are amply done justice to in the biography. One often heard Clifford's admirers say what a pity it was that he did not devote himself to his own special field of mathematics. But what is told us here leads us to think that such a course would have been impossible to Clifford. He had too much intellectual sensibility, was too easily stirred by any idea in the air, and had too wide and insatiable a curiosity, to make a good typical specialist. This was illustrated even at Cambridge, where he would, on Prof. Sylvester's authority, pretty certainly have obtained the first place in the Mathematical Tripos but for his too wide reading. In the first few years after his degree Clifford's mind, we are told, ranged through various forms of speculation, physical, metaphysical, social and ethical. He was always trying new theories:—

"He had a singular power of taking up any theory that seemed to him at all worth investigating, realising it, working it out, and making it completely his own for the time being, and yet all the while consciously holding it as an experiment, and being perfectly ready to give it up when found wanting" (vol. i., p. 12).

Nevertheless, we must not suppose that Clifford never reached any definite fixed beliefs. Through all these various intellectual tentatives he was steadily feeling his way to sure results. In his different lines of enquiry, he was aiming at a consolidation of his conclusions by help of some large uniting principles. Such principles he held that he had reached, and his papers breathe all the confidence of a mind that, though perfectly aware of the vast extent of the unknown, is conscious of resting on a firm basis of carefully ascertained truth. One may add that the biographical sketch paints Clifford's whole nature as one singularly amiable and engaging. He seems to have reserved the severity and even the bitterness that occasionally mark his writings for his public utterances: in private he was gentle, disinclined to combat, a sympathetic companion and a warm-hearted friend. More than this, he combined with an earnestness of conviction that might almost be called religious a gaiety and playfulness of mind that won for him the strong liking of all who came in

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contact with him, among whom children seem to have occupied a prominent place. One can hardly wonder at his popularity with the latter after reading the exquisite bit of drollery written for children under the title "The Giant's Shoes" (p. 64). Those who had the privilege of knowing Clifford even slightly will be able to bear out the truthfulness of this delineation. It was only by those who thought they could divine the man through his writings that he was ever supposed to be violent or harsh.

Clifford's Essays fall into two groups—those which handle questions of physical science, and those which deal with properly philosophic questions, more especially ethics and metaphysics. These groups are so far connected that the scientific papers discuss for the most part those ultimate ideas of physical science, force, atoms, number, and space, which can only be treated in a philosophic spirit, and with some reference to the nature and limits of human knowledge. The love of definiteness of conception and precision of statement that marks the mathematical mind shows itself throughout the scientific expositions. Clifford's power of clear presentation was a very remarkable one. He had a way of reducing the most abstruse and complicated subject to a simple and easily intelligible form. It is possible that this rare gift of exposition in science depended on an exceptional force of visual, and more specially geometrical, imagination, by which he was enabled to see under the form of definite mental pictures what others saw only hazily. The invisible world of molecular action seemed to reveal itself to Clifford with the distinctness that belongs to the visible universe. This observation is borne out by the story told by Mr. Pollock of Clifford's clearing up to him, during their undergraduate days, some difficulty in analytical statics:—"As he spoke he appeared not to be working out a question, but simply telling what he saw" (p. 4). This faculty is strikingly exemplified in the paper on Atoms (vol. i.), which is a masterly explanation of the laws of the transmission and interruption of sound and light, the relation of the pressure of a gas to its volume and temperature, and the laws of chemical combination, by help of a few simple hypotheses respecting the structure, number, and mode of movement of atoms. The chain of reasoning, though needing close attention, can be followed by any reader of general intelligence. One wonders how many men besides Clifford would have had the courage to try such a topic with a Sunday lecture audience.

The author's views on the underlying conceptions of the physical sciences are indicated more especially in three papers of the first volume, "On Theories of the Physical Forces," "On the Aims and Instruments of Scientific Thought," and "The Philosophy of the Pure Sciences." These essays are reprints of lectures delivered before the Royal Institution and the British Association. They touch on a number of interesting problems—sometimes too lightly—and are full of suggestiveness. The meaning of the exactness and reasonableness we attribute to the order of nature is carefully examined in the ond of these papers. Clifford knew of no such thing as an absolutely universal law of nature:—

"When we say that the uniformity which we observe in the course of events is exact and universal, we mean no more than this: that we are able to state general rules which are far more exact than direct experiment, and which apply to all cases that we are at present likely to come across" (i. 141).

That is to say, scientific knowledge has a relative and practical, not an absolute, certainty. This ought to be remembered in connexion with Clifford's strong affirmations of scientific against religious propositions. He can only be called a dogmatic scientist in the sense of being sure within certain well-defined limits. Beyond these he saw as plainly as any man how precarious all extension of inference becomes.

His view of the reasonableness of nature's order is a little curious. He of course rejected the idea of purpose as supplying this element, but what is unexpected is that he equally rejected the idea of cause. He writes, "I, at least, have never yet seen any single meaning of the word [*scil.*, cause] that could be fairly applied to the whole order of nature;" and he objects, though without giving his reasons, to Prof. Bain's connexion of the idea of cause with the law of the conservation of energy (i. 151). Elsewhere (ii. 77) he writes, "The word *cause*, πολλαχῶς λεγόμενον, and misleading as it is, having no legitimate place in science or philosophy, may yet be of some use in conversation," &c. It is a pity that this subject is not more thoroughly gone into; but alas! this is a remark that suggests itself very often in reading Clifford's papers. A mind so brimful of ideas as his cannot, perhaps, be expected to treat exhaustively all the subjects it touches, especially when the occasion of touching them is that of the popular exposition of a lecture-room. What he did believe respecting the order of things was that to every reasonable question respecting nature there is an intelligible answer "which either we or posterity may know." The reader may be reminded here of G. H. Lewes's later conception of the scope and nature of philosophic enquiry.

Clifford's favourite idea of the absolute uncertainty of knowledge comes out again in the first of the three papers named above, where he discusses the possibility that our apparently continuous perceptions of moving bodies are really made up of little jumps, or discontinuous impressions, like those given by the wheel of life. Yet he always combined with this philosophic doubt a firm assurance of the range of scientific certainty; and in this same paper he expounds the doctrine that "the entire history of a single particle is involved in a complete knowledge of its state at any moment," and that consequently "the history of eternity is contained in every second of time." So, too, in the third and most elaborate of these essays he is concerned to show that the laws of space and number, while something more than inductions from experience, as J. S. Mill affirms, are not absolutely universal. His views on these subjects are among the most striking of his utterances. He sets out from an examination of Kant's position, and contends that as long as the principles of the pure sciences are regarded as universal the empirical solution, even extended by help of Mr. Spencer's doctrine of inherited knowledge, is inadequate. The real solution, according to Clifford, in the case of geometric truths, is supplied by the reasonings of Lobatchewsky, Riemann, and Helmholtz, which go to show that some of Euclid's postulates may be not strictly true of very large regions of space, while it can be shown that other postulates may be untrue "on the side of the very small," like our perception of the continuity of water or of the motion in a wheel of life.

JAMES SULLY.

Teutonic Mythology. By Jacob Grimm. Translated from the fourth edition, with Notes and Appendix, by James Steven Stallybrass. (W. Swan Sonnenschein & Allen.)

WHEN the Folk-lore Society was first founded, it proposed, at the suggestion of Prof. Max Müller, to undertake a translation of Jacob Grimm's *Deutsche Mythologie*. We believe that this undertaking was looked forward to by those members of the society who had promised to perform a part of the work with no slight fear and trembling. For that immortal monument of Jacob Grimm's learning is an exceedingly difficult book to translate. The translator must not only possess a thorough mastery over both German and English, but he must himself be a scholar, a comparative philologist and mythologist. Otherwise, he would never be able to fully understand, and render clearly intelligible, the wise utterances of the great master who first pointed out the right paths through so many of those wide fields of popular fiction in which explorers, unless led by the hand of a trustworthy guide, are so apt to go astray. The qualifications we have mentioned seem to be possessed by Mr. J. S. Stallybrass, and the consequence is that he has produced a translation which is an, in every way, admirable piece of work. Only the first volume has as yet appeared; but the remaining two volumes are likely, we trust, to be published before very long. When the translation is complete, accompanied by "a full classified bibliography and an accurate and detailed index to the whole work," it will, if the second and third volumes are as well interpreted as the first, reflect the greatest credit upon the translator, who has worked so intelligently and so conscientiously, and the publishers, who have had the courage to undertake so costly, it might seem so hazardous, an enterprise.

The task of bringing out the fourth edition of the *Deutsche Mythologie*, which the present translation follows, was entrusted by Grimm's heirs, after his death, to Prof. E. H. Meyer, of Berlin. To it was appended "such additional matter as the author had collected in his note-book for future use." So great was this mass of miscellaneous information that it occupies no less than 370 pages of the third volume of that edition, the various items being arranged according to the order of subjects in the book. Mr. Stallybrass proposes

"to digest this supplement, selecting the most valuable parts, and adding original articles by the editor himself and by other gentlemen who

have devoted special attention to individual branches of the science of folk-knowledge."

A few extracts from this Supplement have been given in the footnotes to the present volume, and the translator has added a few of his own—very few, but generally very much to the purpose. We may take as specimens the following. At p. 130 the text says, speaking of the days of the week,

"Byzantium had no influence over Lithuanians and Finns, and had it over a part only of the Slavs. These in their counting begin with Monday as the first day after rest; consequently Tuesday is their second and Thursday their fourth, altogether deviating from the Latin and Icelandic reckoning."

To which the translator adds in a note:—

"*e.g.*, in Russian: 1, voskresénie, resurrection (but O. Sl., ne-délia, no-doing); 2, ponedél'nik, day after-no-work; 3, vtórnik, second day; 4, seredá, middle; 5, chetvérg, fourth day; 6, piatnitsa, fifth day; 7, subbóta, Sabbath."

It is very fortunate that the task of translating the *Deutsche Mythologie* should have been undertaken by a scholar who can interpret the Slavonic as well as the other languages quoted in the text. Very much to the point, and very different from Prof. Bugge's recent etymological parallels, is Mr. Stallybrass's comparison (p. 97) of "the Slavic *volkhv*, magus," a magician or conjuror, with "the term *völva*, which," as Grimm points out, "first denotes any magic-wielding soothsayeress, and is afterwards attached to a particular mythic *Völva*, of whom one of the oldest Eddic songs, the *völuspá*, treats." Of interest also is such information on the translator's part (p. 187) as that "to the Boriât Mongols beyond L. Baikal, fairy-rings in grass are 'where the *sons of the lightning* have danced.'" And a really valuable addition to the author's short account of the Servian Vilas is contributed by the following note of the translator at p. 436:—

"The Bulgarian *samodíva* or *samovíla* corresponds to the Servian vila. When the wounded Pomák cries to his 'sister' samodíva, she comes and cures him. The samodívy carry off children; and mischief wrought by the elements, by storms, &c., is ascribed to them. Like the Fates, they begift the new born. Three samodívy visit the infant Jesus; one sews him a shirt, another knits him a band, and the third trims a cap for him. Some stories about them closely resemble those of the swanmaids. Stoyán finds three samodívy bathing, removes their clothes, restores those of the two eldest, but takes the youngest (Maríyka) home, and marries her. St. John christens her first child, and asks her to dance, as do the samodívy. But she cannot without her 'samodívski drékhi.' Stoyán produces them; she flies away," &c.

The original of the *Deutsche Mythologie* is no doubt possessed by many English scholars. But they will readily admit that it is a tough book to read, and a difficult one to refer to rapidly. So even they ought to welcome the present translation. To the great majority of students who occupy themselves with mythology and folk-lore, it will be a priceless boon. There will now be no excuse for mythologists who write without first consulting the great teacher whose wise utterances compare so favourably with the hasty assertions of too many recent interpreters of tradition. W. R. S. Ralston.

Indian Finance: Three Essays (republished from the *Nineteenth Century*). With an Introduction and Appendix. By Henry Fawcett, M.P. (Macmillan.)

According to a well-known story, Burke once fairly roused the House of Commons to economy by thundering out the quotation, "*parsimonia magnum vectigal*," and pronouncing *vectigal* with a short penultimate. Mr. Fawcett may claim to have won a similar success last session, when, by force of his importunity, he compelled the Indian Government to enter upon a systematic course of retrenchment. Never since the Viceroyalty of Lord Mayo, who in this as in so many other matters had the courage of his convictions, has any practical attempt been made to balance fairly the budget of India. The expenditure of the Afghan War, coming upon the top of annual losses by famine and by exchange, carried home the lesson which ordinary experience failed to teach. If the revenue is destitute of elasticity, and if heavy exceptional charges are always liable to recur, it is plain that no other means of escaping deficit is left than the deliberate cutting-down of the normal expenditure. The general system of our administration has been organised upon a too extravagant scale—not extravagant in the sense of wasteful or corrupt, but as compared with the ways and means at our disposal. To retrench an accustomed item is never agreeable, but it often becomes the duty of an honest man in private life. Figuratively speaking, India must lay down her carriage, and exchange her footman for a parlour-maid; or, if the phrase be preferred, she must travel third, instead of first, class.

Mr. Fawcett's great merit as an economist is that he has always insisted upon this simple principle, without losing himself in details. To the public, no questions of finance are attractive unless they take the form of a direct demand upon the pocket, or of a reduction in the price of a necessary commodity. Indian finance in especial is enveloped in a thick jungle of repulsive difficulties of its own. When you have converted rupees into sterling at whatever rate of exchange you please, when you have plucked the heart out of the mystery hidden in the phrase "extraordinary expenditure," you are confronted by a fundamental change in the method of keeping accounts which some new finance Minister has thought fit to introduce. At one time both sides of the balance-sheet are relieved by the transfer of important items from imperial to provincial columns; at another time they are swollen by the insertion of all the income and expenses of railway management. If any man, not an Indian official, is capable of finding his way through such obstacles, that man is Mr. Fawcett. In the volume before us he makes no pretensions to special knowledge. Indeed, he seems to pass over these difficulties as matters of detail from his present point of view. But, at the same time, he shows that he is well aware of what he is eliminating from discussion, and that he is not so acting through ignorance. His single aim is to fix the attention of the British people upon certain broad principles, which they are capable of understanding, and which it is important that they should know. His grasp of the subject is masterful, his mode of exposition clear and free from passion. Those who have no previous knowledge may read with profit, and not altogether without pleasure; while that smaller class who have already cudgelled their brains over the same subject will thank the author both for the light which he throws and for the steadfastness with which he holds it up.

Jas. S. Cotton.

NEW NOVELS.

In the Sweet Spring-time: a Love Story. By Katherine S. Macquoid. In 3 vols. (Hurst & Blackett.)

A Beleaguered City: a Story of the Seen and the Unseen. By Mrs. Oliphant. (Macmillan & Co.)

Mrs. Denys of Cote. By Holme Lee. In 3 vols. (Smith, Elder & Co.)

Across the Zodiac. By Percy Greg. In 2 vols. (Trübner & Co.)

Mrs. Macquoid's new story is a graceful and artistic piece of work, slight in actual texture, and with no attempted intricacy of plot, but pleasantly readable. She has put the love-making of which her title-page tells in the most prominent place by narrating the fortunes of two men who are in love with the same woman, and two women who are in love with the same man. In both cases, whatever the verdict of ladies may be, the male critic's sympathies go with the unsuccessful competitors, who happen to be brother and sister, and who are much more individualised and carefully drawn for us than their two rivals, whose merits, apart from good looks and good temper, have rather to be taken on trust, and who are, in any case, of a far more conventional type. There is real skill in the portraiture of the strong-willed, self-asserting, and unrefined Oliver Burridge, engineer and inventor, and of his beautiful sister, Martha, externally unlike him in being the most morbidly shy and reserved of women, and yet with an underlying family resemblance which is very cleverly indicated, without being in any way thrust on the reader's notice. There is also a good sketch of a languid fine lady and of a prematurely wise old woman of the world, aged eighteen, who rivals Lady Mary Penruddock in social ethics. The scene, save for one episode in a Yorkshire manufacturing town—which Mrs. Macquoid has done little more than outline, wisely refraining from attempting local colour—lies in London, its suburbs, and the Isle of Wight; and the sketches of landscape and atmospheric effects, which frequently recur, are not the mere padding, to be heedfully skipped, which such digressions in novels are apt to be, but careful studies with the eyes of one who knows what landscape art is, and who can notice beauties in a Thames-bank mist which others might fail to see in a sun-haze over the Alps.

The title of Mrs. Oliphant's new book appears to be borrowed from a well-known poem of Longfellow's, relating to one of the traditions of Prague, but does not correspond to the actual contents of the book. For, instead of the City of Semur being encom-

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passed with a leaguer of ghosts, keeping the inhabitants pent in, contrariwise, in the weird story which she has devised, or possibly adapted from some legend, the unseen hosts of the dead-and-gone citizens pour in, after formal notice, to occupy their former places of resort, while the living inhabitants are forced to give way to them, or to retire outside the walls to such shelter as the neighbouring hamlets and detached *châteaux* can provide. The idea is a weird one, and, handled by a writer of Mrs. Oliphant's experience and skill, cannot be otherwise than effective; though as a piece of spectral literature it is scarcely equal in mere power, albeit superior in imaginative insight, to a shorter tale, based on an old Scottish tradition, which she contributed to *Blackwood* some time ago. She has adopted the plan of distributing the narrative among four persons, the *maire* of the town, who gives the principal and fullest details, his mother and wife, who give their separate experiences, and a fellow-townsman, who supplements the original narrator's account. It is in the difference of the way in which the very same events are shown as striking minds of different orders that Mrs. Oliphant's workmanship is exhibited at its best in this volume, ranking above the mere uncanniness of the whole atmosphere of her fiction, which, though more prominent on the surface, is really an easier effect to produce. And she is right on all grounds in representing the visitation, however startling at first, when proclaimed as a formal warning, as not leaving any permanent results behind it. Whether she has been equally wise in refraining from indicating with any clearness what adequate motive is to be assigned to the apparition, and what results ought to have followed from it if it had been understood, may be disputed; but there can be no doubt that this hazy indeterminateness, obviously deliberate, adds considerably to the vague eerieness of the conception, and so far helps on the artistic aim of the book. But if a hard-headed person, of scanty imagination, were to ask, "What does it all prove?" it would not be easy to give him any reply, save that it has shown it to be possible to write a ghost-story on comparatively new lines.

The lady who is pleased to use "Holme Lee" as her pen-name has been a diligent and successful writer of fiction ever since the publication of *Kathie Brand*, now many years ago, and is the author of at least twenty works, all possessing merit. But of those known directly to ourselves, *Mrs. Denys of Cote*—this, her latest story—is also her best, ranking with *Basil Godfrey's Caprice* in dainty grace of execution, and above *Gilbert Massinger* in literary power, while having a touch of novelty in conception and execution which is, perhaps, lacking to those other tales. The story is that of the one granddaughter in a large and united family, who, though surrounded by kinsfolk of simple, albeit cultured, tastes, reproduces, through some strain of heredity, certain qualities of a worldly ancestress, and is born with much natural pride, few marked intellectual tendencies, and a keen longing for rank, wealth, and show. Disappointed in an eligible match which she thought at her feet, while, in truth, a less striking cousin was the real object of the suitor, she hastily and secretly engages herself to a squire in her own county, more than double her age, and of bad reputation personally and ancestrally. She does this, believing him to be a man of great wealth, as the owner of large estates, and of a famous historical seat, and thus able to give her what she covets. No warnings, entreaties, or censures of her parents and kindred have any effect upon her, and she makes the marriage at the cost of home-ties and affection, only to find her husband a deeply embarrassed man with much impoverished and mortgaged land, and the great old house dismantled and converted into farm buildings for nearly half a century, while some at least of the evil things said of himself everywhere prove to be not without foundation. So far, the idea, though not exactly commonplace, may readily drift into triteness and sermonising, with the picture—for which the reader looks—of the girl turning harder and soured, and only not querulous through dread of arousing her masterful owner's temper. Nothing of the sort. The ill-omened union turns out well, and becomes one, not only of mutual affection, but, what seems far more unlikely, mutual respect. The manner in which Mr. and Mrs. Denys set themselves to the work of redeeming the estates and living down the county opposition is very skilfully told; while stress is laid on the fact that the wife's early training and surroundings have made her standard of right and wrong much higher and more trustworthy than the husband's, so that she has to work, not always too successfully, at the task of pulling him up to a higher level without preaching about it, but mellows and ripens herself in the process. The two central characters, to which all the others are carefully subordinated, are boldly and consistently drawn; and next to them, as a typical portrait, ranks the kindly epicurean clergyman, who wishes well to all men, but has not courage to stand up for the rights of the poor against the rich. Much of the opinion of recent economists and sanitarians as to land and buildings has been ingeniously wrought into the texture of the book, in recording the regeneration of Cote and Navestock; and the only fault we have to find with the story is that we do not think the end assigned to the heroine in artistic keeping with her character and the earlier part of the narrative.

Across the Zodiac is one of those imaginary voyages of which Lucian was the first inventor and M. Jules Verne the most popular modern author, though it belongs more strictly to the same allegorical class as Lord Lytton's *Coming Race* and Mr. Samuel Butler's *Erewhon*, and is allied in other respects to a very clever, but now seemingly forgotten, book which appeared several years ago with the title of *Heliondè*, and purported to narrate adventures in the sun. The author of the present volumes has made at the outset what can hardly be viewed as other than a mistake. After the usual introductory matter to explain how the MS. recounting the exploration fell into the editor's hands, great ingenuity and pains are spent in describing the machinery and instruments whereby the force necessary for projecting and guiding the "Astronaut"—a word used, by-the-by, to denote the aerial ship or car itself, and not the voyager, after the analogy of "aëronaut," so that "Astroscaphe" would have been a better coinage—and in making the calculations for the direction and velocity of its path through the heavens. Now, these details and computations, which have clearly given Mr. Greg a great deal of trouble in working, and occupy some fifty pages of his first volume, really do nothing towards throwing an air of probability round the alleged incidents of the voyage. They are altogether too abstruse and technical for the non-scientific reader, who will either skip or be bored by them; while obviously they are naught to the astronomer, as not connoting objective and verifiable facts, nor even containing pregnant guesses at hitherto unsolved problems. Something of the wise abstinence from minute description which marks Swift's Laputan episode in *Gulliver's Travels* and the account of the habitation of the flying women in *Peter Wilkins* might, therefore, have well been observed. When the traveller at last reaches the planet Mars, the goal of his journey, then, of course, he is at liberty to give reins to his imagination, and we are ready to listen complacently to any wonders he has to tell; but mimetic science is a mistake. The book improves decidedly as it goes on, and reveals itself as a disguised social and political satire. Mr. Greg depicts Mars as a planet in which the scientific millennium has long been an established fact. Theism and the belief in a soul have been under a severely penal ban of the laws for many centuries as contrary to the teachings of positive science, and are handed down only as the esoteric tenets of a secret society of Illuminati. Communism had its turn till it ruined the planet, and had to be forcibly suppressed; and reforms were adopted which made it a utilitarian paradise. Absolute legal equality of the sexes is the rule, with the promptest facilities for divorce on the lady's side; all Mars is homogeneous in race and language and under one ruler, so that there are no wars; all heavy labour is done by machinery and domesticated animals; disease has been practically banished by centuries of consummate sanitary and therapeutic science, resulting in perfect physical health; the population is stationary and wealth generally diffused, so that there is little pauperism; and all education is from infancy to manhood and womanhood in the hands of the State, as the universal parent, while natural parents send their children to public nurseries immediately after birth, and never reclaim them. Mr. Greg's ironic faculty is exhibited in the manner in which he works out the results of all these arrangements, representing them as producing a nation of selfish cowards, who, having none but material aims and sanctions, fear death abjectly, and avowedly pursue only personal advantage in any course of action; while the issue of the artificial equality between the sexes, carried out to its strict legal consequences, is recourse to the primeval law of superior physical force, and the substitution of the relation of master and slave for that of husband and wife. The only excep-

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tions to the universal paralysis of morals and weariness of life are found among the secret Theists, or Brotherhood of the Star, among whom the aerial voyager finds his place during his brief abode in the planet. Even as a story the latter part of the book is very entertaining, while to such as read between the lines, and appreciate Mr. Greg's suggested lessons, it will recal some of Mr. W. H. Mallock's most trenchant paragraphs.

RICHARD F. LITTLEDALE.

CURRENT LITERATURE.

A Trip to Boërland. By Rowland J. Atcherley, Ph.D. (R. Bentley and Son.) Here is another book on South Africa, but though it has only just appeared the tour it describes is not a very recent one. The author, having, without success, in the early part of 1877, endeavoured to promote a scheme for the formation of a trading and colonising company on a portion of the eastern coast of Africa, determined to proceed with two friends on a journey of experience. It must occur to everyone that he has put the cart before the horse, and that he would have done better to acquaint himself with the country he intended to colonise and trade with before attempting to form his company; and as he did not do so we cannot be surprised that his attempt failed. He landed at Durban in May 1877, proceeded to the Transvaal, where he tried his hand, without success, at gold-digging, and returning to Durban left it for England in April 1878. If there are still any of our readers who have any appetite left for South African travels or politics they will find much to amuse and interest in Mr. Atcherley's book. It is not always easy for writers who wish to be lively or jocose to escape flippancy and vulgarity, and we cannot entirely acquit the author of either of these faults; but on the whole he recounts his many adventures pleasantly, and gives a graphic account of the country he passed through and the people he met with. He had the satisfaction so dear to our countrymen of killing many of the larger wild animals; he slaughtered a hippopotamus, and was besieged by a rhinoceros. He describes a journey by wagon as "something like a long-continued pic-nic, pleasant when the weather is fine, the company agreeable, and yourself not in a hurry, but fearfully tedious under other conditions." Some one of these conditions appears generally to have prevailed. We are afraid to say how often a wagon was overturned; the wonder is that the traveller had any bones unbroken. The storms in the winter months are of constant recurrence and terrific force. On one occasion Mr. Atcherley marvellously escaped being carried away by a sudden rush of storm water on a mountain side. He stood for more than two hours on a rocky shallow which divided a foaming torrent some yards wide, and deep enough to drown an elephant, the water up to his knees, and had he moved to the right or left he must have been swept away. We have already remarked on the unanimity with which writers who are acquainted with South Africa condemn the annexation of the Transvaal, and Mr. Atcherley is no exception to the rule. His remarks on this transaction are valuable as coming from a sensible and observant man who seems to have gone to the Transvaal free from prejudice, arrived there only three months after the annexation, and was himself an eye-witness of the lawlessness and corruption which followed that high-handed measure. He exposes the intrigues which led to it, and he considers that the real cause of this, as he calls it, "inglorious acquisition" was the jealousy of the Transvaal entertained by Natal. The Transvaal threatened to become the more important of the two.

"English capitalists began to see in it a good field for speculation; its mineral resources were great, and gold in paying quantities was being found in it—so much so, indeed, that in the year 1873 £1,000 in sovereigns were actually struck by the Transvaal Government from gold found within the confines of the Republic. A question of a railway from Delagoa Bay to Pretoria was raised, and the *matériel* for the same actually landed at Lourenço Marquez, when the Natal traders and *Boër verneukers* (literally swindlers of Boërs) began to perceive that if they did not take a decisive step, their trade with the Transvaal would soon be lost, and their paltry harbour at Durban, where no ship over 300 tons can enter, would be unemployed excepting for their own colony—all the up-country trade being concentrated at the natural harbour for the Transvaal, that of Delagoa Bay, a large and commodious one. So they put their heads together and hatched a *casus belli* with the unfortunate Boërs, and finally, under pretence of acting for the country's good, sent up a man armed with the Queen's authority to soft-sawder and threaten and wheedle the simple peasants out of allegiance to their own flag. Petitions were got up purporting to come from the Boërs, the names appended to which were in many instances obtained upon incorrect representations; and promises of the most specious description were held out to those who looked upon the emissaries with suspicion."

Every promise made to the Boërs was broken, and Sir Theophilus Shepstone himself, when asked by our author whether a promised railway scheme would be carried out, replied that "No man having common sense would think of scaling the steeps between the low country and the plateau in such a manner."

Songs of Home. By Maria Herbert. (Reigate: W. Allingham; London: Simpkin, Marshall and Co.) This little volume is a really remarkable work to have been produced by the daughter of a labourer who has received no further education than that given in an ordinary village school. The poems show a real poetic insight, and a considerable gift of expression. They are generally of a religious character, and sometimes—as in "A Prayer"—display a force and intensity not often found in verses of that kind. Religious poetry generally tends towards the commonplace.

THE Rev. Prof. H. N. Hudson, the author of the well-known *Life, Art, and Characters* of Shakspere (1872), has sent us three parts of his School and Class Series of Shakspere's Plays (Boston: Ginn and Heath)—*The Tempest, King Lear*, and *Macbeth*. They are not so well got up as Mr. Rolfe's; their illustrative notes are not so full; their texts are too frequently emended; the *Macbeth* takes too freely from Shakspere lines that are surely his, such as

> "My strange and self abuse
> Is the initiate fear that wants hard use;
> We're yet but young in deed" (III., v., end).

But all the parts have the great merit of being not mere dry-as-dust illustrations of Shakspere's words and sources, but editions of his creations as works of art, the highest poetry, the truest embodiments of life and character, that literature contains. Let anyone ask an English boy or girl trained or crammed for the Cambridge examination out of the Clarendon Press School Shaksperes, and hear how he or she got up the meanings of the words and allusions and the sources of the play but "didn't do much about the characters and poetry of it because there was nothing about that in the notes, and the teacher didn't say anything about it" (an actual answer given to the writer), and then think what the like American boy or girl, trained on the editions of Prof. Hudson or Mr. Rolfe, would have been after being forced and helped to the appreciation of every leading character and to observe the special "note" and purpose of every play, and he will then realise what a gain the Transatlantic school-books are, and how they lead young folk quicker to Shakspere himself. While Mr. Rolfe selects criticisms from other men and women, Prof. Hudson, in the main, writes his own, and his Introductions thus gain a unity that Mr. Rolfe's lack. Much of his criticism on Lady Macbeth is admirable, and his application to her of Schiller's line "Bold were my words, because my deeds were not," is most happy. Prof. Hudson's "note" is characterisation. Though he is not of the first order of critics, his comments are distinguished by judgment and good sense. Even Mr. Aldis Wright, who warns his readers against "sign-post criticism," commends Prof. Hudson's. We do so too. But, in future, we wish Mr. Hudson would not confuse his readers by printing the genuine quotations and the spurious (as he considers) lines in one and the same italic type (see p. 153, &c.).

WITH an energy worthy of a better cause Mr. Allan Park Paton goes on publishing the parts of his *Hamnet Shakspere* on a theory that every page of his text disproves—namely, that the capitals of the First Folio are, in most plays, Shakspere's own, and show on what words he placed emphasis as he read his own works. Let us try this theory by a few chance passages from the present part v., *The Winter's Tale*, which Mr. Paton has found to contain more than twice as many emphatic capitals as the average of Shakspere's comedies. When Hermione is condemned with gross unright by her monomaniacal husband, she says to the weeping ladies who love her,

> "Do not weep (good Fools).
> There is no cause"—p. 20.

Now can anyone in his senses believe that Shakspere laid his emphasis on *Fools*, and not on *weep* and *no cause*? Again, Hermione, wishing that her father were present to see her misery, says:—

> "Oh that he were here alive . . . that he did but see
> The flatness of my misery; yet with eyes
> Of Pity, not Revenge"—p. 36.

Can anyone believe that Shakspere put no emphasis on *Flatness* and *Misery*? Again, when Perdita says, p. 54,

> "Not like a Corse; or if, not to be buried,
> But quick, and in mine arms,"

did not Shakspere emphasise *Quick* as strongly as *Corse*? Let anyone compare these and the other folio capitals with Milton's really emphatic ones in his first edition of *Paradise Lost*. He will then know what emphatic capitals are. Next, as to Mr. Paton's plan of modernising the spelling of the folio. He will not spell "paire" and "lawne" as the folio does, for fear this should puzzle people; but when he comes to misprints like "You ptomis'd me a tawdry lace," "Lace for your Crpe," "Whether it lke me," he leaves these (pp. 57, 59, 72), as they are not so puzzling as a final "e," we suppose. But in this he is not consistent, for the folio "*Dor*. He hath promis'd you more *r*hen that" (p. 293, col. 1), appears in Mr. Paton's text as "more than that" (p. 57). We have a third bone to pick with Mr. Paton. If there is one thing well known by all competent students about the history of the Blackfriars and Globe Theatres, it is that the documents about James Burbage building the Blackfriars in 1574, Shakspere being a shareholder in it in 1589, and the Lord Chamberlain's building the Globe in 1594 are rank forgeries. And yet Mr. Paton sets them all down as gospel, as if Madden, Brewer, Hardy, Staunton, &c., &c., had never lived and judged. We have contemporary evidence, too, that the Globe was built in 1598-99 out of part

of the pulled-down materials of Burbage's "Theatre" in Shoreditch. Further, though the date of *Julius Caesar* is fixed to 1601 at latest by Weever's allusion to it, as well as by the character of its metre, style, and thought, and its links with *Hamlet*, yet here we have Mr. Paton putting it down as one of the plays of "these last quiet years (probably from about 1610 to 1616) in New Place." We do think we may fairly ask Mr. Paton to look about him a little more before writing another Introduction to a play of Shakspere's.

The Educational Year Book for 1880. (Cassell, Petter, Galpin and Co.) Last year we had occasion, in noticing the first appearance of this annual publication, to make certain objections to its plan, and to point out some grave omissions of fact. These defects were pardonable, or at least easily intelligible, in the case of a new publication dealing with a mass of material so heterogeneous as that furnished by the statistics and resources of English secondary education. It is pleasant to be able to record that the new volume is greatly improved, and that its plan has been remodelled and rendered more logical and comprehensive. We have tested it in several ways, and find it much fuller and more exact than its predecessor. Its classification of schools is much more judicious; and the *vue d'ensemble* which it gives of the means of higher education for girls is specially complete and valuable. On the whole, this book is a long way in advance of any previous scholastic directory. Its plan excludes all reference to primary schools and to the Education Department; and takes no cognisance of private establishments. It concerns itself only with those institutions of a public character in the United Kingdom which provide secondary and superior education, and seeks to give full information respecting their government, their course of instruction, their fees, their resources, and the conditions of admission. This object has been attained with a skill and conscientious diligence which fully entitle the *Year Book* to public favour.

NOTES AND NEWS.

THE "Travers" Lecture, which Sir Travers Twiss has consented to deliver at the London Institution on Thursday, February 19, under the title of "The Laws of the Crusaders in Cyprus," will be on the subject of the early history of the island, and on its laws and constitution before it came under the dominion of the Turks.

MR. JOHN HOGG has in the press an entirely new work on Poe, by Mr. J. H. Ingram, entitled *Edgar Allan Poe: his Life, Letters, and Opinions.* This is the exhaustive Life of the American poet upon which Mr. Ingram is known to have been so long engaged, and in preparing which he has, it is said, obtained much valuable assistance from the late Mrs. Whitman, the late Mrs. Houghton, the poet's "Annie," Mrs. Shelton, John Neal, Mrs. Gore Nichols, "Stella," the Poes of Baltimore, Col. Preston, and many others. The work promises to contain a very large amount of biographical material not hitherto made public, including, beside other matters of interest, more than forty new letters, much fresh information about Poe's parentage, his early life in England and America, his school days, his University and West Point career, adventures in Europe, literary transactions, *affaires de cœur*, a full account of the Dunn English libel and the poet's rejoinder, an explanation of the cause which drove him to stimulants, &c. The work will be issued in two volumes, with new portrait, *facsimile*, &c.

MESSRS. SAMPSON LOW AND CO. are about to publish *The National Music of the World*, a posthumous work of the late Henry F. Chorley, edited by his biographer, Mr. H. G. Hewlett. It contains the substance of four lectures delivered at the Royal Institution in 1862, and subsequently at Manchester and Birmingham, which, with considerable additions, the author was preparing for publication shortly before his death. The bulk of the musical illustrations which accompanied the lectures will be reproduced.

MESSRS. W. SWAN SONNENSCHEIN AND ALLEN will issue, in the course of a few weeks, a little manual of Logic by Mr. Alfred Milnes, M.A., entitled *Elementary Notions of Logic: being the Logic of the First Figure, designed as Prolegomena to the Study of Geometry.* It will be illustrated by a large number of figures, and will form a volume of this firm's series of Science Primers. We understand that Mr. Milnes has also in preparation a short treatise on Political Economy.

WE have dwelt more than once during the last few months on the improvements which have been introduced into the management of the Reading-Room at the British Museum. We return to the subject now for the purpose of acknowledging with gratitude another boon which has been conferred by the Trustees on the reading world. For some time readers unable to attend at the Museum during the day have been permitted to leave, after four o'clock, the tickets of the book they wanted to consult, and to return on the following day with the knowledge that the volume would be ready for their use. This practice has now been legalised, and special tickets of a distinctive colour have been provided for the use of gentlemen desirous of availing themselves of the treasures of the Museum in this novel fashion. The alteration will also have the effect of spreading over the whole of the day the work of the attendants engaged in fetching volumes from the interior of the building. It only remains now for the frequenters of the Museum to express, in a practical manner, their appreciation of these gratifying changes in its working.

UNDER the title of *Who was the Founder of Sunday Schools?* Messrs. Moxon, Saunders and Co. will issue a reprint of Mr. Townshend Mayer's article "On the Origin and Growth of Sunday Schools in England," which appeared two years ago in the *London Quarterly Review.* The article will be considerably enlarged and embellished with two interesting portraits—one of Robert Raikes, and one of his prompter and coadjutor, the Rev. Thomas Stock. Mr. Townshend Mayer has devoted considerable attention to this subject, and has made many researches locally and in London during the last twenty years.

MESSRS. G. P. PUTNAM'S SONS will publish shortly a volume of *Literary Essays* by the late Bayard Taylor.

A FEW weeks ago we announced that Messrs. Griffith and Farran were about to publish a book by Mrs. J. F. B. Firth entitled *More than Coronets.* The publishers now inform us that the title has been taken for a serial tale at present appearing in the *Girls' Own Paper*, and they will therefore publish Mrs. Firth's story under the title of *Kind Hearts.* This and the recent complications in respect of the title of Miss Braddon's latest novel point strongly to the necessity of some method of alphabetically registering the titles of all books published, so that authors and publishers may be certain that they are not adopting titles already in existence. We trust that in any future legislation on the copyright question some scheme of accomplishing this will be included.

MESSRS. GEORGE BELL AND SONS, of York Street, Covent Garden, are about to publish a new contribution to the evolution theory, in which the author undertakes to reconcile the realities of science with the truths of religion. The views enunciated may be partly gathered from the title, which reads as follows:—*The Constitution of the Earth: being an Interpretation of the Laws of God in Creation, by which the Earth and its Organic Life have been derived from the Sun by a Progressive Development.* The author argues that the evolution of species is only part of a plan of creation by which the entire globe has undergone great constitutional changes.

THE announcement of Mr. Ruskin's lecture at the London Institution has caused so many applications for admission from non-members that, to allow tickets to be issued to them, he has consented to give the lecture both on March 17 at five p.m. and March 23 at seven p.m.

PROF. FLEGLER, of the Germanisches Museum at Nürnberg, has just completed a *History of Democracy*, on which he has long been occupied.

THE ninth annual Report of the Leeds Public Library shows a satisfactory increase in the number of borrowers. The most important addition to the Reference Library consists of a most valuable and rare collection of standard works of natural history, containing over 700 volumes. The total number of volumes in the whole of the libraries is 94,128.

WE are glad to notice the appearance of a second edition of the Baroness Bülow's book, *Child and Child Nature* (W. Swan Sonnenschein and Allen), of which we spoke favourably in our issue of September 27 last.

A LITERARY curiosity and *jeu d'esprit* has just been published at Amsterdam. It consists of three short stories, possessing the peculiarity that in each of them only one vowel is employed, in the first *a*, in the second *e*, and in the third *o*, according to which the stories are entitled "A-Saga," "E-Legende," "O-Sprook." In the Dutch language only would such a feat be possible. The authors of these *tours de force* are the philologists Prof. Boscha, Dr. Jacob van Leuness, and Dr. van der Hoeren, all three now dead, the little stories having lain unpublished for more than ten years.

A SERIAL issue of *The New Testament Commentary for English Readers*, by Bishop Ellicott, will be commenced next month by Messrs. Cassell, Petter, Galpin and Co.

WE have received *Sonnets and Songs*, by Emily Pfeiffer, new edition (C. Kegan Paul and Co.); *St. Albans Diocesan Calendar, 1879* (Griffith and Farran); *The Influence of Colloids upon Crystalline Form and Cohesion*, by W. M. Ord (Stanford); *Melbourne University Calendar for the Academic Years 1878-1880*; *Carl Ritter's Briefwechsel mit Joh. Fried. Ludw. Hausmann*, hrsg. v. J. E. Wappäus (Leipzig: Hinrichs); *United States Commission of Fish and Fisheries Report for 1877* (Washington: Government Printing Office); *Guide to the Churches of London and its Suburbs*, by C. Mackeson (Metzler); *Zur Theorie der Wechselwirkung zwischen Leib und Seele*, von C. S. Cornelius (Halle-a.-S.: Nebert); *The Railway Diary and Official Directory, 1880* (McCorquodale); *Octavius Perinchief*, by C. Lanman (Washington: Anglim); *Histoire élémentaire de la Littérature française*, par Jean Fleury, seconde édition (Paris: Plon); *Caesar*: a Dramatic Study, by H. Peterson (Philadelphia: Peterson); *Robin's Carol, and what came of it*, ed. C. Bullock (*Hand and Heart* office); &c.

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MAGAZINES AND REVIEWS.

With the exception of one article there is little in the current number of the *Quarterly* to excite the curious or to instruct the student. The review of Canon Ashwell's unfinished memoir of Bishop Wilberforce may possibly amuse the world by its frank revelations of diocesan business at Cuddesdon, and gratify society by some fresh anecdotes of the Bishop's playfulness and vivacity. In the summary of Prince Metternich's career are some shrewd remarks on his aims and motives. The critic has neither been deluded by the diplomatist's fulsome appeals to the integrity of his conscience nor convinced of the uniform wisdom of his policy. But the article which gives a character to the number is that which describes Lord Bolingbroke's early life and his measures as a Minister of the Crown. It is full of fire, and has evidently been composed at a white heat. Perhaps, from an artistic point of view, the merits of the article would have been enhanced by the excision of some of its elaborate antitheses. Both the language and opinions may not unfrequently be accused of exaggeration, but the reader will be induced to pardon all faults for the sake of the vigour of expression and the thoroughness of the condemnation of Bolingbroke's private and official conduct. "We have little respect for the public conduct of Bolingbroke; we have no liking for his personal character; we regard his political writings with suspicion and his metaphysical writings with abhorrence," are the opening words of the review, and they strike the keynote throughout. His domestic policy is described as naught but intrigue in the palace, and in the senate ostentatious profession of principles which he despised in his heart. His negotiations with foreign Ministers are full of lying and equivocation; the transactions which preceded the Treaty of Utrecht remain as "an everlasting monument of his genius and his infamy." Is it to counterbalance the effect of this fierce exposure of Bolingbroke's political life that the reviewer styles him "as an essayist not inferior to his master, Seneca, as a political satirist second only to Junius," with the additional praise that "as a letter-writer he ranks with Pliny and Cicero?" In the mind of every student of English literature the genius of Swift will rise at once to recollection as dwarfing into insignificance Bolingbroke's talents in political satire. The reviewer is happier in his praises of the Tory statesman's influence on English prose. Although the great masters of prose composition who are now living in our midst have not borrowed their merits directly from St. John, the characteristics of his style are reproduced in their writings through the imitations of Burke and Goldsmith. Those illustrious men were his avowed disciples, and through their works, which are read and re-read, while his are buried in obscurity, perhaps without hope of resurrection, the charm of his language has filtered down to modern times. The notice of Bolingbroke is the first in the number, and it will be the last to linger in the reader's remembrance.

The *Journal of the National Indian Association* (C. Kegan Paul and Co.) prints the prospectus of a scheme for founding in Bengal an institution to teach the Ayur Veda, or primitive medical system of the Hindus. Besides a staff of teachers and payments to poor students, the scheme contemplates a charitable dispensary and a garden for medicinal herbs. The essence of the project is that science and drugs alike shall be indigenous. The same periodical also records the death of the Nawab Amir Ali, Khan Bahadur, one of the foremost Mohammedan gentlemen in Bengal. An excellent Persian scholar, he wrote several books in that language, including *Amir-namah* (a History of the British Administration in India), *Wazir-namah* (a History of the Oudh dynasty), and *Baring-namah* (a History of Lord Northbrook's Administration).

In the *Nineteenth Century* an article on "The Present Conditions of Art," by Mr. G. F. Watts, is lengthy and thoughtful, if, like too many similar discussions, it leaves us very much where it found us. It is written with gravity becoming the creator of so many weighty and learned designs; and the thought which is its chief burden—a thought not too hopeful for the future of our art—is put before us plainly if with no highly trained power of literary expression. Indeed, the paper is discursive, and might have been read at a social science meeting or other such gathering for "extra-Parliamentary utterance." Mr. Watts wisely urges a cultivation of the sense of beauty as one of the things likeliest to put us into condition to appreciate the higher sort of art and its value to us in life. With the present common blindness to what is beautiful in line and colour in the objects that meet our eyes daily, it is difficult to estimate at their proper value the refinements of the artist who deals with line and colour in his pictures. This is certainly true. We are surrounded no doubt by ugliness, and Mr. Watts cites our dress clothes as a case to the point:—

"The ugliness of most of our modern habits is most remarkable. A well-dressed gentleman ready for dinner or attired for any ceremony is a pitiable example—his vesture nearly formless and quite foldless, if he can have his will. His legs, unshapen props; his shirt front, a void; his dress coat, an unspeakable piece of ignobleness. Put it into sculpture, and see the result."

Mr. Watts further inveighs against the dress of our women, but forgets that in this matter something has already been done.

Macmillan's Magazine contains a paper on "Stage Anomalies" by Mr. Sutherland Edwards, who has several good stories to tell, and is quite as entertaining as he is instructive.

Time, to judge from the recent numbers—we mean those for January and February—can no longer be considered an amalgam of the *Nineteenth Century* and the old *Household Words*. Its serious articles are fewer, and it goes in for agreeable gossip as well as for bright writing. That was a very clever prophetic sketch of what follows Lord Beaconsfield's death that appeared in the last number; and in the present one there is Mr. Escott's paper and Mr. Scot Henderson's, and an amusing addition to the series known as "Our Doctors." But "Mr. Osric Claypole," with his Louis Seize furniture, his Sèvres, and his "younger Court," might have figured at once in the *World* as a social "Celebrity at Home." Why not "Mr. Oscar Clayton in Harley Street"?

OBITUARY.

MR. G. P. R. PULMAN.

The lovers of topographical and dialect literature will regret the loss of Mr. George Philip Rigney Pulman, who died at the Hermitage, Uplyme, on the 3rd inst. Mr. Pulman was engaged for the greater part of his life in superintending the management of *Pulman's Weekly News and Advertiser*, a paper which enjoyed a considerable circulation in the districts of Dorset and Devon surrounding the agricultural towns of Crewkerne and Axminster. This paper was started by Mr. Pulman at Crewkerne in 1857, and for more than twenty years it was owned and edited by him. He was throughout his life an enthusiastic follower of the sport of angling, and found in the waters of the Axe abundant opportunities for his favourite pastime. It was in connexion with this alluring practice that he made his first appearance as an author. His little volume of *Rustic Sketches; or, Poems on Angling* was published originally in 1842. It reached its third edition in 1871. The same honour was accorded in 1851 to his *Vade-mecum of Fly-fishing for Trout*. Mr. Pulman published in 1857 a lecture on the *Names of Places in the West of England*. The Song of Solomon has been a favourite subject of translation into the local dialects of this country, chiefly at the instigation of Prince Louis-Lucien Bonaparte. Mr. Pulman's version in the dialect of East Devonshire was issued in 1860. Of the lovely scenery on the borders of Dorset and Devon he was an ardent admirer, and was never weary of recounting its charms. A narrative of some of his ramblings and roamings in English scenery appeared in 1870, and when, in after-life, he wandered farther a-field in the countries of France, Switzerland, and Belgium, he published a companion volume descriptive of his travels. But the greatest achievement of his literary life was the volume which he published under the misleading title of *The Book of the Axe*. It is a well-known story in the book-world that Mr. Ruskin's *Notes on Sheep-folds* was purchased by the members of a farmers' club under the impression that it dealt with husbandry, and possibly some timber merchants may have ordered Mr. Pulman's volume under the mistaken idea that it related to the felling of trees. In reality, it is a description of the parishes and famous houses which line the banks of the River Axe in its course ere it falls into the sea at Seaton. Two houses of world-wide fame are situated upon that river. Ford Abbey, which Bentham rented, and at which Mr. John Stuart Mill (as all readers of his Autobiography will remember) spent some of the early years of his life with the happiest results, still retains the characteristics of Queen Anne's time. The small house of Ashe, in which the great Duke of Marlborough drew his first breath, has long been occupied by the family of a farmer. Mr. Pulman's topographical volume on this district was received with an extraordinary degree of popularity. The first impression appeared in 1854; the fourth in 1875. W. P. Courtney.

M. Eugène Bersot, head of the Ecole Normale Supérieure, has just died at Paris, aged sixty-four years. He was Victor Cousin's secretary in his youth, and had won a distinguished place in the educational world. After the *coup d'état* he obeyed his liberal convictions, which forbade him to approve the Empire, and he refused to take the oaths. He then became connected with the *Journal des Débats*, to which he contributed many articles on moral philosophy. His doctrines were those of the Scotch school, *i.e.*, of Thomas Reid and Dugald Stewart, as made known in France by Jouffroy. M. Bersot thus expended his energies on a host of little occasional essays, very few of which have appeared in a collective form. After the war of 1870 M. Jules Simon, on becoming a Minister, appointed M. Bersot head of the Ecole Normale. This famous school, which was intended to form professors, has turned out many excellent writers. MM. Taine, About, Sarcey, Prévost-Paradol, J. J. Weiss, Edouard Hervé—to mention only the most popular—were its pupils. M. Bersot's term of office was remarkable for his rare qualities of discernment in the art of developing and controlling the minds of the pupils. He died of a cancer in the cheek, and supported his sufferings with rare stoicism. He was a very excellent man, and a man of great literary taste, and the French press has shown but one opinion as to his merits.

The death is also announced of the Rev William Calvert, author of *The Wife's Manuc*, &c.; of the Rev. Robert Henniker, author of *Trifles*

for Travellers; of Gen. Morin, member of the Institute, author of *Leçons de Mécanique pratique*, &c.; and of M. Tchernichersky, the translator of Mill's *Political Economy*, and author of a work on the Commune in Russia, and of a novel entitled *What is to be done?* embodying Nihilist ideas.

SELECTED BOOKS.

General Literature.

CAMERON, V. L. Our Future Highway. Macmillan. 21s.
COTTEAU, E. Promenade dans l'Inde et à Ceylan. Paris: Plon. 4 fr.
EHRMANN, D. Aus Palästina u. Babylon. Eine Sammlg. v. Sagen, Legenden, Allegorien, u. s. w., aus Talmud u. Midrasch. Wien: Hölder 6 M.
FOURNIER, E. Souvenirs poétiques de l'Ecole romantique (1825–40). Paris: Laplace. 3 fr. 50 c.
GAUTIER, Théophile. Fusains et Eaux-fortes. Paris: Charpentier. 3 fr. 50 c.
GLAISTER, E. Needlework. ("Art at Home" Series.) Macmillan. 2s. 6d.
HAVARD, H. L'Art et les Artistes hollandais. T. 2. Les Palamèdes, Govert Flinck. Paris: Quantin. 10 fr.
JAGWITZ, F. v. Von Plewna bis Adrianopel. Geschichte der 2. Hälfte d. russisch-türk. Krieges 1877–78. Berlin: Luckhardt. 8 M.
LECOCQ, G. Molière et le Théâtre en Province. Paris: Lepin. 2 fr. 50 c.
LE VASSEUR, A. Croquis contemporains. Pointes sèches de Louise Abbema. 1re Livr. Paris: Ve Cadart. 10 fr.
RICHER, L. Wandmalereien aus Pompeji. 2. Lfg. Berlin: Wasmuth. 36 M.

Theology.

LIBER psalmorum. Textum masoreticum accuratissime expressit, e fontibus Masorae varie illustravit, notis criticis confirmavit S. Baer. Leipzig: Tauchnitz. 1 M. 50 Pf.

History.

BOURELLY, W. Le Maréchal de Fabert: Etude historique d'après ses Lettres et des Pièces inédites. Paris: Didier. 7 fr. 50 c.
BUKBINGER, M. Vorlesungen üb. englische Verfassungsgeschichte. Wien: Konegen. 9 M.
CALONNE, Le Baron A. de. La Vie municipale au XVe Siècle dans le Nord de la France. Paris: Didier. 7 fr.
MASSON, D. Milton's Life, and History of his Time. Vol. VI. Macmillan. 21s.
RAUSCH, K. Die burgundische Heirat Maximilians I. Wien: Konegen. 6 M.
STECHELE, U. Registrum subsidii clero Thuringiae anno 1506 impositi. Jena: Frommann. 4 M.
UNTERSUCHUNGEN aus der alten Geschichte. 1. Hft. Wien: Konegen. 1 M. 60 Pf.

Physical Science and Philosophy.

BUCHENAU, F. Kritisches Verzeichniss aller bis jetzt beschriebenen Jungaceen. Bremen: Müller. 2 M. 40 Pf.
DEWITZ, H. Afrikanische Tagschmetterlinge. Leipzig: Engelmann. 5 M.
FRITZSCH, v. Beiträge zur Geognosie d. Balkan. Halle: Schmidt. 1 M.
KRUKENBERG, C. F. W. Vergleichend-physiologische Studien an den Küsten der Adria. 2. Abth. Heidelberg: Winter. 4 M.
MCCOSH, James. The Emotions. Macmillan. 9s.
MARTINS, Ch. Gesammelte kleinere Schriften naturwissenschaftlichen Inhalts. 1. Bd. Basel: Schweighauser. 8 M.
NAVILLE, E. La Logique de l'Hypothèse. Paris: Germer Baillière. 5 fr.
REVERDIN, F., u. E. NOLTING. Ueb. die Constitution d. Naphtalins u. seiner Abkömmlinge. Basel: Georg. 3 M. 20 Pf.

Philology, &c.

BANG, A. C. Völuspaa og de Sibyllinske Orakler. Christiania: Dybwad. 9d.
BOETTICHER, G. Die Wolfram-Literatur seit Lachmann. Berlin: Weber. 1 M. 60 Pf.
LIEBLEIN, L. Notice sur les Monuments égyptiens trouvés en Sardaigne. Christiania: Dybwad. 1s. 6d.
THEOGNIDIS reliquiae. Ed. J. Sitzler. Heidelberg: Winter. 4 M. 80 Pf.

CORRESPONDENCE.

THE "WALDENSIAN" VERSION OF THE LORD'S PRAYER.

9 Norfolk Terrace, Bayswater, W.: Feb. 9, 1880.

I am not aware of any collection of the Lord's Prayer immediately anterior to that of 1700 mentioned by Mr. Donald Masson (see the ACADEMY of last week), except one of 1680, reprinted in 1792, and having this title:—*Oratio Orationum. SS. Orationis Dominicae Versiones praeter authenticam ferè* [*fermè* in the bastard title] *centum eaeque longè emendatiùs quàm antehàc et è probatissimis Auctoribus potius quàm prioribus Collectionibus, jamque singulae genuinis linguae suae characteribus adeòque magnam partem ex aere ad editionem à Barnimô Hagiô traditae, editaeque à Thoma Ludekenio, Solqv. March. Berolini, ex officina Rungiana, Anno 1680.* It is a small quarto of sixty-four pages, besides sixteen pages without number.

In this collection no Waldensian translation appears, and this shows where the egregious blunder of the Waldensian-Celtic dialect began.

L.-L. BONAPARTE.

"GRIFFITH ROBERTS' WELSH GRAMMAR."

Taunton: Feb. 6, 1880.

I have been favoured with a communication from Prince Louis-Lucien Bonaparte relative to the above work, which may be of interest to some readers of the ACADEMY. In the course of the discussion carried on in *Bye-gones* some months ago, and noticed in the ACADEMY, it was stated that no mention of Milan is anywhere found in the work. This is, of course, true in the sense intended; there is no mention of Milan in the body of the Grammar; but his Highness observes that it is not strictly correct as regards the entire work, and calls attention to a number of verses in one of the alliterative compositions included in that part called *Symblen yr Abostolion* (the "Symbolum" or Creed of the Apostles), in which there is an interesting reference to Milan. The composition in which the reference occurs, and another in the same collection, are addressed to one "William Parri," who is described as at that time travelling on the Continent. The verses referred to, which appear on p. 51, describe the route he would take as follows:—

> "A mynd uchod mewn dichell,
> i weled byd, i wlad bell.
> i phrainc gida'r ifainc draw,
> i lawr eidal, i rodiaw.
> o'r fan hwnt, i Rufain hen,
> wedi ymweled, a Mulen."

That is, the writer imagines the traveller as "going in guile to a distant land to see the world; to France with the young afar, to the soil of Italy to roam; from yonder spot to old Rome, after a visit to Milan." During the "visit to Milan" the traveller would doubtless make the acquaintance of his distinguished countryman, Griffith Roberts; at any rate, the publication of these "poems" in this collection points to some intimacy between them.

This "William Parri" was probably no other than Dr. William Parry, the confidential agent of Lord Burleigh. Dr. Parry was for a time employed by the English Government as a spy to collect secret information about the English Roman Catholics on the Continent. But having gone over to the Church of Rome, he returned to England, it is said, in 1583, and entering Parliament as member for Queenborough boldly advocated the cause of his co-religionists. He was tried on a charge of high treason February 25, 1584-85, and executed on March 2 following.

In the account given of Dr. Parry in Williams' Biographical Dictionary there is some confusion with regard to the dates. It is there said that he left England in 1588; but this is inconsistent with the statement that he returned in 1583, and was executed in 1585. But whatever the exact date of his visit to the Continent, if it is right to identify him with the subject of these "poems," it will prove that the "Symblen" was not printed until some years (perhaps twenty or more) after the first part of the Grammar—*i.e.*, after 1567.

The same seems likely also from the fact that the collection includes poems by Sion Tudur, who only graduated as a "disciple" in 1568.

The two compositions addressed to "Parri" in the "Symblen" have attached to them only the initials of the author, "S. T.," possibly as a precautionary measure, to avoid compromising him as the friend of a man executed on a charge of treason.

THOMAS POWELL.

THE LATE MR. W. NASSAU SENIOR.

Belfast: Feb. 9, 1880.

A misprint in my review of Mr. Bagehot's *Economic Studies* in the last number of the ACADEMY does an injustice to Mr. Senior, for whose name that of Mr. Lewis was put as one of the chief English luminaries in political economy when Mr. Bagehot's studies of the science began. Sir George Lewis was then Mr. Lewis, and was no doubt an expert and able economist, but he cannot be said to have taken rank among economic luminaries.

T. E. C. LESLIE.

FUTURE EXCAVATIONS IN EGYPT.

Westbury-on-Trym: Feb. 7, 1880.

The text of Mariette Pasha's *Mémoire* read before the Académie des Inscriptions et Belles Lettres * having reached me *in extenso*, I hasten to add a few lines to my former note on this subject. The *Mémoire* hints at the possible solution of many problems connected with the early dynasties. Of these I will take but three.

1. *The Site of This, or Teni.*—It used to be M. Mariette's opinion that the site of Teni was marked by a vast, crude-brick enclosure a little way to the north of Abydos (see Mariette's *Itinéraire*, 1869); but he now suggests that Girgeh (a modern town of some importance, about eight kilomètres below Abydos on the left bank of the Nile) may possibly have succeeded to the earliest of Egyptian capitals. This conjecture has so much to recommend it that it is surprising it should not have been hazarded before. Girgeh stands high upon a foundation of ancient mounds; and in the mountain facing the town, on the right bank of the river, are found a number of rock-cut tombs hitherto unexplored, all of which belonged to priests and functionaries of Teni devoted to the cult of Anhour—that ancient local divinity who was to Teni what Osiris was to Abydos. M. Mariette believes that this site will yield a harvest of inscriptions relating to the First and Second Dynasties. To this (bearing in mind the persistence of local handicrafts in the East) I venture to add another link of evidence. Teni was famous from earliest tradition for its purple dyes; and a certain percentage of the population of Girgeh pursue that industry to the present day. The Nile traveller constantly sees the dyers coming down to the water's edge with "purple stained" hands and arms, to perform their ablutions before prayer.

2. *The Wall-decorations of Tombs of the Ancient Empire.*—These wall-decorations are invariably of a pastoral character. The deceased sows, reaps, fishes, hunts, counts his flocks, and leads, apparently, a life of Arcadian peace and plenty. Till now, it has been believed that these scenes represented the actual life of the person whose tomb they adorned; scenes somewhat idealised, perhaps, but valuable as indications of the political and social condition of Egypt some six or seven thousand years ago. M. Mariette dispels that pleasant illusion. In these *tableaux*, he says, we have to do, not with the pastoral life of the time, but with the illustrations to some lost, and very early, *Book of the Dead*; and this book can only be re-constituted by means of a comparative survey of many more examples than have yet been excavated. M. Mariette's argument is essentially practical. The *tableaux*, for instance, always reproduce the same scenes and events; yet the lives of all these persons—royal princes, priests, councillors, military commanders, and private individuals—could not have been so much alike. Again, in a country periodically inundated, how is it possible that every well-born Egyptian should

* See ACADEMY, November 8, 1879.

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have owned such vast numbers of farms, villages, flocks, and herds as appear in the inscriptions of this epoch? If the Ptah-hoteps and Sabous of Memphis, and their contemporaries, really owned, each upon his own estate, flocks of upwards of 121,000 cranes and 111,000 ducks, and herds of 15,000 or 16,000 oxen, where could these creatures have been kept, and how fed, when the land was one vast lake swarming with crocodiles and hippopotami? It is therefore evident, says M. Mariette, that we must here be concerned with a future state of ideal felicity. One question, however, suggests itself. How is it that in some of these tombs we find representations of workmen engaged in fashioning sepulchral statues of the deceased, to be buried with him in his tomb? Such work could have no place in the world beyond the grave. One would be glad to know how M. Mariette meets this difficulty.

3. *The Sphinx.*—Pliny averred that the Sphinx was a tomb, and that it contained the ashes of a king named Armäis. This name is evidently a version of Hor-ma-Khu (Horus-on-the-Horizon), here imaged as a human-headed lion. M. Mariette thinks that this ancient tradition may not be wholly baseless, and that there may actually exist in the body of the Sphinx, which is hewn out of the living rock, some kind of subterraneous crypt or chapel. He proposes completely to clear the Sphinx and the so-called Temple of the Sphinx from the sand in which they are half buried, and to surround them with a massive wall which shall effectually preserve them for the future. So much for the exploration of this famous monument; but what about its age and origin?

"Would it not be the crowning triumph of our excavations," asks M. Mariette, "if, tracing out the extremest boundaries of Egyptian antiquity, we at last succeeded in proving, step by step, that not only does Menes chronologically precede Abraham by many centuries, but that the Sphinx dates so infinitely before the period of Menes himself that its origin is lost in the night of Time, and that its construction can only be attributed to those prehistoric rulers designated in the hieroglyphs as the Horshesu?"

Such are three out of the many problems which M. Mariette proposes to solve, if only money be forthcoming for his work. The rest are to the full as profoundly interesting and as important. AMELIA B. EDWARDS.

NORSE MYTHOLOGY.

London: Feb. 10, 1880.

In your last issue, Mr. W. Fiske, supporting the theory of an alleged Kelto-Latin or Christian origin of some Eddic conceptions, says:—

"Dr. Gudbrand Vigfusson (in his Dictionary, pp. 721-22) suggested, as far back as 1873, the etymological identity of the words Sibylla and Völva—the latter being the name of the mystic prophetess of the Völuspá in the elder Edda."

This, taken with the context, evidently means that Völva also is derived from a classic word. Now, allow me to state that exactly the opposite hypothesis is brought forward in Dr. Gudbrand Vigfusson's edition of Cleasby's Icelandic-English Dictionary. We there read:—

"VÖLVA. . . . The nominative Vala is erroneous (etym. uncertain; may not the Norse Völva and the Greek σίβυλλα be relations?). The Greek word first occurs in Aristophanes, and then in Plato; *may it not have been adopted from some Scythic tribe*—for a word like this, if Greek, could hardly fail to occur in Homer? (svölva?—in the Greek the ϒ would be an inserted vowel). A prophetess, sibyl, wise woman."

Thus Dr. Gudbrand Vigfusson's Dictionary suggests, not that Völva is derived from Sibyl, but, on the contrary, that the Greek word may be derived from a Skytho-Germanic word, and that both are the offspring of a common parent stock.

In the same letter, Mr. W. Fiske, after mentioning the notion that "Balder *is* simply Christ," and so forth, says:—"A treatise of some interest bearing upon the subject is the *Völuspaa og de Sibyllinske Orakler*, by Dr. A. Chr. Bang (Christiania, 1879)."

Perhaps it will be useful to observe, for those who consider an unbiassed scientific impartiality one of the most necessary qualities for the treatment of Comparative Mythology, that Dr. A. Chr. Bang, in a theological treatise, upholds views of the strictest orthodoxy as against leading critics. I assume that the author mentioned by Mr. W. Fiske is the same who wrote *Om Kristi Opstandelses Historiske Virkelighed*, af A. Chr. Bang (Kristiania, 1878).

As to the main question at issue, we have to wait for the publication of the evidence of Dr. Bugge's views, which is at present not accessible. The general theory upheld by him was—as Mr. Alfred Nutt has shown—started and fought against a long while ago; and the special arguments upon which Dr. Bugge once more advances that theory are as yet not brought out in print. When they are, something more may have to be said on the subject.

KARL BLIND.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Feb. 16, 4 p.m. Asiatic.
5 p.m. London Institution: "Indian Religious Life," by Prof. Monier Williams.
8 p.m. Society of Arts: "The Manufacture of Indiarubber and Gutta-percha," III., by T. Bolas.
8 p.m. Royal Academy: "The Materials of Sculpture and Architecture," by Prof. A. H. Church.
8 p.m. Victoria Institute: A Paper by the Rev. C. Engström.

TUESDAY, Feb. 17, 3 p.m. Royal Institution: "Physiology of Muscle," by Prof. Schäfer.
7.45 p.m. Statistical: "On Certain Changes in the English Rates of Mortality," by T. A. Wellon.
8 p.m. Society of Arts: "Principal Causes of Disease in Tropical Countries, scientifically considered," by A. W. Mitchinson.
8 p.m. Civil Engineers: Discussion on "Iron and Steel at Low Temperatures;" and "On the Use of Asphalt and Bitumen in Engineering," by W. H. Delaue.
8.30 p.m. Zoological.

WEDNESDAY, Feb. 18, 7 p.m. Meteorological.
8 p.m. Archæological Association: "Terra-cotta Tablets found in Assyria and Babylonia," by T. G. Pinches; "Portrait of Henry VI. in Eye Church, Suffolk," by H. Syer Cuming.
8 p.m. Society of Arts: "The Euphrates Valley Railway," by W. P. Andrew.

THURSDAY, Feb. 19, 3 p.m. Royal Institution: "Recent Chemical Progress," by Prof. Dewar.
7 p.m. Numismatic.
7 p.m. London Institution: "Laws of the Crusaders in Cyprus," by Sir Travers Twiss.
8 p.m. Linnean: "Flora of the Kurum Valley, Afghanistan," by Dr. Aitchison; "On the Presence of a Phosphorescent Organ in Fishes," by Dr. A. Günther; "Remarks on Specimens of Myrmecodia," by J. Britten.
8 p.m. Chemical.
8 p.m. Historical: "An Outline History of the Hanseatic League," by Cornelius Walford; "Dubravius, Bishop of Olmütz (1542-1553)," by the Rev. A. H. Wratislaw.
8.30 p.m. Royal. Antiquaries.

FRIDAY, Feb. 20, 1 p.m. Geological: Anniversary.
8 p.m. Royal Academy: "Metals, Enamels, &c., used in the Fine Arts," by Prof. A. H. Church.
8 p.m. Philological: "On the Rhæto-Romanic Dialect," II., by Russell Martineau.
9 p.m. Royal Institution: "Old Violins," by the Rev. H. R. Haweis.

SATURDAY, Feb. 21, 3 p.m. Royal Institution: "Joseph Haydn," by Prof. Pauer.

SCIENCE.

CURRENT SCIENTIFIC LITERATURE.

Descriptive Geometry and its Applications; consisting of seventy plates to illustrate lectures delivered at the Royal College of Science for Ireland by Thomas F. Pigot. (Dublin: Hodges, Foster and Figgis.) The plates are taken from drawings made by the students at the above-named college, and comprise most of the elementary problems of descriptive geometry; in fact, the Preface states that the book contains all the problems in this subject in Lefebvre de Fourcy's treatise, and that Bradley's *Plane and Solid Geometry* and the diagrams of the *Ecole Chrétienne des Frères* have also been made use of. Besides, it contains problems in shadows (53 to 61), in stone-cutting (62 to 67), in isometric projection (68 to 70), and *plans cotés* (46 to 52). The size of the pages (17 inches by 12 inches) admits of the figures being drawn to a large scale. In most cases explanatory side-notes are appended. The book is exceedingly well adapted for its purpose.

Plane Trigonometry and Logarithms for Schools and Colleges. With Numerous Exercises. By John Walmsley, B.A. (C. F. Hodgson and Son.) A thoroughly good book on the subject. Mr. Walmsley has been long before the public as the writer of one of our best elementary treatises on Trigonometry, and this work contains most, if not all, of the elementary matter of former editions, with the additional feature of several new chapters, which now render it a most trustworthy as well as complete manual. The author shirks no difficulties, and, in our opinion, throws new light upon parts sometimes insufficiently treated. There is copious practice afforded to the student in the large selection of graduated exercises. At the end are appended thirty short examination papers for revision. There are, we think, no great mistakes in the text; those errors which we have detected are mostly of a typographical description.

Methods and Theories for the Solution of Problems of Geometrical Constructions applied to 410 Problems. By Julius Petersen, Professor at the Royal Polytechnic School at Copenhagen. Translated by Sophus Haagensen. (Sampson Low and Co.) Prof. Petersen informs us that this work appeared for the first time in the Danish language in 1866, so that it has been well tried, and he "ventures to say that it has successfully stood the test." It is now to be procured in English, French, and German. The author thinks that problems of construction have hardly gained any foothold in schools, though they "serve well to sharpen the faculty of observation and combination." His object is "to attempt to teach the student how to attack a problem of construction." This he does by solving a number of exercises, then trying to analyse the train of ideas which lead to their solution and to classify them under general heads. His principal object is method; solutions are for the most part indicated; details are left to the teacher. There is a general introduction, then the first chapter is devoted to loci. These are treated of under the heads loci of points, multiplication of curves, method of similitude, inverse figures, loci in general, and loci of lines. The second chapter, on the transformation of the figure, treats of parallel translation, replacing, and revolution around an axis. The third chapter treats of the theory of revolution, and there is an Appendix on the intersection of arcs of circles, systems of circles, and on the possibility of solving a given problem by a straight edge and pair of compasses. This analysis will give an idea of the contents. The mode of treatment quite agrees with what we should have expected from the author of the *Theorie der Algebraischen Gleichungen*. We have so many books already on the subject of geometrical exercises that we did not expect to find much of novelty in the present work, but we are glad to be able to commend it, as there is considerable freshness in the treatment of the subject. We wish, however, as the subjects of geometry and trigonometry have been now sufficiently worked for junior students, that more attention should be devoted to the bringing out of similar manuals, doing like work for physical subjects. A word as to the translation. This is done into English, not quite such as an Englishman would write, but still it is very fairly done, and is always intelligible.

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SANSKRIT LITERATURE.

THE stream of Sanskrit publications has of late been most abundant. Leaving out of consideration mere reprints or so-called new editions of texts which have long been known to every Sanskrit scholar, there has been so much new material placed before us that life seems too short to master it all. England, Germany, France, Italy—nay, even Spain and Portugal—each sends its contributions, while in India itself a new literary activity has sprung up which floods our library with books the very titles of which were hardly known before. These native publications seem to have a market of their own in India, for few copies only reach this country, and often when a copy is wanted for our public libraries the whole edition is exhausted. These native editions are generally so cheap that it will soon be impossible to compete with them in Europe, particularly if the practice is continued (and there seems to be no remedy to stop it) of simply reprinting in India Sanskrit texts, on which European scholars have bestowed years of critical labour, without even an acknowledgment, such as it is customary to give in Europe, by putting "ex recensione Dindorfii" or "Bekkeri" on the title-page. In Europe any jury would probably give damages if it could be shown that a single misprint of the original edition had been repeated in the new edition. In India the law seems doubtful, and the native feeling is evidently that the Vedas, and Manu, and the Purânas belong to India, and that no Mlekkha could ever claim any proprietorship in them.

The first work we have to mention is a new Sanskrit Dictionary published by Dr. Böhtlingk. Every Sanskrit scholar knows the immense amount of labour that was bestowed by Böhtlingk, Roth, and a number of scholars associated in this undertaking, on the so-called Petersburg Dictionary. It is a true *thesaurus* of Sanskrit, but it can hardly be called a practical dictionary. In order to supply the Sanskrit student with such a work, Dr. Böhtlingk is now engaged in bringing out what he calls an abridged dictionary. In this he omits what was no doubt the most valuable part of the former work—viz., the references. Whoever wants to know the history of a Sanskrit word must therefore have recourse to the original compilation. But the student cannot altogether dispense with the new work either, because, while omitting all such references as are to be found in the former work, Dr. Böhtlingk has added references to all new words, and even to certain new meanings, not to be found in the old dictionary. In this manner the new dictionary is not only an abridgement, but also a supplement, and a most important supplement. It was by no means easy to find out what words and what meanings were given in the original dictionary, there being *addenda* and *corrigenda* to different *fasciculi*, which were afterwards collected in a separate volume. All these are now incorporated, and many new words and new meanings are added; but alas! there is again at the end of the first part of the new dictionary a large list of *Nachträge und Verbesserungen*. We must not grumble, for nothing shows better the diligence and honesty of the author and his *collaborateurs* than this constant influx of new material; but the fact remains that a conscientious student will often have to look in three different places before he can be quite satisfied whether a certain word and a certain meaning is or is not countenanced by the authority of Dr. Böhtlingk. An English translation of this work by a scholar who really understands German would be a great boon, and we are glad to hear that such a work is in contemplation.

The next work on our list is likewise a Dictionary, not Sanskrit-English, but English-Sanskrit. The first volume of this work was noticed on a former occasion. The second volume of Mr. Anundoram Borooah's *Practical English-Sanskrit Dictionary* has long been expected, and it was hoped that it would complete the work. The first impression on examining the second volume, which has just come to hand, will therefore be one of disappointment. Instead of finishing the Dictionary, it only carries it on from "Falsification" to "Oyster," so that a third volume will be wanted before we come to the letter Z. When we look, however, more closely into the volume before us, though we do not find in it all that we expected, we find much which we did not expect, which, perhaps, we had no right to expect, but which, for all that, will be extremely welcome to all serious students of Sanskrit. Mr. Anundoram Borooah has added to this second volume of his Dictionary a supplementary treatise on what he calls "Higher Sanskrit Grammar," or Gender and Syntax—two subjects which have hitherto been much neglected by European grammarians. This supplementary treatise fills nearly three hundred pages, and will by many be considered a most valuable aid to the study of Sanskrit. The rules of gender have been fully treated by native grammarians. On syntax, too, much useful information may be gathered from Pâṇini and his successors. But Mr. Anundoram Borooah is by no means a blind follower of these teachers, and his independent judgment in these matters contrasts most favourably with the almost superstitious reverence paid to Indian grammarians by many European scholars. No one would doubt that Pâṇini's knowledge of Sanskrit was enormous, and far beyond the reach of any man now living, whether in India or in Europe. No conscientious scholar would dare to write down a single rule of Sanskrit grammar without having satisfied himself as to what Pâṇini taught on the subject. But, for all that, we must bear in mind that we should have had a grammar of Sanskrit even if Pâṇini had never lived—namely, the grammar which lives in the immense literature of India. With regard to a certain class of literature, it may indeed be held that any grammatical forms which differ from Pâṇini must be put down as grammatical blunders. The authors of certain poems looked on Pâṇini as their highest authority; and they knew of no Sanskrit except what they had learnt from him. But that does not apply to all Sanskrit literature. There was a literature before Pâṇini from which that great grammarian derived his rules, and, in this process of abstracting general rules from single passages, Pâṇini was as liable to error as we ourselves. If, therefore, we meet in the Vedic poetry forms which run counter to Pâṇini's teaching, we have no right to correct them, or exclude them from a grammar of Sanskrit. Again, there are large portions even of later Sanskrit literature of which it cannot be proved that they were composed in strict obedience to Pâṇini's rules. To brand all forms and constructions occurring in such works as blunders, because non-Pâṇinean, would be preposterous. On the contrary, all such apparently exceptional or irregular forms should be carefully collected, for in them alone will it be possible by-and-by to study that historical growth of Sanskrit which even the weight and authority of Pâṇini could not entirely repress. On all scholars, however, who, without any authority to the contrary, think they may deviate from Pâṇini's teaching, Mr. Anundoram Borooah is justly severe. If Pâṇini says distinctly (Napum*s*aka, 39, trântaḥ—not, as the *ed. princ.* of the Siddhânta-Kaumudî reads, satrantaḥ) that nouns ending in tra are neuter, with such exceptions as he mentions, why, he asks, should our dictionaries give Kshattra, a warrior, as masculine, and then confess that the word never occurs as a masculine? If, however, he meets with passages in classical works running counter to Pâṇini, he notes them carefully. Thus *k*âpa, being a synonym of *k*ârmuka, "bow," ought, according to Pâṇini, to be neuter. So it is; but there are passages in the Mahâbhârata where *k*âpa is clearly used as a masculine, and it would be rashness to correct that epic poem according to a somewhat general rule of Pâṇini.

Mr. Anundoram Borooah is somewhat indignant at professors of Sanskrit in the great universities of England continuing to teach in their Sanskrit grammars what he shows are simply grammatical blunders, unsupported either by the authority of Pâṇini or any Sanskrit writer. Some of these, however, are most likely mere accidents, which may happen in the first edition of any grammar, but which are not likely to escape the attention of their author in subsequent editions. European scholars ought to be, and I believe most of them are, very grateful for any critical remarks which may reach them from native students. Native students of Sanskrit enjoy, of course, great advantages over their fellow-students in Europe; but it is to be regretted that they should feel tempted to assert their superiority, where it exists, in rather harsh language. For several reasons their judgment of work done by European scholars is very valuable, because entirely uninfluenced by personal considerations. But it would be more valuable still, and certainly more likely to be useful, if conveyed in a more civil form. To point out mistakes in a Sanskrit grammar is quite right; to say that the author has made a complete mess of it is hardly what Hindus used to call *sabhya*.

Mr. Anundoram Borooah is very much surprised at the small attention that is paid to syntax in our ordinary Sanskrit grammars, and he shows by his rules, which fill more than two hundred pages, that the idea of there being no syntax in Sanskrit is simply absurd. But no one ever entertained such an idea. The reason why hitherto so little space has been allowed to syntax in Sanskrit grammars is simply that they are mostly intended for scholars familiar with the syntactical rules in Greek and Latin, and little in need for their immediate purpose of any instruction on that subject. Sanskrit syntax is in the highest degree simple and intelligible. If Sanskrit scholars had any ambition to write Sanskrit no doubt they would have to learn by heart much of what ought to be observed or avoided in prose or poetry. But Oriental scholarship differs in that respect so much from classical scholarship that it may be doubted whether some of our best scholars ever thought of writing a line of Sanskrit. As an amusement an Egyptian, or Coptic, or Syriac, or Chinese scholar may compose some lines in prose or verse; but his chief object is to understand these languages—to read, not to write them. From this point of view it may be said that there is hardly a single construction to be found in Sanskrit which a classical scholar would not at once comprehend. There are locatives absolute and genitives absolute in Sanskrit, but to anybody accustomed to ablatives absolute they tell their own tale. A school-boy may require an explanation of the dative of interest in Latin, but in Sanskrit Kasya hitâya would at once be understood to mean *cui bono*. There are a few constructions, no doubt, which differ from Greek and Latin and require some explanation. But even these are better learnt and appreciated by extensive reading than by learning by rote. A collection of rules and illustrations, however, such as Mr. Anundoram Borooah has given us will no doubt be highly appreciated by all who have to teach Sanskrit, particularly in India, where to be able to write good Sanskrit is still a most valuable accomplishment, and

they will probably before long find a place in so-called practical grammars for the use of beginners in England also.

We have hardly room to do more than repeat what we said on a former occasion of Mr. Anundoram Borooah's *English-Sanskrit Dictionary*. Many of his renderings are extremely happy, and the references given will be valued most highly by all who wish to satisfy themselves that the Sanskrit which is to render an English word is really an equivalent of the English idea. But there still remains the difficulty of finding a passage when we are told no more than that it is taken from Manu, from Pâṇini, or from Sâyaṇa, and we doubt whether it would have much increased Mr. Anundoram Borooah's labours if he had given in every case, not only his authority, but likewise chapter and verse.

Though containing more of old than of new material, Mr. J. Muir's collection of Metrical Translations from Sanskrit Writers,* now forming the eighth volume of the "Oriental Series," will be welcomed by all his friends. Few retired Indian civil servants have spent their leisure to such advantage as Mr. J. Muir. He has not only proved himself a true Maecenas, having founded several prizes for the encouragement of Indian scholarship, endowed a chair of Sanskrit at Edinburgh, and rendered pecuniary and other assistance to almost every Sanskrit student who stood in need of it, both in England and abroad, but he has himself performed most useful work in bringing before the English public the results of modern research in the field of Sanskrit literature. Why will not other civilians, who often complain so loudly that after their return to England there is nothing for them to do, follow his example, if not in his liberality, at least in settling down to some real work for which their experience in India ought to be of the greatest advantage? Mr. Muir's work, however, is not the work of a mere *amateur*, who thinks he can do in a few leisure hours what requires years of regular and honest labour on the part of a true scholar. His five volumes of selections from Sanskrit texts have been highly praised by competent critics, and his metrical translations have been ranked as equal to the best English poetry of the day. Such success cannot be achieved without true devotion, and we are glad to see, from the long string of capital letters which Mr. Muir now places behind his name, C.I.E., D.C.L., LL.D., Ph.D., that his labours have not been without their well-deserved reward. As to metrical translations in general, we confess that we are always somewhat afraid of them. A faithful translation in prose of an ancient text is in itself a task of enormous difficulty; the additional weight of rhyme and rhythm must often render it impossible. Mr. Muir enables us to judge for ourselves how much of literal faithfulness had to be surrendered for the sake of metre. He gives us, in many cases, a literal to compare with the metrical translation, and we shall enable our readers to judge for themselves of the loss and gain, by printing the two together. We take the very first translation, a verse from the Atharva Veda (p. 1):—

METRICAL.

"The *happy* man who once has learned to know
The self-existent *Soul*, from passion pure;
Serene, undying, ever young, secure
From all the change *that other natures show*,
Whose full perfection no defect abates,
Whom *pure* essential *good for ever* sates—
That man *alone*, no *longer* dreading death,
With tranquil joy resigns his vital breath."

LITERAL.

"Knowing that soul who is wise (or calm), undecaying, young, free from desire, immortal, self-existent, satisfied with the essence (of good or blessedness), and in no respect imperfect, a man does not dread death."

The words for which there is no definite authority in the original have been printed in italics. They are not many, and they are mostly in keeping with the Sanskrit. But is there not a very perceptible difference between the two utterances? And lastly, does even the prose translation render the thought of the poet quite faithfully? Was it not his purpose, first to describe Svayambhû, the self-existent Brahman, or the Supreme Self, and then to say that he who knows that Brahman to be his own self never fears death? Thus only can we account for the nominatives in the first, and the accusatives in the second, line, and thus only is there an excuse for repeating *dhîra* (intelligent) twice. We should propose, therefore, to translate:—

"Svayambhu, the self-existent, is free from desires, intelligent, immortal, satisfied in his own essence, and in no respect imperfect. He who knows Him alone to be (his own) intelligent, imperishable, and ever young self, has no fear of death."

A mere knowledge of Brahman, as the chief god or as one of many gods, would not remove the fear of death. It is only the higher knowledge that our own self rests in the Brahman or the Eternal Self that gives us the conviction of immortality, and, therefore, removes the fear of death.

But these are questions for scholars only. To the English public at large these translations will give a very good and, for most purposes, sufficiently correct representation of ancient thought in India, and prove full of instruction to all who are willing to learn even from the dark philosophers of the East.

* *Metrical Translations from Sanskrit Writers.* By J. Muir. (Trübner.)

VESUVIUS.

The new phase of intermittent activity into which Vesuvius entered in November 1878 has of late increased in energy. The great crater of 1872 is now almost filled up by the scoriae and lava emitted from the small cone of 1878. A year ago this cone was not much larger than a conical iron furnace; now it has reached to a height of more than fifty feet above the outside rim of the old crater. Moreover, its dynamic force is distinctly greater than it was a year ago. Masses of glowing cinder are projected to a height of several hundred feet, and twice within the last two months sufficient lava has been emitted to run over the lowest edge of the crater in a continuous stream, which has descended as far as the Atrio del Cavallo.

The latter of these outflows we were so fortunate as to witness from within the crater on the 13th of last month. Palmieri has noticed of late that the violence of the eruption has increased at the time of the new moon. The augmented activity of December 17 was just after the new moon, as was that of January 13. A violent *tramontana* 3° centigrade below the freezing point was blowing at the time, and we were compelled to ascend on the western side, under the lea of the mountain. As we neared the summit, loud thundering noises were heard at intervals, and masses of reddish smoke drifted between us and the sun. We found the crater of 1872 almost filled up by the recent accumulations of *ejectamenta*. Two small streams of lava had recently flowed, one towards the west, the other towards the north-east. We crossed one of these, and could see the red-hot lava within two inches of the surface over which we ran. Yet it was perfectly firm. At the base of the cone of 1878 we saw a small *bocca* apparently not more than four or five feet in diameter. Within this the molten lava was furiously surging. Presently it was thrown up in a dome-shaped mass to a height of a few feet, exactly imitating some of the small geysirs at Reykir in Iceland; and a moment later the very liquid lava flowed over the edge of the *bocca*, and ran rapidly towards the lowest edge of the crater. Clouds of vapour were disengaged from it, and the *tramontana* as it blew over it was converted into a stifling hot wind. By ten o'clock the same evening this stream, which was about twenty-five feet broad, had flowed half-way down the side of the great cone, and by one o'clock on the morning of the 14th it had reached the Atrio del Cavallo.

It is probable that if the old crater becomes completely choked up by the ejected products of the present small eruption, a paroxysmal outburst, similar to that of 1872, may be expected. The most violent eruptions have usually followed a long period of moderate activity, such as that which has intervened between the great eruption of 1872 and the present time.

The lava which recently flowed is very leucitic in character, and resembles that of 1872. The fumeroles have afforded abundant deposits of chlorides and sulphates, and the spectroscope has shown the presence of thallium and lithium. Indeed, the latter element, once considered very rare, is now believed to be one of the most widely distributed bodies.

Prof. Archangelo Scacchi, who has discovered several new minerals among the products of Vesuvius and Somma, believes that he has isolated a new elementary substance found in incrustations on the lava of 1631. A peculiar green incrustation he calls *Vesbiate of Copper*, and an orange-coloured incrustation *Vesbiate of Aluminium*. But the investigations have not been concluded, and the new element, up to the present time, has not been completely identified. The general belief among the Italian *savans* seems to be that the green incrustation is some obscure compound of copper with a known element.

The Vesuvius railway promises to be soon an accomplished fact. A portion of the rails are already laid, and a number of workmen are daily engaged upon the work. It progresses slowly, however. We saw fifteen men engaged in dragging a single beam of wood up the steep incline (32°) of the cone. The railway starts from a point situated to the west of the observatory, on that side of the cone which is least seldom subject to streams of lava.

The self-registering instruments are still at work at the Vesuvius Observatory. No alterations or improvements appear to have been made in them for some length of time, and the only addition of any note to the existing seismological instruments has been the application of the microphone to the detection of seismic movements by Prof. M. Stefano di Rossi, of Rome.

G. F. Rodwell.

NOTES OF TRAVEL.

The central committee of the Swiss Alpine Club has lately received many applications from ladies for admission to its membership. As the statutes of the club have made no provision either for or against female membership, the central committee has submitted the question to the various local sections, asking for the expression of their views. The section "Mythen" in Schwyz has been the first to reply, and reports it as the unanimous conclusion of its members that there is no reason for hesitating to receive ladies into the club. The section Oberland, at its late meeting in Bern, elected Oberförster Kern as its new President. Regierungsrath Studer, the honoured "Altmeister" of the Swiss Alpine Club, the first of Swiss literary authorities upon Alpine travel and climbing, has placed an essay at the disposal of the club, in which he elucidates the widely extended "Sage" of a former glacier-pass between Grindelwald and the Valais. He believes that the "Sage" is a tradition of the

actual truth, that such a pass was known in the fifteenth, and perhaps until the sixteenth, century, and that in all probability it led from Viesch in the Valais along the Viescher glacier over the Mönchsjoch (not over the Vieschergrat) to Grindelwald. The road was totally lost by the extraordinary and rapid "Vergletscherung" of the pass between the end of the sixteenth and beginning of the seventeenth century. Some interesting information on the intercourse between the Valais and Grindelwald, the Petronella Chapel, and the still extant bell in Grindelwald, dated 1440, give the essay the character of a contribution to local history.

The *Mittheilungen* for February contain an extended notice of the exploration of South-Western Patagonia, carried on in 1877 by Lieuts. J. T. Rogers and E. Ibar of the Chili navy. The travellers, starting from Punta Arenas, succeeded in reaching the Lago Argentino, first fully described by Moreno in 1876. Herr von Schrenk gives an account of a journey through the Colombian state of Antioquia, accompanied by a detailed map based upon that of C. S. de Greiff and Villavêces. Herr Hassenstein, in celebration of the twenty-fifth anniversary of the first publication of the *Mittheilungen*, has prepared a coloured diagram, exhibiting, at a glance, the maps published in that invaluable periodical. The number and variety of these maps is almost bewildering.

Messrs. W. H. Allen and Co. will publish immediately *Desert Life: Recollections of an Expedition in the Soudan*, by B. Solymos (B. E. Falkonberg).

We hear that, as soon as he has somewhat recovered from the severe illness contracted during his late explorations in India, and has worked out the results of that journey, M. Moritz Déchy, the Hungarian traveller, contemplates undertaking another expedition among the Himalayas.

Mr. E. Delmar Morgan left last week for St. Petersburg, and will shortly start on an expedition in Central Asia. Mr. Morgan has taken with him an outfit of scientific instruments, and hopes to be able to make useful observations during his journey.

Referring to a note in the Academy of November 8, we are glad to learn that the Church Missionary Society have received, *via* Zanzibar, reassuring intelligence regarding the safety of the Nyanza mission. Messrs. Pearson, Stokes, and Copplestone left Rubaga, King Mtesa's capital, for the south in June, but did not get clear of Uganda till August 28, and only reached Kagei on the south shore of Lake Victoria on September 24. Mr. Pearson was to return to Rubaga at once, but the other two went on to Uyui. There appears good reason to believe that King Mtesa's temporary hostility was mainly due to his suspicion that the reinforcements sent to join the mission by way of the Nile were secret emissaries of the Egyptian Government, of whose encroachments he is in great dread.

By the last mail from Zanzibar the International African Association have received news that M. Cambier is at length establishing the first Belgian "station" at Karema, some two degrees south of Ujiji. Karema is situated on the eastern shore of Lake Tanganyika at the head of a large bay, and was visited by Mr. H. M. Stanley during his last journey.

We regret to learn that the third Belgian expedition which, under Mr. H. M. Stanley, is endeavouring to work its way into the centre of Africa by the River Congo has met with its first serious misfortune, one of the steam launches, taken out in pieces in the *Barga*, having been swept over the Yellala Falls and lost.

As part of the scheme for the extension of American missionary enterprise in Africa, referred to in the Academy of January 3, we learn that Mr. Pinkerton, a missionary in Natal, is expected to explore the country south of the Zambesi near Mount Gorongoso, and perhaps establish a station there. This mountain is not far from Senna and near the sea. The country round is said to be very attractive, fertile, and, what is most important, very healthy.

Capt. Colville has lately arrived in Algiers from a journey in Eastern Morocco and South-Western Algeria.

It may be interesting to record that MM. Zweifel and Moustier determined that the Falico source of the Niger rises in long. 10° 25′ west of Greenwich and N. lat. 8° 45′. The Tembe source rises in W. long. 10° 33′ and N. lat. 8° 56′. They have not, however, at present stated the precise position of the Tamincono source.

Comte Meyners d'Estrey is engaged on a work entitled *La Papouasie ou Nouvelle Guinée Occidentale et ses Habitants*, based on official documents and the narratives of the most recent Dutch travellers, published by the Philological, Geographical, and Ethnographical Institute of Netherlands India at the Hague. The work will be illustrated with numerous engravings and a general map of the island, as well as several special maps of portions of Western New Guinea.

SCIENCE NOTES.

Our scientific contemporary *Nature* has for the last few years been in the habit of publishing biographical notices of past and present "Scientific Worthies." These have been the work of eminent men most competent to write on their respective subjects, and have been illustrated by fine engravings by C. H. Jeens. The biography of Prof. Dumas, who is universally admitted to be one of the greatest of living scientists, is of special interest from the fact that it is written by his intimate friend, Dr. A. W. Hofmann, of Berlin, and a master of English style. Moreover, it is more lengthy (forty pages) and complete than any of the preceding biographies in this series, and the portrait is life-like. For more than thirty years Dumas has been one of the leading representatives of science in Paris, and during the same period he has taken a very active part in the public affairs of his country. He has been Minister of Agriculture and Commerce, Master of the Mint, Senator, and President of the Paris Municipal Council; and now, in his eightieth year, in full enjoyment of intellectual vigour, he still fulfils the arduous duties belonging to the Permanent Secretaryship of the Academy of Sciences. The life of such a man possesses an intense interest from every point of view, not only for the student of science, but for the general reader. Several sciences, among them chemistry, practically took their rise a century ago, and Dumas early made the acquaintance of men who had been intimate friends of Lavoisier and of the members of that grand phalanx of French *savans* which illuminated the last quarter of the eighteenth century.

Publication XIV. of the Astronomische Gesellschaft contains the fundamental catalogue for the zone observations which are intended to furnish trustworthy places of all the stars down to the ninth magnitude within the northern hemisphere of the heavens, and which have been in progress at a large number of observatories for the last ten or twelve years. Ephemerides of the apparent places of the 539 stars of the catalogue have been published for the years 1870-79; but the places adopted in these ephemerides were intended to receive final corrections before being used as fundamental places, and though it has not been found feasible to procure in time all the new observations which, according to the original plan, were to serve for the determination of these corrections, the pressing need of coming to a settlement without further delay has induced Prof. Auwers to prepare the final catalogue from the materials at his disposal, and he has executed his task with great carefulness and circumspection. The catalogue of the 539 stars for the epoch 1875 is founded upon observations made at Pulcowa, Greenwich, Cambridge (Mass.), Leipzig, and Leiden, and will be found of great value for many astronomical purposes.

In Publication XV. Mr. Hartwig communicates the results of heliometric measurements of the diameters of the planets Venus and Mars, made at Strassburg by means of several of the small heliometers employed in some of the expeditions for observing the transit of Venus, and he also collects and rediscusses the results of former determinations. Rejecting as untrustworthy the observations made with wire micrometers or with double-image micrometers, the errors of which have not been ascertained, he deduces from those series of observations which he considers trustworthy 17·55″ as the value of the diameter of Venus, seen by reflected sunlight at a distance equal to the mean distance of the earth from the sun. This value is about 0·6″ greater than that given by some of the measurements of the black disc of Venus made during the transit of 1874. The value of the diameter of Mars deduced by Hartwig is 9·35″.

"Great comet passing sun northwards. Gould." Such is the despatch received by the editor of the *Astronomische Nachrichten* on February 5 from Buenos Ayres, which has set astronomical observers everywhere on the alert, and makes them long for clear skies.

The Mastodons of the Rhone.—No district in France has yielded a richer harvest of mastodon relics than the Basin of the Rhone. The late Dr. Claude Jourdain obtained, at various times between the years 1835 and 1869, a remarkable collection of these proboscidean remains for the Natural History Museum of Lyons—an institution which he may be said to have created. A nobly illustrated memoir on these fossils has lately been published by Dr. Lortet and M. Ernst Chantre in the *Archives du Muséum d'Histoire Naturelle de Lyon*. The mastodons of the Rhone belong to the four types of *M. Arvernensis*, *M. Borsoni*, *M. longirostris*, and *M. Turicensis* or *M. Tapiroides*. They occur in fluviatile sands and gravels, in lignites and lacustrine clays, and in tufaceous deposits of the sub-basaltic alluvia. Some are of Miocene and others of Pliocene age. The same volume of the *Archives* contains a valuable monograph, by M. Locard, on the Fauna of the Molasse of the Lyonnais and of Dauphiné.

MEETINGS OF SOCIETIES.

Society of Antiquaries.—(*Thursday, Feb. 5.*)

Edwin Freshfield, Esq., V.-P., in the Chair.—The Rev. F. W. Bennett read a paper upon some lists of Crown jewels, and accounts of the jewel house in the reign of Charles I., in the possession of Capt. Hervey G. St. John Mildmay, of Haselgrove House, Somerset, which are noticed in the Seventh Report of the Historical MSS. Commission, p. 590. During the King's absence from London until his death, the jewel house was under the charge of Col. Carew Mildmay, who was several times called upon by Parliament to give an account of his charge; but the letters to him on the subject are still extant, endorsed "Not obeyed." He complained of the difficulty of doing so, as many of his books had been taken away, and the office was open to anyone, and made a common suttling house. The office was finally entered by force, and the

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colonel committed to the Fleet. The earliest of the papers is a list of presents made by Queen Elizabeth to her principal officers and to foreign ambassadors. Several of the papers of the reign of Charles I. refer to his attempt to dispose of his plate in Holland.—Mr. Freshfield exhibited a copy of the Act of Parliament of February 2, 1659, granting immunity to those who had assisted Sir George Booth in Cheshire in the rising which was put down by Gen. Lambert. The copy in question was addressed by Lady Brereton to her brother, Col. Henry Mainwaring, in Cheshire, whose name, however, does not appear as implicated in the movement. — Canon J. C. Robertson exhibited a document belonging to the Dean and Chapter of Canterbury, being a deed settling the disputed question of the primacy of the see of Canterbury. It is attested by William I., and many bishops and others. The text will be found in William of Malmesbury's *Gesta Pontificum*, lib. i., § 27.

FINE ART.

ARCHAEOLOGICAL NOTES ON A TOUR IN SOUTHERN ITALY.

IV.

MAGNA GRAECIA.—II.

DESPITE the identity of names, I cannot admit that the modern Squillace, where there is not a trace to be seen of anything earlier than the Middle Ages, occupies the exact site of the ancient Scyllacium or Scylletium. Virgil's epithet, *navifragum Scyllaceum*, cannot be applied to a town so far inland as Squillace, but is more suitable to a place much closer to the sea, to the gulf to which it gave the name of "Scylleticus Sinus." Besides, the description given by Cassiodorus (*Variar.*, xii., *ep.* xv. *ad Maximum*) of his native town, to which he returned to end his days, is very characteristic, and does not by any means agree with Squillace. "Civitas supra sinum Adriaticum constituta, in modum botrionis pendet in collibus. . . . Ad pedes siquidem Mosci montis saxorum visceribus excavatis." This description applies, on the contrary, with rare precision, to the ruins (consisting of foundations of Roman masonry of a somewhat late epoch) which the traveller sees hanging on to the right flank of the promontory of Staletti, with some very fine grottos in the neighbourhood, dug out in the rocks by the hand of man. This must have been the site of the ancient Scyllacium, the inhabitants of which retired inland, to the escarped rock of Squillace, when the coast became untenable. In this case, as in that of Capua, the emigration of the population of the town caused the transference of the name of the latter to the place where they fixed their new abode.

Of the second-rate towns between Scyllacium and Caulonia, the site of two appears certain: that of Castra Hannibalis at Soverato, and that of Cocynthum at Torre Vedera on Cape Stilo, the promontory Cocynthus of the ancients. As regards Mystia, however, which plays its part in the history of the Italian enterprises of Dionysius of Syracuse, and Consilinum, the question raised by these two towns is very obscure. Pliny and Pomponius Mela place them between Cocynthus and Caulonia, which would make them correspond with great probability to Monasterace and Motta-Placanica; but these two authorities invert their several positions, so that if we followed Pliny we should place Consilinum at Monasterace, or, if we followed Pomponius Mela, at Motta-Placanica; and *vice versa* with Mystia. A farther complication is that there exists a modern place called Consignano, the name of which seems a mere alteration of Consilinum; but if we are guided by this similarity of name, we must, as several German scholars do not hesitate to do, transport Consilinum to the south of Caulonia, although the written evidences of antiquity place it to the north. As to the places mentioned in the Itinerary of Antonine, I shall not attempt to determine their position. It seems to me clear that, from Cocynthum to Decastadium, situated toward Cape Spartivento, the road, the stations on which are recorded in the Itinerary, must have gone off inland, passing at the foot of the mountains, or possibly even running through them; for it leaves Mystia, Caulonia, and Locri on one side, and its three stations of Succeianum, Subsicivum, and Hipporum are unknown to the writers who enumerate the places on the coast.

Almost all modern geographers are quite in error in placing Caulonia at Castelvetere. That town by no means corresponds to the indications of the ancients with regard to the situation of the Achaean city founded by Typhon of Aegium, and afterwards enlarged by the Crotoniates. The latter was in the valley and close to the sea, while Castelvetere is on the summit of the heights more than five miles farther inland. In reality Castelvetere was the place of refuge to which the inhabitants of Caulonia had to retire when they abandoned their town in the eighth or ninth century. The hill of Aulone, situated between the two branches of the River Alaro, still preserves the name of the latter under its most ancient form, for Stephen of Byzantium and the *Etymologicum Magnum* inform us that the Greek city was originally called Aulon, from its situation in the valley, and that only at a later time the prefixing of a guttural changed the name to Caulonia. From the slope of this hill of Aulone, which is about four miles and a-quarter to the east of Castelvetere, the remains of the ancient Caulonia extend in succession to the sea, where it had a port, mentioned by Philostratus. They are sufficient to enable us to recognise the site, although they have been bandied about in the lower portions by the furious onslaughts of the Alaro, which, of all the *fiumare* of Calabria, produces the greatest havoc in its valley during each winter's floods.

The Alaro unmistakeably preserves the name of the River Helorus, on which Diodorus Siculus states that Caulonia was built. There is great cause for astonishment in the persistency with which modern Calabrian writers identify the Alaro with the Sagras, the scene of the famous victory of 10,000 Locrians, supported by a small contingent from Rhegium, over 120,000 Crotoniates. The sole justification for this wholly untenable view is the statement of Giustiniani, that the mountain in which this torrent takes its rise is still called Sagra. But that name is absolutely unknown in the country, and the authority on which it rests is open to grave suspicion; for, in the same passage of his *Dizionario geografico del Regno di Napoli*, Giustiniani at his pleasure alters to "Caulone" the name of the mountain of La Catalana to furnish a proof of the situation of Caulonia at Castelvetere. To an alteration of a similar kind, bearing on the name of the torrent Sairano, which runs into the sea in the southern part of the Gulf of Squillace, we must assign the mention by Cluvier of a supposed Sagriano, still preserving the name of Sagras. As a matter of fact, the Alaro cannot be the Sagras, because the southern branch of that river (called Musa) being of recent formation, the ruins of Caulonia (as likewise Castelvetere) are on its right bank, while Strabo distinctly places the Sagras to the south of Caulonia, which must necessarily have been the case, as it formed the boundary between the territory of that city and that of Locri. The Sagras, therefore, must be looked for more to the southward, and it seems to me very difficult to avoid recognising it in the Turbolo, the narrow valley of which, where it opens to the sea, presents a strategic position eminently fit for a successful defence by a very small army against infinitely superior forces.

When we pass to the territory of Locri, we enter upon a very compact and distinctly marked topographical district. The canton dependent on that town had by way of frontier, on the north the Sagras, on the south the River Alex, the Alece of our own days between Cape Spartivento (Promontorium Herculis) and Cape Bruzzano (Zephyrium promontorium), which separated it from the territory of Rhegium. At the mouth of the Alex stood the little town of Peripolium, the last advanced post of the Locrians, afterwards taken from them by the Rhegians. From the hills of Siderno to Cape Bruzzano there extends along the coastline, with a length of about five-and-twenty miles from north to south, a well-watered and marvellously fertile plain, now covered with plantations of orange, fig, almond, and mulberry trees. From about three and a-half to five miles in breadth, the plain first begins to show gentle undulations at some distance from the coast, rising gradually to the first chain of escarped heights, on the summits of which are perched the little towns of Gerace, Ardore, Bovalino, San-Luca, Bianconuovo, the successors of as many ancient fortresses which prevented all risk of a hostile incursion on the part of the half-savage natives, settled in the rugged mountains of the interior, from the Passo del Mercante to the Aspromonte. Such was the stage, marvellously prepared by Nature under the most favourable conditions, on which the Hellenic colony of the Locrians expanded in full security, transforming the country into a perfect garden, which it tends to become once more at the present day.

The town of Locri nestled in the heart of this territory. Of the φρούρια which protected it on the land side, the one which had the most brilliant fortune in the Middle Ages was Hieracium, now Gerace. There, to an impregnable position, withdrew, as I have already said, the population of the city, with its bishop, when compelled by the devastations of the pirates to leave the plain along the coast. Gerace is now a-dying; but it richly deserves a visit from the intelligent tourist on account of its citadel, built by Gonsalvo of Cordova, from the summit of which there is an incomparable view, and in front of which there is an esplanade on which yet stands, though partly destroyed, an elegant triumphal monument of the Renaissance in honour of the Great Captain; on account of the priceless Latin inscriptions transported thither from Locri; of its church of San Francesco, a Gothic building of the fourteenth century, with the curious mausoleum *dni Nicolay Russi de Calabr(ia) militis baronialis Bubalini* (Bovalino) *Blanci* (Bianco Vecchio) *Capitis Bruciani* (Capo Bruzzano) *dni*, buried March 13, 1472; last, but not least, on account of its cathedral. This is a building in the shape of a *basilica* erected in the beginning of the eleventh century, and now unfortunately in a melancholy state. The nave is entirely adorned with ancient marble columns, brought from the ruins of Locri. Some of the number are very remarkable in point of material, of *verde antico*, *giallo antico*, and *breccia africana*. But the most precious are six fluted columns of white marble, with their original bases and capitals, which are of Greek Corinthian, bearing the closest resemblance to that of the choragic monument of Lysikrates at Athens, but having the proportions of a large building. A local tradition, the value of which it is impossible to verify, represents them as derived from the famous temple of Persephone, pillaged by Pyrrhus. In any case, these columns and their capitals deserve to be carefully sketched by an architect.

The exact site of the town of Locri was entirely planted with fruit trees some thirty years ago. The works then undertaken unearthed a large quantity of objects of great value for purposes of art and archaeology, which are now dispersed through all the museums of Europe. But they

likewise resulted in the disappearance of the majority of the ruins which till then remained above ground, with the exception of a few Roman buildings and a certain number of fragments of the Hellenic enclosing wall. Regular excavations would now be required to produce fresh discoveries at Locri. But I was enabled to prove to how slight a depth they would have to be carried in order to lead to important results. In the property of Marasà, belonging to Signor Scaglione, syndic of Neolocri, in a search for freestone for the construction of the new town, the workmen have uncovered, some six feet below the surface, and are now demolishing, without so much as making a drawing, the foundations of a large Greek edifice, which must have been one of the chief temples of the town, or rather of its *proasteion* by the sea. It constitutes a massive parallelogram, built of enormous blocks, admirably shaped and fitted together without cement, but rivetted together with cramps set in lead. This parallelogram is surrounded with a flight of steps on the three sides which have been uncovered. Some bronzes were found in these excavations; but the proprietor absolutely refused to allow me to see them. In the hands of different inhabitants of Gerace and Neolocri I was able to examine merely a few objects of very secondary value from the territory of the ancient city. I was, however, surprised to find in the possession of various owners seven *scarabaei* of carnelian and striped agate, similar to those discovered in Etruria. There is likewise a considerable number in the Raccolta Cumana at the Naples Museum, derived from the excavations of the Principe di Siracusa. We might have supposed the latter to have been brought from Etruria to Cumae, but it is very difficult to imagine this in the case of Locri. I should rather be disposed to conclude from these facts that at some particular epoch the custom of carving *scarabaei* in hard stone must have existed among the Greeks of Southern Italy, as it has been proved to exist in Greece proper. According to this hypothesis, it would be the Hellenes who transmitted it to the Etruscans, like so many other usages which it was at first thought possible to refer to a directly Oriental source.

While traversing the site of the town of Locri, the visitor can still trace amid the plantations, in spite of the effects of cultivation, the main features of its topography. Strabo tells how, when Evanthes landed, at the head of a colony of Ozolian Locrians, to found a settlement on the east coast of Italy, he first dwelt for some years at Cape Zephyrium, but speedily discovered a little to the northward a more advantageous site for his city. He built it on a somewhat high table-land, which, from its agreeable position and its fine view over the surrounding plains, had gained the name of Esopis. This table-land, which is reached from the sea-shore by an almost imperceptible ascent, is on the left bank of the river of Sant' Ilario. Its centre is occupied by the farmstead called Casino dell' Imperatore, built precisely on the ruins of a Doric temple, the columns of which were still in great part standing less than a century ago. The last remaining column was not thrown down till 1828. To the north-west a deepish ravine, shaded with oaks and chestnuts, hides an aqueduct of Greek work, mentioned by Strabo in a passage which has only reached us in a mutilated form. This aqueduct, now called Fontana dell' Imperatore, is hewn out of the rock; its opening is pretty wide, but so low that you can only enter it by crawling on your hands and knees. It runs several hundred yards into the mountain, and ends in a square chamber, tolerably spacious, in which you can stand upright. The water brought by this subterranean channel is sensibly diminishing; it has formed itself a way through the fissures of the rocks, and escapes a few feet below the ancient outlet. A little torrent, dry throughout the greater portion of the year, runs out of this channel to the sea.

To the rear of Casino dell' Imperatore, looking toward the heights, is an important fragment of Hellenic wall, running from north to south, to which the name of Cusemi is given. This is the remnant of a fortified wall which divided the city into two parts, the eastern and western, the upper town and the lower town. Above Cusemi, in what was the upper town, which must represent pretty nearly the old city of Evanthes, the ground becomes hilly and irregular. To follow the line of the ancient ramparts, which shut in the city on the north side, you must skirt the ravine through which the Fontana dell' Imperatore flows, and make by a winding path for a high point, fortified in ancient times, and designated by the modern name of Mannella. To the south-east of this hill another is seen, only separated from it by the very narrow gorge of the Abadessa, in which fragments of painted vases, with black figures, and heaps of earth newly overturned, mark the spots where the tombs have been ransacked. A strong wall of Greek construction, and in a cottage the first courses of a square tower, betoken the site of an important fortress, which is named Saitta, on this height. To the south a little valley runs between Saitta and a third summit, Il Castellace, on which are still visible some remains of fortifications, among others a fine Greek tower half in ruins. All this constitutes what the inhabitants of the country still call I tre Castelli, and what formed practically a threefold acropolis for the town of Locri. When Livy, in his thirty-ninth book, tells the history of Hannibal's attempt to retake Locri from the Romans, he speaks, it is to be noticed, of several distinct citadels. The Propraetor Q. Pleminius, coming from Rhegium, succeeded in surprising one of these fortresses, evidently that of Castellace, and the city itself declared in his favour. During this time Hamilcar, with the Carthaginian garrison, had entrenched himself in the other citadel—that is, on the summits of Saitta and Mannella, and from thence kept the Roman troops in check. Hannibal, on receiving intimation of these events, pitched his camp on the River Butrotus, very near Locri—that is, on the river which runs at the foot of Gerace, and flows into the sea by Neolocri. Thence he communicated with Hamilcar, and concerted with him a combined and simultaneous attack upon the city. Leaving the shelter of the acropoles, which he still held, Hamilcar assaulted it on the north-west, while Hannibal vainly sought along the line of the northern ramparts, moving in the direction of the sea, for a point where he could storm with a prospect of success. But toward evening on the first day of the struggle, Scipio himself, who had hurried up from Messana with his fleet, effected a landing at Locri, and threw his legions into the town. At daybreak next morning they made a successful *sortie* upon the army of Hannibal, who was advancing to deliver his assault. The enterprise was thenceforward doomed to failure. Hannibal sent orders to Hamilcar to evacuate the fortress which he still held; Hamilcar obeyed, burning the adjoining quarter to cover his retreat. Afterward, when Hamilcar had joined him on the Butrotus, Hannibal hastily broke up his camp and retired inland to Bruttium. The whole narrative of the Latin historian becomes strikingly clear when studied on the spot.

The necropolis, which has already yielded so many painted vases, consisting chiefly of those fine *lekythoi*, with a white ground and designs in deep black, almost as graceful as those of Athens, to which the name of "lekythoi of Locri" has been given, although vases of the same type are found in Sicily and Greece, lay on the western slopes of the hills of I tre Castelli. Although it has already been greatly disturbed by irregular researches, it would still furnish a rich field for excavations.

The lower city, to the east of the wall of Cusemi, as you go down to the sea, appears to have been the only part inhabited in Roman times. At least, the ruins of this epoch, which are absolutely wanting in the higher city, are very numerous here, especially in the farms of Stragò and Centocamere, and near the Torre di Portigliola, inaccurately called Torre di Gerace in all the geographies. The Hellenic wall which enclosed this part of the city to the south, along the river of Sant' Ilario, can be still partially traced in the farm of Stragò. And from thence the ancient remains occur almost uninterruptedly amid the fields as far as the torrent which runs down from the ravine of Fontana dell' Imperatore. In this interval is the estate of Marasà, where I have just mentioned the discovery of the foundations of an important temple. A suburb, with its buildings more widely scattered, appears to have extended to the mouth of the River Butrotus.

Although the sea washed the foot of its eastern ramparts, some traces of which are still to be seen at Torre di Portigliola, the town of Locri possessed, strictly speaking, no port, but merely an open roadstead, exposed to every wind, which was only tenable in fine weather, and where ships, when it blew a gale, ran considerable risk of a disaster like that which befell Pyrrhus' fleet and was attributed to the wrath of Persephone. Here, therefore, it was out of the question for the Locrians to moor their triremes and to have their naval arsenal. Their military port was about eighteen miles south of the town, and still exists, in a very good state of preservation, between the little town of Bianco-Vecchio and Cape Bruzzano. Excavated by the hand of man, it now forms a circular *lagone* communicating with the sea, and its general aspect closely recals that of the port of Metapontum. There in all probability was the spot, close to the promontory of Zephyrium, where Evanthes originally established his colony. Perhaps we must recognise here the Hipporum of the Itinerary of Antonine, if we allow that it was at this precise spot, and not merely at Decastadium, that the road, the stations on which are therein enumerated, struck the sea.

Reggio is entirely a modern town, preserving no vestige of the ancient Rhegium. The nature of the ground, however, enables us to recognise beyond all possibility of doubt the spot which the acropolis must have occupied—the same spot on which the castle afterwards stood in the Middle Ages. There is no public museum or private collection of antiquities at Reggio.

As I passed from Reggio to Messina, and thence sailed direct to Naples, I was not able to explore the coast of Magna Graecia on the Tyrrhenian Sea, as I had explored that of the Ionian Sea. But I have still to jot down a few observations on certain antiquities of Campania, which will form the subject of a concluding letter.

François Lenormant.

THE EXHIBITION OF THE ROYAL SCOTTISH ACADEMY.

The exhibition of the Royal Scottish Academy, which opened to the public last week, is not one of very unusual merit. It contains few pictures of quite exceptional excellence, but the average of the works shown is high. The Academicians are well represented, the productions of several of the younger artists show a marked advance in technical skill, and several excellent pictures are contributed by the Scottish artists resident in London. Of these last, the majority will be well known to frequenters of the metropolitan exhibitions. They include Mr. J. MacWhirter's *Three Graces*; Mr. Erskine Nicol's *Interviewing*

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their Member; Mr. Pettie's *Rob Roy*, *A Member of the Long Parliament*, and his portrait of *Alex. Watt, Esq.*, in sixteenth-century costume; Mr. Orchardson's *Revolutionist*; and Mr. Archer's *Sacrifice to Dionysus* and *Portrait of Herr Joachim*. Mr. Millais contributes two delicate heads, portraits of his daughters; and M. Portaels, among other works, a large historical scene, *The Prayer of Judith*.

Turning to the works by local artists, we have two very poetic subjects by Sir Noel Paton. The larger, *A Dream of Latmos*, is a circular canvas. In the foreground lies the youthful shepherd among the blossoming grass and trailing honeysuckle, his breast half covered with a purple robe and tiger skin, his hunting spear held in one hand. Bending above him is the fair form of the divine huntress, her head encircled by the yellow disc of the full moon. A smaller picture depicts *The Vision of Sir Galahad*. The youthful knight is seen mounted on a white charger, his head uncovered and bowed in reverence as the "gentle sound" reaches his ears, and the midnight sky is illumined by the "awful light" which encompasses the angels that bear the Holy Grail. The armour and equipments of the knight and his steed are given with the artist's accustomed care and precision, and the landscape background is especially impressive, with its distant mountain peaks, behind which rises the crescent moon, casting a line of light on the lonely tarn below. Mr. W. E. Lockhart shews several effective water-colours; among the rest a very large interior of *King's College Chapel, Aberdeen*, with fine treatment of the rich tones and details of the carved oaken stalls. His single oil picture has all the splendour of colour and vivid dramatic action which are characteristic of the artist. It shows the interior of Cardinal Beaton's chamber in St. Andrews Castle on the eve of his murder. His assailants have fired the door, against which the servant is placing a cabinet for defence, and beside which he stands, clad in his red habit, armed with a two-handed sword and prepared to defend himself to the last. Mr. George Hay gives us a very bright sunny picture, *The Spinners*, of which the *technique* recals that of Mr. Orchardson. Mr. Hole sends two effective scenes of bygone times, *A Straggler from the Chevalier's Army*, and a last-century dance, *Christmas Eve at the Squire's*. One of the last elected Associates of the Academy, Mr. Lawton Wingate, shows the most important work he has yet produced, a scene with village *Quoiters*, the landscape surroundings, with the sunset burning in the west and great masses of rosy clouds floating overhead, being specially fine. Among the landscape painters, Messrs. Smart and Fraser, Beattie Brown, Waller Paton, and McKay are as usual prominent, and there is a considerable display of the works of Mr. Cassie, a late Academician. Mr. K. Halswell shows a very passionate scene of chill sky and gathering storm; and Mr. J. C. Noble sends several powerful river subjects, with foreground shipping, and grand treatment of great expanses of sky. Mr. George Reid contributes a noble piece of still life, a study of crimson roses. In portraiture the exhibition is strong, the President Sir Daniel Macnee, and Messrs. George Reid, Norman Macbeth, Herdman, Irvine, and M'Taggart, all contributing notable work. Mr. Robert Gibb shows a very excellent head of the late Lord Provost Law; Mr. W. P. Adam and Mr. John H. Lorimer maintain the *prestige* of previous years; and another young artist, Miss M. Hope, has two works of great promise, very original and picturesque in treatment—*The Student*, busy with his books in an old-fashioned shadowed room; and a portrait of a child, seated on a stair, with pleasantly arranged accessories of gathered flowers and a growing Nile lily.

J. M. Gray.

ART SALES.

Messrs. Christie, Manson and Woods sold recently the large collection of ancient and modern drawings belonging to Mr. Benoni White, the eminent dealer, long of Brownlow Street, Holborn. The drawings perhaps hardly formed as important a part of the collection which this aged dealer left behind him as did the pictures and engravings which were dispersed under the hammer at Messrs. Christie's last season; but they contained a very large representation of the minor, yet still respectable, artists of the early English school, especially of draughtsmen in the medium of water-colours. Mr. Benoni White had long been known for possessing an acquaintance, not only with this school, but with the art generally. Hardly anything that occurred at his most recent sale at Christie's requires detailed record. No very large price was realised for any one example, though the entire collection, inclusive of ancient and modern work, fetched about two thousand pounds. Noticeable among the drawings by Old Masters were a few by Canaletto, of quality unusually fine, and thus, unlike too many others of the drawings, claiming regard, not solely for the authenticity of their attribution, but for their actual merit.

Yesterday, or the day before, Messrs. Sotheby, Wilkinson and Hodge were to sell, by order of the trustees, the collection of blue and white china formed by Mr. J. A. M. Whistler, and a certain number of the works of that artist, removed from the White House, Fulham. Messrs. Christie, Manson and Woods are to sell to-day, along with some pictures from another collection, the assemblage of pictures formed by the late Mr. Lionel Lawson, of the *Daily Telegraph*. This includes, besides certain Old Masters and some examples of the elder English school, a somewhat famous example of Boucher, *The Mask*, from the Novar collection.

NOTES ON ART AND ARCHAEOLOGY.

Mr. Hamo Thornycroft has just finished and sent to the foundry a small figure, two and a-half feet high, which will appear in bronze in the forthcoming exhibition of the Royal Academy. It is entitled *Putting the Stone*, and represents a young athlete at the moment when the missile is ready to fly from the palm of his hand. The weight of the figure is entirely on the right foot, and the great charm of the composition is the contrast between the slack extended limbs of the left side, and the tense, contracted muscles of the right. The treatment of the nude is very accomplished, and shows the rapidity with which the sculptor is advancing in knowledge and skill. Mr. Thornycroft may have a still more important statue ready for the Royal Academy; we hope to describe this when it has more nearly approached completion.

Prof. W. B. Richmond is at work on a large picture, sixteen feet long, and containing eighty figures, a composition of great vigour and originality. It represents the triumph of the Israelites over the Egyptians. The army marches with blowing of trumpets and shawms, Miriam dances before it with her timbrel, and the embalmed mummy of Joseph is borne in state in the midst of the procession.

The death of old M. Walferdin, the veteran collector—as well known as an accomplished amateur as he was as a man of science—does not set free the collection of the works of Fragonard which was his chief artistic possession. It is now many years ago since M. Walferdin sold for an annual pension to be continued to him "for the term of his natural life" the collection of Fragonards which he had already formed. These are, therefore, now, upon M. Walferdin's death, the property of the noble man who years ago secured the reversion to them. But we understand that M. Walferdin did not relinquish the pursuit of Fragonard at the period of his making the bargain already alluded to, and that all that his diligence enabled him to add, at a period of his life when he was at least an octogenarian, is now free for dispersion among his many brother collectors. Fragonard, whom the English public does not know at all, may now conceivably be better known and more correctly appreciated; though it is hardly likely that more extended acquaintance will result in ensuring him the rank which the fashionable criticism of the time claims for him in France.

The new number of the *Etcher* gives us a rather disappointing bit of river and boating scenery—*Boat Building on the Yare*—by Charles J. Watson; a quaint bit of Abbeville, sympathetically drawn by Mr. Walter Burgess; and two poetically intentioned, but not powerful, scenes of the every-day country by Mr. Ball. A few art notes are now added to the *Etcher*, and the innovation is a good one.

We have received from Messrs. Virtue and Co. the first number of a publication called *Remnants of Old Wolverhampton*—a series of etchings with descriptive letterpress. The attempt to preserve a record of what is still interesting in a haunt of modern manufacture is of course praiseworthy, and it has our best wishes, nor has it wholly failed. But the etchings are scratchy.

Those interested in the preservation of ancient monuments will be gratified to know the termination of the Pont-l'Abbé case. It will be remembered that the Carmelite cloisters of that town were advertised for sale in the *Times* a few weeks back. Mr. G. P. Boyce sent the advertisement to M. A. Guillon, the landscape painter, who made the fact known to the French public through the medium of the press. His effort to save the monument was warmly supported by several journalists, and, among others, M. H. Fouquier wrote an able article on the subject in the *XIXème Siècle*. A few days after its appearance, the latter received a note from M. le Ministre des Beaux-Arts stating that he had considered the case, and had granted 2,000 frs., to be added to 15,000 frs. voted by the municipal council of Pont-l'Abbé, to complete the purchase of the cloister, which was thenceforth to be the property of the Commune in perpetuity. The *Moniteur des Arts*, in chronicling the circumstance, concludes with "*Merci à MM. Boyce et Guillon de leurs généreux efforts, et compliments pour leur succès*"—a sentiment we cordially endorse. In Englishmen this little incident is calculated to awaken feelings of the profoundest astonishment. For a Right Honourable Barnacle to take such interest in an historic monument as to devote money for its conservation would be remarkable; but for him to be influenced by a newspaper article, and, furthermore, to inform the writer of that article that he had acted on his suggestion, would be for us, at present, a notion too wild for credence.

It is stated, apparently on good authority, that the Commission in Rome which watches over national monuments and works of art has determined that the scouring of the marble exterior of the Cathedral of Florence shall be arrested. It is to be regretted that they did not sooner oppose the proceedings of the architect of the church. He has chiselled over a great portion of the ancient edifice, removing entirely the golden yellow conferred by age, and, it is said, has whitened the statues by the use of acids. It is to be presumed that the renewal of many blocks of marble was absolutely necessary, but it would have been better to tint these rather than to chisel over the ancient work to make all equally white. No

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doubt the masters who built the cathedral meant the marbles of which it is constructed to be seen of their natural colours; but they must have known perfectly well, from the numerous specimens of ancient buildings then existing in Italy, that time would change the hues of their work. It is to no inconsiderable an extent a misfortune that the marble statues in particular become yellow, brown, and almost black in parts, while some prominent features remain pure white, and that they are now seen under an aspect which not only diminishes their beauty, but must be something very different from the sculptors' intentions; but this is no reason whatever for chiselling or otherwise tampering with their surfaces. Much of the blackness is due to the accumulation of dirt and dust which afflicts Florence in consequence of the softness of the pavement. This might be washed away with pure water without injury to the sculpture. It is evident that the parts which remain clean are washed by the rain, and are not thereby injured. It is matter for rejoicing that the chiselling of surfaces and the other barbarisms which have been too long in progress are at last arrested. Time will so far repair them and replace the rich colouring so ruthlessly removed; but as this has been done by chiselling and not by polishing, the original surface of the marble is broken up, and it may never again recover an equal tint. Chemistry might suggest some means for tinting the new white blocks which are so disfiguring.

Signor Bertolotti is to publish next month a work on the Belgian and Dutch artists at Rome in the sixteenth and seventeenth centuries.

Some months ago we had occasion to notice with high praise the admirable series of reproductions from Turner's etchings for the *Liber Studiorum* which were then being issued by the Autotype Company. Undoubtedly the etched line lends itself better to reproduction than mezzotint engraving. The difficulties in the way of a satisfactory rendering of mezzotint are indeed great; yet it may be supposed that the Autotype Company has found some means of overcoming them, for they have in preparation "a new edition of the *Liber* facsimiled from rare prints in the best states, lent by the Rev. Stopford Brooke." Judging from a few examples of plates intended for this new edition that have been shown to us, we can safely affirm that they far excel any hitherto issued. One of the plates which have already been printed is that known as *The Bridge in Middle Distance*, and another is the splendidly luminous view of Basle, with the sun's rays streaming over river, bridge, and houses. In both these, as well as in the ominous sky and gloomy downs of *Hind Head Hill*, the effect of passing light so admirably expressed in the print is rendered with the utmost faithfulness; indeed, it is astonishing to see how little is lost of the beauty and softness of these world-famed prints in the reproductions that modern science has made possible. We would especially commend them to the notice of art institutes, provincial museums, and educational establishments of all kinds. The study of such works is in truth an art education in itself.

We have received from Messrs. Trübner and Co. the first three numbers of a magnificent work on decorative art and costume which is now being published in Germany. It is entitled *Trachten, Kunstwerke und Geräthschaften*, and the examples it gives in illustration are taken from works of art ranging from the earliest Middle Ages to the end of the eighteenth century. All these examples are most carefully printed in colours, sometimes on a gold background like the originals, and always with a delicacy and finish of detail that produces a very rich and beautiful effect. Some of our readers may perhaps be acquainted with this work in its earlier form, for it first came out in numbers extending from 1840 to 1854, under the title of *Costumes of the Christian Middle Ages, from Contemporary Monuments*. This was followed by another series dealing more especially with the miniatures, furniture, utensils, &c., of the Middle Ages and Renaissance periods, which was not completed until 1863. Now both these works are united, and a new edition brought out, which has been thoroughly revised by the learned author, Dr. J. H. von Hefner-Alteneck, whose labours, begun in 1840, now reach a most satisfactory termination, for during this long interval the processes of printing in colours have been greatly perfected, so that the new edition far excels the older ones in richness of colour and accuracy of reproduction. It is, in truth, a work such as is seldom undertaken by private enterprise, and we heartily wish it the success it deserves. To students of the culture, manners, and costumes of the Middle Ages and Renaissance it offers a most valuable source of information.

The idea of the volume *The Year's Art*, compiled by Mr. M. Huish and lately published by Messrs. Macmillan, is probably due to a French volume of similar character which we some while since had occasion to review, and which dealt with French art matters as the work now before us does with English. Mr. M. Huish's task of compilation must have been somewhat arduous, and, we trust and believe, from the amount of matter incorporated into the volume, is by no means useless; but either he has not escaped error in a labour in which absolute correctness is almost the principal requisite, or else his printer has been allowed to go to press after a not altogether adequate revision of the proof-sheets. Important names are liable to be misspelt, as they should not be in a work that aims to be a book of reference. For van Goyen we read van Gozen, at least once. More than once the well-known collector, the late J. H. Anderdon, is called Anderton; our eminent contributor Mr. Watkiss Lloyd becomes Mr. Watkins Lloyd; and other misprints or misapprehensions could, of course, be cited, since a very cursory examination has revealed these. We have not come across any particulars with respect to the permanent national collections of Scotland and Ireland, though the English National Gallery finds mention. From the list of books on Art published during the year 1879, which is the year of which this volume chiefly treats, we find omitted Mr. Monkhouse's *Turner*, Mr. Austin Dobson's *Hogarth*, and Mr. Scott's *Little Masters*. The prices of the books that are recorded should in all cases have been given, and not only in a majority of instances. Those art sales of the season which took place at Christie's are chronicled, but little mention is made of any proceedings at Sotheby's, an auction-room which is hardly less the haunt of the collector. There is a list of engravings published during the year which appears to be full and accurate, and should be a warning to the amateur. For it is there set down in black and white how of a popular engraving there are issued in some cases many hundreds in the state absurdly described as "artists' proofs." The purchaser of modern prints is probably not the best advised of investors. The Obituary in *The Year's Art* is very bald, no more than five lines, for example, being assigned to the record of so eminent and poetical a painter as Paul Falconer Poole. But, as we have suggested, the compilation of this volume must have been decidedly laborious, and the writer may next year improve on his present effort.

THE STAGE.

"THE SCHOOL FOR SCANDAL" AT THE VAUDEVILLE THEATRE.

Sheridan's greatest comedy — which is, perhaps, the greatest comedy in English literature—has this week been revived at the Vaudeville Theatre, where, some seven years ago, there was seen the best performance of it that has been witnessed by the younger generation. *The School for Scandal* is again on the whole worthily interpreted, though there are necessarily some changes in the cast. Mr. Howe takes the place of Mr. Farren as Sir Peter Teazle. His performance as that simple-minded, trustful, but testy character is a little warmer than Mr. Farren's, while his appearance may be a little less refined. There is thus not much to choose between the two. Both actors have entered very thoroughly into the part and are equal to its every requirement; and what is strange to notice is the considerable similarity in their performances—a similarity which we attribute not at all to the one having influenced the other, but to both having been influenced by the elder Farren. The common stock from which both Sir Peters spring is visible under the differences of their separate individualities. Again, both performers are well-versed comedians of the elder school, and they have carefully preserved its traditions. With Lady Teazle, as with Sir Peter, there is a change. The death of Miss Amy Fawsitt, preceded by the only too visible and too premature decay of her pleasant and generally spontaneous power, was a loss to those with whom natural vivacity and freshness of interpretation in the art of acting count for much. Miss Kate Bishop is now the Lady Teazle of the Vaudeville, and her performance is at least that of a trained, intelligent, and tasteful actress, incapable, perhaps, of passion or bright enthusiasm, but at least as incapable of grievous offence. Mr. Clayton plays Joseph Surface as he did before, with hearty relish and sly fun, though possibly with somewhat too little indication of the deep treachery of the character. The deceptions of so genial an actor as Mr. Clayton lack the appearance of earnestness; his villany is not only polished and fascinating, as it should be, but apparently superficial. The Charles Surface of Mr. Herbert, who is new to the part, has already been very much praised, and it finds favour with a large proportion of the house. We do not like it. Mr. Herbert is one of the most distinguished young English actors of modern comedy—excellent in bearing and in speech—but he misses the mark in Charles Surface. As Joseph, in Mr. Clayton's hands, is too superficial a villain, so is Charles, in Mr. Herbert's, too profound and permanent a scapegrace. the wrong note is struck at the beginning; the dinner scene, when Sir Harry sings his song, being wanting in unforced vivacity and *élan*; and the same deficiencies in Charles are apparent, we consider, to the end of the performance.

The minor characters—if, indeed, any character can be called a minor character when its outlines have been traced by a hand so certain and so subtle as Sheridan's —are, with hardly an exception, satisfac-

torily filled. Miss Larkin, it is true, was not born to play Mrs. Candour—her habitual expression not suggesting a facile geniality dangerous to rely upon—but her pointed utterance and her trained intelligence serve her in good stead. Mr. James is a good Moses, though Moses cannot show him at his best. Nothing can be better than Mr. Thorne's Crabtree: a bachelor, with the instincts traditionally assigned to a spinster—of which inordinate love of gossip is the chief. Mr. Lin Rayne, whose Sir Benjamin Backbite was specially remarked during the generally inadequate performance of the comedy at the Prince of Wales's, now repeats that part at the Vaudeville with quite the old success. The fop of the eighteenth century, with that petty patronage of letters that became a man of taste and of quality, is incarnate in Mr. Rayne. Mr. Hargreaves is a good Sir Oliver, his appearance excellently suggestive of that disordered liver which is the fitting penalty of wealth acquired in the Indies. Maria's part was made weak by Sheridan, and Miss Telbin leaves it as she found it. Miss Cecily Richards seems generally too sympathetic to appropriately embody Lady Sneerwell; and if she overdoes anything in the part, it is not the sneer, but "the mellowness," which Mr. Snake declared to be its characteristic. She is, if anything, a trifle too pleasant.

We will venture on a couple of suggestions to the managers, to whom we owe what is, on the whole, an admirable performance of this play. The first is the suppression of as much as possible of the "gag," some of which has during the course of years gradually crept into the dialogue, and some of which would appear to have been introduced more suddenly. If the "gag" cannot be wholly removed, it may, at all events, be weeded. Will any actor have the courage, for instance, to omit the very vulgar "clack, clack, clack," with significant gesture of the thumb behind the shoulder, with which in the screen scene Sir Peter indicates to Charles the whereabouts of "the little French milliner"? The laugh which it invariably wins is bought at the cost of complete departure from Sir Peter's true character. Our second suggestion is that something may be added. Mr. Herbert and Mr. Lin Rayne, Miss Bishop and Miss Richards should dance the minuet. Its introduction at the Prince of Wales's revival was a reasonable thing, and it should become a tradition.

FREDERICK WEDMORE.

STAGE NOTES.

On Saturday night, Mr. W. G. Wills's new play, *Ninon*, was brought out at the Adelphi Theatre, on the occasion of Miss Wallis's reappearance in London. If *Ninon* at the Adelphi does not throughout maintain the dramatist's work at its highest level, it is yet far more creditable to Mr. Wills than his *Forced from Home* at the Duke's. *Forced from Home* is a good, honest melodrama of the kind that was popular forty years ago, and that still has a chance denied to poetic art. In it we meet the wronged maiden and the highly bred seducer whose acquaintance we have formed before. It is work which a writer may choose to do to meet a demand, but which will not add to his reputation. In *Ninon*, on the other hand, reputation has been thought about. The play not only abounds in situations—it has poetical lines, appropriate thought expressed in forcible words. The scene is laid at the time of the French Revolution, but the events of the Revolution are seen as in the background, only one historical character—the character of Marat—being introduced, and there is little hint of Charlotte Corday. The interest of the play is a good deal concentrated upon the uncertain loves of its heroine, who is represented, of course, by Miss Wallis. Miss Wallis acts with feeling and some grace, and entirely to the satisfaction of the audience. The chief male character is played by Mr. Neville not less acceptably, while an important part is filled by Mr. Fernandez. There is every reason to suppose that the piece will be a popular success.

An agreeable revival has taken place at the Imperial Theatre—that of Mr. Tom Taylor's version of *The Vicar of Wakefield*. It will be performed for but a limited number of nights, as *As You Like It* is promised for no distant date. The cast is decidedly strong. Mr. Farren plays the Vicar with subtlety, feeling, and refinement; Miss Litton is at the same time a sprightly and a distinguished Olivia, and Mr. Lionel Brough pleases in a character well suited to him. The performance will hardly fail to interest the better class of playgoers, or those to whom a dramatic version of *The Vicar of Wakefield* is still unfamiliar.

To-night Mr. Charles Warner repeats for the last time the powerful but repulsive performance which has given him a notoriety denied to his earlier and quieter efforts. He appears at the same theatre, the Princess's, on Monday, in the revival of *The Streets of London*. The long list of revivals recently made, and to which that of Mr. Boucicault's sensational play is now to be added, is perhaps the most complete answer to the question recently asked whether we have really a lack of original dramatists of power.

Mr. Henry Murray, who has an hereditary right to success on the stage and in the lecture-room, is the latest important candidate for public favour as a reader of Shakspere. He has been delivering at the Steinway Hall recitations from *Othello*—the play compressed into a two hours' entertainment. Mr. Murray has valuable gifts, both of *physique* and of intelligence, and the discretion of his reading finds favour with audiences. His interpretation is habitually thoughtful and well considered.

M. Charles Bigot, the well-known political writer on the *Dix-neuvième Siècle*, has added to his habitual work the, in Paris, important labours of a dramatic critic. He writes the dramatic *feuilleton* of the *Siècle*, the journal to which he was attached in a political capacity before his engagement on the *Dix-neuvième*.

The actors of Italy have conceived the plan of founding an hospital for old and decrepit members of their profession. The house chosen by them for this purpose is the Royal Castle of San Michele in Bosco, near Bologna, once an old monastery, and inhabited by Pius IX. when in that city. They propose that in this mansion old actors and their families shall reside, and that their children shall here receive gratuitous instruction. Over twenty troupes of comedians have given their assent to this proposal, and promise a contribution of 800 Lire a month. Besides this, the embryo society hopes that the city of Bologna and the State will contribute funds.

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LITERATURE.

Our Burmese Wars and Relations with Burma. By Col. W. F. B. Laurie. (W. H. Allen & Co.)

The object of the present work, as we gather from the title-page and preface, was to place in the reader's hands a connected narrative of our relations with Burma from the date of the first Burmese war down to the present time, and in pursuance of this purpose the author has fused into the volume before us his former works on the subject. The plan, no doubt, was a good one. Of the first war, which occurred within ten years of Waterloo, very few veterans can now be living, while even the events of the second are separated from us by such landmarks as the Crimean War and the Indian Mutiny; but a knowledge of those events is necessary to a right understanding of the subsequent and actual state of affairs, to which the author is equally desirous of drawing our attention. Such a volume would form a useful contribution to Indian history; but consecutive historical narration is—if a man may be judged by his works—precisely the class of composition least suited to the bent of our author's genius. The necessary material, or a good deal of it, is there, and compiled by a writer of long experience and personal knowledge of many of the events described; but the reader who wishes to follow the thread of Burmese history will unravel it with difficulty. Passages from his former works are interwoven with notes, supplementary or contradictory, with extracts from leading articles, from reports, from despatches, from the works of other writers, interspersed with many digressions on things in general. But Col. Laurie is evidently one of those writers who must be allowed to tell their story in their own way. There is a pleasant individuality in his style, which is vigorous, chatty, and, above all, highly discursive. If he is discussing the statistics of population, he enlivens it with Dr. Hunter's advice to mothers or Lady Mary Wortley Montagu's efforts in the cause of inoculation. The mention of Pondicherry recals Dupleix; and Dupleix, Bernadotte; and Bernadotte, the author's visit to Stockholm and presentation of his work on Pegu to Charles XV. In the incarnations of Buddha he believes

"it is, perhaps, not too much to trace the origin of such a remark as that put by Shakespeare into the mouth of Ophelia—'They say the owl was a baker's daughter; we know what we are, but know not what we may be!'"

Through these varied mazes it is, then, not always easy to follow the thread of historical narrative. On the other hand, his account of the military operations, if sometimes wanting in sequence, leaves on the reader's mind a vivid and, no doubt, accurate impression of the nature of Burmese warfare, especially of the marches, at the mercy of doubtful guides, through dense jungle, skilfully stockaded by an enemy whose personal bravery, fortunately for us, was not further seconded by good generalship. Additional life is given to the picture by personal anecdotes and descriptions of the actors concerned, and by many of those details of incident and adventure which only an eyewitness can supply.

In asserting that Assam, Siam, and Shan are all forms of the same word, the author makes a triple statement very difficult of proof. That the people all belong to the same race may be admitted. Gen. Dalton says that the conquerors of Assam in the thirteenth century took the name of Ahom, signifying "peerless," and Ahom probably = Assam. The name of Siam—apparently, according to Crawford, an old name given by the Siamese to their country—we probably got from the Malays. But, as Col. Laurie himself says of a similar speculation, this one is, perhaps, "as convincing as most proofs from etymology." As to his statement that the Andamanese and Nicobarese are of the same race, all recent authority is against him.

The author is no teetotaller, and considers the dram necessary to the soldiers while exposed during the monsoon; but sobriety, he says, is essential; and "there is much to like in that word *sobriety*—it implies *self-denial*—whereas *total abstinence* has no human grandeur about it." Col. Laurie has a high admiration for Lord Dalhousie, and delights in his reminiscences of the "great proconsul," quoting several of his despatches, which have the sonorous ring of that imperial style of which he was a master. We may be allowed, perhaps, to recal a single sentence, applicable now and at all times to our position in the East:—

"The Government of India," he wrote, "cannot consistently with its own safety appear for one day in an attitude of inferiority, or hope to maintain peace and submission among the numberless princes and people embraced within the vast circuit of the empire, if for one day it gives countenance to a doubt of the absolute superiority of its arms, and of its continued resolution to assert it."

But Col. Laurie, we think, goes too far when, exulting in Lord Dalhousie as a "master of annexation," he impliedly claims him as a supporter of his own extreme views on the subject. Certainly Lord Dalhousie's annexations were many, and big; but each one of them was either supported by weighty—we do not say conclusive—reasoning, or, as in the case of Nagpore, followed upon a rule then in force, but since, wisely as we believe, abrogated. At all events Lord Dalhousie would have judged each case on its own merits, whatever the issue at which he was likely to arrive—the only course, in short, which a statesman could take, seeing it would be as inconvenient for a Government to be pledged never to annex as to be credited with doing so on every possible occasion. We have seldom met so thorough-going an advocate of annexation as our author, who, fortifying himself with arguments from Paley, sees no limits to its advantages. Besides being an investment as profitable and legitimate as "reproductive public works," it would lead, he declares, to an early and universal establishment of peace and order throughout Asia. Meanwhile, as regards the case of Burma, he candidly admits that Lord Dalhousie, while annexing the coast provinces for substantial reasons, was quite against the absorption of the whole territory, and we do not see that the position has materially altered since those days. Lord Dalhousie's *dictum* still holds good that "no hill tribe is contemptible among its own hills." The "oppressed people" might, as Col. Laurie says, "receive us with open arms," but it would be more important—and less easy—to ascertain beforehand how long that sentiment would last, and what influences might act in the opposite direction. Col. Laurie asserts that it would be to our advantage to have our frontier conterminous with China, a proposition which may well be disputed. Throughout the volume he returns repeatedly to the charge, *more suo*, insisting plainly, not to say cynically, on the great advantage to mercantile interests in Rangoon and elsewhere, of the annexation of the kingdom of Burma. It is desirable that every side of such questions should be stated, and the statistics which the author gives of the resources of these countries bear out his high opinion of their value; but from a political point of view we think his arguments, so far from proving his case, rather tend to show that, except in the minds of those whose wish is father to the thought, the question of annexation is in no sense the imminent or pressing question which he represents it to be; and it is to be hoped that no artificial agitation will bring it prematurely "within the range of practical politics."

Coutts Trotter.

Mémoire sur la Notion hébraïque de l'Esprit. Par A. Sabatier.

L'Ange d'Astarté: Etude sur la seconde Inscription d'Oum-el-Awamid. Par Philippe Berger. (Paris: Sandoz et Fischbacher.)

A graceful recognition of the fiftieth anniversary of M. Reuss's first appointment to his Strasbourg professorship, and at the same time an evidence of the zeal and industry of the new Protestant theological faculty of Paris. M. Sabatier's essay is full of acute suggestions, and offers a very clear and intelligible programme of theological development. In the Old Testament portion, however, he seems to us not to have taken sufficient account of the traces of popular Israelitish religion in the Old Testament, and to have further injured his work by ignoring the records of Assyrian religion. To maintain that there is a radical difference between the *sheōl* and the *refāīm* of the Israelites and the Hades and the shades of Greek literature is a position which requires more evidence than our author has adduced. The *refāīm* are just as much or as little "the carcases themselves" as the Homeric shades; the fundamental idea is not peculiar to the Israelites—indeed, Sheōl is not, properly speaking, a Semitic notion at all, but borrowed from the pre-Semitic Accadians. M. Sabatier also asserts

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that the idea of Gehenna, or of "the Catholic hell," is "entirely foreign to the Old Testament." In the striking passage, Isa. lxvi. 24, he sees nothing but the idea of hopeless destruction. The popular language of the Jews in the time of Christ was, he thinks, but a reflex of Greek or Persian notions recently imported. Such bold and questionable statements augur but ill for the theological teaching of the French Protestant pastors, whose chief function, after all, is not so much historical criticism as the keeping alive of spiritual and Biblical religion in opposition to an unbiblical system of forms and ceremonies. Perhaps the treatment of the Pauline doctrine of the *pneuma* is the most successful part of the essay. This at any rate will repay the reader. An interesting illustration is also given from the Crimean War of the saying of our Lord in Matt. xviii. 8, 9.

M. Berger (a brother of the M. Berger whose valuable historical study on the mediaeval glossaries we noticed very lately) gives us a new interpretation of the Malac-Astoret in a famous Phoenician inscription. He endeavours to show that it means, not "King Astoret," or "Moloc-Astoret," but "Angel of Astoret," an appellation analogous to "Angel of Jehovah," "Angel of the Face of Jehovah," in the Old Testament. Much valuable illustration of the latter phrases is adduced from the field of Semitic mythology. It would certainly appear as if the Biblical writers were less afraid of points of contact with heathenism than some of their modern interpreters. M. Berger's proposed explanation of Malac-Astoret, however, seems to us very bold. Is not the title "Angel of Jehovah" most probably a late and artificial formation? If so, we should hardly expect to find an analogue in Phoenician inscriptions. It is quite otherwise with the phrases, "Face of God," "Name of God." These are self-evidently of mythic origin, and, perhaps, none the worse vehicles of religious truth on that account. There is also a difficulty in M. Berger's view arising from the omission of the radical *alef* in "Malac," if, as he supposes, it is equivalent to the Hebrew *mal'ac*, "messenger," "angel." We doubt whether M. Berger meets this quite adequately. But his essay is well worth reading. Few English writers could carry so much learning so lightly. T. K. Cheyne.

Facsimiles of National Manuscripts of Ireland. Part III. Edited by John T. Gilbert, F.S.A., M.R.I.A., late Secretary of the Public Record Office of Ireland. (Printed for Her Majesty's Stationery Office.)

A series like the present one, which is intended to illustrate the course of national history through some dozen centuries, has two distinct interests. The earlier examples are studied by antiquaries for their own intrinsic value as monuments of ancient writing. The value of the later specimens lies in their historical character. This must more essentially be the case in an Irish series. The very ancient MSS., written in a perfectly-developed national character, and ornamented with a full-grown national decoration (which, for its intricate delicacy, has been the wonder of all succeeding generations), would, even in default of other proofs, be sufficient evidence of the high cultivation which the Ireland of the early Middle Ages enjoyed. In the first part of his handsome publication, Mr. Gilbert brought together specimens of perhaps one of the most interesting series of MSS. that could be formed for the study of a national style of writing. His second part, bringing down the series to the close of the thirteenth century, may be designated a transitional collection, in which the purely historical element strongly asserts itself; and the present part, which extends to the close of Henry VIII.'s reign, may be said to be of almost entirely historical interest. For, although a certain number of the plates are selected from MSS. written in the Irish character, most of them have no special palaeographical merit, except as examples of the tenacity with which a people, living apart from outside influences, may maintain its national writing and persist in an archaism of forms which—when it comes to a matter of assigning dates to MSS.—is an exasperation to the cautious and a trap to the unwary.

The finest of the Irish MSS. in this volume are:—The well-written codex of Brehon law (pl. viii.), said to be of the early part of the fourteenth century; Cormac's Glossary (pl. xxx.); the Book of Ballimote (pl. xxv.–xxvii.), a large handsome volume which, in 1522, was reckoned as worth one hundred and forty milch cows; the MS. which bears the odd-sounding title of the "Speckled Book" (Leabhar Breac, pl. xxviii., xxix.); and the Great Book of Lecan (pl. xlv., xlvi.). From the last three have been selected specimens of the ornamental initial letters. In them still survive the lacertine and grotesque animals which adorn the MSS. of the seventh and eighth centuries; but, though the form is there, the spirit has vanished.

In his Introduction, Mr. Gilbert has given us some slight sketches of the contents of these volumes, generally original compositions in prose and verse. Of the grotesque and weird fancies of early Irish writers, perhaps the one translated from Cormac's Glossary is most impressive, in which is recounted the trial of skill between Senchan Torpest, the Irish poet of the seventh century, and the poetess daughter of O'Dulsaine, the latter quoting the first part of quatrains to which the other was to supply the second lines. It was in a contest of this nature that St. Columcille signally defeated the Devil, who was not so much at home in moral poems as the Saint. But Senchan was aided by a certain mysterious ill-visaged youth:

"Rounder than a blackbird's egg his two eyes; quicker than a millstone his glance; black as death his countenance; rounder than an elevating crane his two cheeks; longer than a smith's anvil-snout his nose; like the blowing of a bellows smelting ore the inhaling and exhaling of his breath; sledges would not knock more sparks off the glowing mass than the fire his lips emitted. More swift than the swallow or the hare on the plain; yellower than gold the points of his teeth; greener than holly their butts; two bare, slender, very speckled shins under him; two pointed, yellow, black-spotted heels; his shin like a distaff; his thigh like a spear-handle; his buttock like half a cheese; his stomach like a sack; his neck like the neck of a crane; large as the helmet of a soldier his head; longer than pitchforks his arms; larger than the fists of bondsmen his fists."

This strange being, however, was soon to be metamorphosed. He afterwards appears as "a royal splendid youth. A long eye in his head, gold yellow locks upon him." And we are finally told "that there can be no doubt of his having been the spirit of Poetry"! His ill favour is typical of the difficulty of the poetic art to a beginner. That the Irish artist could match this grim creation of the brain with one of his pencil is known to those who have examined the wonderful grotesques which are to be found in the ornamentation of such MSS. as the Book of Kells.

Among the historical documents the first to claim special attention is the *facsimile* of a deed which illustrates the condition of the Ostmen, the descendants of the old Scandinavian settlers in Ireland (pl. vii.). It is taken from the Plea Roll preserved at Dublin, and contains proceedings at Waterford, in the year 1310–11, on a charge of felony brought against Robert le Waleys for slaying John, son of Yvor Mac Gillemory. The accused pleaded that the act was no felony, because the said John was a mere Irishman and not of free blood; and declared himself ready to make compensation to the lord of the dead man. But the plea was not accepted, for it was proved that John belonged to the family of Gerald Mac Gillemory, an Ostman, to whom, for faithful services, King Henry II. had granted the benefit of "lex Anglicorum in Hibernia."

Another notice of the Ostmen is to be found in this volume (pl. i.), in the specimen contributed by the Black Book of Limerick; whence it appears that in 1201, in a jury of thirty-six, summoned on an enquiry in relation to the lands and churches of the see of Limerick, the Ostmen composed a third part of the number, and stood on equal terms with the English and Irish.

In 1395 Richard II. was in Ireland. In his letter, written to the English Privy Council on February 1 (pl. xxii.), he divides the inhabitants of Ireland into "trois maners des gentz—cestassavoir Irrois savages, noz enemis, Irrois rebelx, et Engleis obeissantz." Illustrative of his last visit are the three miniatures (pl. xxxii.–xxxiii.), reproduced, not unsuccessfully, from the Harleian MS. containing Creton's poem, which was so ably edited by Mr. Webb in the *Archaeologia*.

Plate xxxvii. is a curious drawing of the Irish Court of Exchequer of the fifteenth century, representing the full course of proceedings in an inconveniently compressed space. Everyone is literally attending to his own business—even the Crier, who, impatient to adjourn, shouts "A demain!" with a fine disregard of judges and suitors, who are all talking at once. The air with which the Chief Remembrancer examines his pen is decidedly critical; and one marvels what sort of caligraphy results from the uncomfortable practice of using the knee as a writing-desk, as followed by the Clerk of the Pipe. We have known modern instances of this habit, with deplorable and illegible results. Whether the same official was so ill-bred as to rest his foot on the table in such a presence may be doubted; but Mr. Gilbert thinks so, and the artist has done his best,

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with his faulty perspective, to bring about that breach of good manners.

A memorial addressed by the county of Kildare to Richard, Duke of York, in 1454 (pl. xli.), represents the unhappy condition to which a quarrel between two powerful nobles could reduce a district, so that "this lande of Irland was nevir at the poynt fynaly to be destrued sethen the conquest of this lande as it is now," the county of Kildare and liberty of Meath being threatened with final destruction by "a variance had betwix therle of Wiltesshire, lieutenant of this lande, and Thomas Fitzmorice of the Geraldynes." Again, in 1542, the county of Tipperary raised its voice against the exactions of Sir Thomas Butler, who was acting for the absent Earl of Ormonde, and who seems to have had very definite ideas of the rights of a landlord, even at Christmas time, when "he leviethe and takithe" of his tenants

"vj^li xiij^s iiij^d for the payment of such wynes as he providethe for his house against the said feast. He sessithe them with the cariage as well of all stoones, tymbre, and other necessaries to any worke he hath, as also of all such corne, wyne, pailles of butter, and of all other things that he woll have caried for the necessitie or provision of his house or houses. He takithe towards the mariage of every of his doughters a shepe of every flocke and a cowe of every lx kyne" (pl. lxxv.).

We may hope for the sake of the tenants that Sir Thomas had not a large family of daughters. The origin of these and other hardships the complainants trace to the days of James the "White Earl" of Ormonde, who left Ireland to serve the King, Henry VI., in England. It was to him that James Yonge dedicated his translation of the *Secreta Secretorum* (pl. xxxvi.).

Mr. Gilbert has done all in his power to make the volume useful by giving exact descriptions, transcripts, and translations, and by further adding an Appendix of illustrative matter. It is no disparagement to his work to express a wish that he had had at his disposal a better process for the production of the plates. Photozincography is not the best process that modern science has to offer; and it is to be regretted that so obsolete an one should still be employed in national publications.

E. Maunde Thompson.

Lectures and Essays. By the late William Kingdon Clifford, F.R.S. Edited by Leslie Stephen and Frederick Pollock, with an Introduction by F. Pollock. (Macmillan.)

[*Second Notice.*]

Clifford shows more of the mathematical craving for definiteness and certainty than of the philosophic temper of doubt when he comes to the problems of metaphysics proper. In three papers contained in these volumes—namely, a section of the essay on "The Philosophy of the Pure Sciences" (i. "Knowledge and Feeling"), and the papers entitled "Body and Mind" and "On the Nature of Things in Themselves" in the second volume—the author distinctly propounds what he holds to be the correct doctrine of the ultimate reality of existence. He seems to have been led to this result by different paths. To begin with, he was a thorough Idealist in so far as he held that what we perceive exists only in our own or somebody else's mind. But this could not satisfy his intellectual needs. His thorough and hearty acceptance of the doctrine of evolution, elaborated by Mr. Darwin and Mr. Spencer, set him a-thinking on the continuity of pre-organic and organic development and the real underlying process in each. His acquaintance with the later physiology of sensation made him familiar with the hypothesis of a close correlation between the ultimate elements of mental and nervous change. To this it must be added that his mathematical and geometric imagination seized on the idea of a close spatial correspondence between the elements of an external visible object and the cerebral elements engaged in the act of vision. In this way he came to conceive that, though phenomenal objects were nothing but percepts existing in minds, there might answer to these in every case some *quasi*-mental reality, just as we know that in one class of cases, that of cerebral changes, which are a possible object to others, there corresponds a mental reality—namely, the individual consciousness. In other words, if we suppose that the reality in every particle of matter is an element of mind or a bit of "mind-stuff," then the building-up of animate and inanimate bodies with the process of evolution becomes in truth a single process—namely, a gradual combination of such mind-stuff in more and more complex forms. The universe thus becomes something real, independently of our perceptions, and is a unity, conscious mind being but a phase of the one ultimate reality.

This idea is by no means new, though Clifford seems hardly to have been aware of its antiquity. What is new about it is the author's mathematical way of putting it, which reaches its highest expression in the formula (ii. 86):—"As the physical configuration of my cerebral image of the object is to the physical configuration of the object, so is my perception of the object (the object regarded as complex of my feelings) to the thing in itself." Although this bold and brilliant hypothesis is thus deliberately put forward in a paper originally appearing in *Mind*, it is hardly possible to criticise it seriously as a complete and adequate theory of being. Clifford does not touch on any of the many difficulties which must at once suggest themselves to the philosophic student in connexion with the theory, some of which have been pointed out by Mr. Shadworth Hodgson (*Philosophy of Reflection*, i. 170, *et seqq.*), and by the present writer (*Encyclopaedia Britannica*, new edition, article "Evolution"). It is doubtful whether Clifford really saw these difficulties, for his philosophic reading, we are told, was not wide. His confidence in this doctrine of being was perfect; he distinctly tells us it is not a speculation, "but a result to which all the greatest minds that have studied this question in the right way have gradually been approximating 'for a long time'" (ii. 61). Mr. Pollock tells us that it is a form of Idealism. But if, as it seems better, we contrast Idealism with Realism rather than with Materialism (whose true correlative would then be Spiritualism), Clifford's theory is distinctly a very pronounced Realism. And if, with Mr. Pollock, we call it a Monism, it will be well to remember that it bears much more resemblance to Leibnitz' doctrine of countless monads than to Spinosa's conception of one universal substance.

The most generally interesting part of Clifford's philosophic work was the ethical and religious. Here the whole ἦθος of the man comes into view. As already mentioned, Clifford enthusiastically adopted the doctrine of evolution, and he is well known as one of the foremost advocates of its practical teaching. The first paper printed in these volumes, "On some of the Conditions of Mental Development" (a lecture delivered before the Royal Institution, 1868), is an attempt to draw certain practical conclusions from the theory of evolution; namely, the desirability of cultivating action rather than "assimilation," and of avoiding "crystallisation." The first duty is based on the idea that all permanent advancement is the result of spontaneous organic change and not of the direct action of the environment, the putting forward of which shows that the writer had not at that time studied Mr. Spencer's doctrine of evolution. Of a more hortatory character are the papers on "The Scientific Basis of Morals," "Right and Wrong," "The Ethics of Belief," "The Ethics of Religion," and "Cosmic Emotion" in the second volume. These essays, which have appeared in popular reviews, are probably still fresh in the reader's mind, and do not call for detailed notice. They all show the same moral earnestness and the same ethical opposition to religious systems, both as inculcating actions and motives that are wrong and as blinding men to the duty of individual enquiry. It looks as if Clifford, in throwing over his early High Churchism, did not and could not rid himself of the temperament that made him a High Churchman. One may almost perpetrate the paradox of saying that he had a thoroughly religious abhorrence of religion. His religiously nourished imagination seized Darwinism and transformed it into a holy obligation to aid the process of natural selection by a renunciation of the individual self in favour of the "tribal self." Even his language savours throughout of a distinctly religious and, we may add, Biblical type of sentiment. Nowhere does his essentially religious temperament show itself more plainly than in his summary rejection of Utilitarianism—"Happiness is not to be desired for its own sake, but for the sake of something else," namely, effective citizenship. To Clifford the ideal of life must contain an element of *Entsagung*: the asceticism of the Christian religion had penetrated him too deeply for him to adopt Hedonism in the frank way in which Mr. Spencer has recently done. It is the religious temper of the man, too, that breaks out in his curious essay on Cosmic Emotion, in which he labours to prove that it is fit and right to bless the principle of evolution which has brought life, if not immortality, to light on our globe, and probably on other planets also.

It may be added that in these essays there is very little appearance of scientific precision. The doctrine of Mr. Darwin is made the basis of ethics without any preliminary enquiry whether it will bear the weight imposed on it. A reflective reader will seek in vain among these papers

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for a clear definition of the extent of the final end of action. Clifford tells us now to live for the tribe or community and now for the race, as though these things were logically connected, instead of being, within certain limits at least, distinctly opposed to one another. And what does the ethics of the tribe say to our relations to the lower animals? But as soon as we begin to raied questions like this, we see that Clifford's moral teaching is not adequately reasoned out. It needed the critical investigation which lectures and magazine articles do not obtain. And this remark applies, indeed, to all his philosophical essays.

Shall we, then, regret that Clifford did not concentrate himself more on some one subject in the great domain of philosophy, reading and reflecting as much as was necessary for a careful elaboration of new views? It would, perhaps, be rash to judge thus. After all, he may have best fulfilled his too short life by boldly mingling with the many conflicts of his time. He has left his mark on contemporary English thought and sentiment, and his writings, fragmentary though they are, may probably carry some bright flashes of insight to other generations than our own. In any case, we who read them, and through them see the living spirit behind, can hardly regret, at the moment when the picture completes itself on our mental retina, the emergence out of our generation of Englishmen of one in whom shone an intellect so clear and penetrating, who was sympathetically moved by all the best forces of his day, and who, at the same time, brought to every question he considered a moral fervour which links him with the best teachers of a more believing and earnest age.

James Sully.

The Life of Alexander Duff, D.D., LL.D. By George Smith, C.I.E., LL.D. In 2 Vols. (Hodder & Stoughton.)

Dr. Smith, whose previous biography of Dr. John Wilson, of Bombay, was lately reviewed in these columns, continues in this work his picture of an important chapter in modern Indian history. Were it not for the salutary warning given by Dr. Smith's constant and somewhat tedious use of superlatives, one would feel inclined to say of that school of philanthropists of which Dr. Duff and Dr. Wilson were such distinguished ornaments that its influence and importance could not be over estimated. It would be cause for regret if a panegyric continued in the highest strains of eulogy through more than a thousand stately pages were to produce the opposite effect to that intended by the writer. To expect the personal friend of one so justly admired and revered to give immediately after his death a critical and impartial judgment on his life and work would be unreasonable, and even unseemly. The value of Dr. Smith's biography lies in the very opposite direction. The author shares fully and enthusiastically the hopes, the sympathies, the antipathies, and the creed of his hero. He judges every question that arises from the same Scotch, Evangelical, supernatural, and philanthropic point of view, and he enters completely into the feelings, motives, and aims which he undertakes to describe. The picture might have gained a greater comparative accuracy, a truer perspective, had it been drawn by one who stood outside the circle of ideas which moulded the character of Dr. Duff. But it may well be doubted whether anyone outside that circle would have undertaken the task of writing the work; or could, if he had, have introduced his reader so fully and frankly behind the scenes.

The two clergymen whose careers Dr. Smith has so enthusiastically portrayed had many points in common. They were alike in ignoring the lessons of history and the results of historical criticism, they were alike in their contempt for the literature and the religion of the peoples among whom they dwelt, and they were alike in their view that the best method of propagating their own belief among the natives of India was to commence by instructing Indian children in Western ideas, and in the rudiments of Western knowledge, through a course of study permeated by Christian influence. But while Dr. Wilson held it also incumbent on the Christian missionary to seek for weak points in the armour of his native opponents by a careful study of the sacred books of their religion, Dr. Duff preferred the contrary method of taking no notice of existing beliefs, and trusting entirely to the inculcation of his own views. When on his voyage out he lost almost all his books and MSS., Dr. Duff wrote to Dr. Inglis:—"They are gone, and, blessed be God, I can say gone without a murmur. So perish all earthly things, the treasure that is laid up in heaven alone is unassailable." Books might be useful, but the intrepid missionary did not need them to build the temple of his faith.

It is possibly owing to this point of view that Dr. Duff left no mark on literature. With the exception of some sermons, newspaper and magazine articles, and ephemeral controversial papers, he published only two series of lectures—the first, entitled *India and India Missions: including Sketches of the Gigantic System of Hinduism both in Theory and Practice* (1839); and the second, entitled *A Voice from the Ganges* (1843). As a contribution to our knowledge of the history of religious belief in India, these lectures are beneath notice, except for the evidence they will hereafter afford of that movement in which Dr. Duff himself took part. For, though the head of the Free Church Institute in Calcutta seems to have trusted to the account contained in the Westminster Confession and in the Catechism of his Church for the true history of the rise of man; and to have neither known, nor cared to know, much of the history of India; yet his long life of earnest activity has, without doubt, affected permanent results which the future historian of India will be required to estimate and to trace.

His biographer defends with vigour the superiority of the system by which Dr. Duff sought to make his influence felt. It is impossible to dispute any of the praise bestowed upon education; but when we remember the remarkable success, from a missionary point of view, of the very opposite system pursued by Francis Xavier, and of the different systems pursued by Dr. John Wilson, of Bombay, and by the missionaries in Southern India, it becomes difficult to avoid acknowledging that the Christian preacher and the Christian controversialist have not a little to say on their side of the question. And if Dr. Duff's great influence is sufficient to prove that the funds of mission societies are properly expended in founding and conducting schools in order to afford scope to the Christian schoolmaster, the influence of the daily and weekly press might equally be cited in support of investing the capital of missionary societies in providing newspapers of wide circulation in order to afford scope to the Christian journalist. Without venturing to express any opinion on the proper application of missionary funds, we cannot but rejoice that the missionaries should be willing to supply in this respect a little of the lamentable omission of the Government of India. Successive generations of Indian children have received an elementary education in those widely isolated and fortunate spots where the mission schools have been established; and in one or two districts where such schools, belonging either to one or to diverse sects, have been thickly studded, entire peoples have been raised in the standard of civilisation. Yet the Indian Government spends more money in a week on war than it spends in a year to further the education of the many millions of the nations under its control and care.

Dr. Duff devoted his long life with unflagging earnestness and zeal to the cultivation of this neglected field of education; and his zeal, well tempered by tact and wisdom, and knowledge of men, was supported and strengthened by his indomitable will and his high personal character. The oppositions he had to face, not only from those of the same religious opinions as his own, but from both friends and foes of education in the official circle; the difficulties he had to meet—whether arising from want of funds, from the want of pupils, from the occasional conversion of pupils, or from the schism in the Presbyterian church; and the way in which he succeeded in overcoming most of the opposition and all the difficulties—all this is eloquently and well set forth in Dr. Smith's volumes. The present work will not be so interesting to the general public as his Life of Dr. Wilson; for it deals at much greater length with a comparatively one-sided career, and is consequently disfigured by frequent repetitions. But it cannot fail to be received with enthusiasm in the circles for whom it is more particularly designed, and it preserves a valuable memorial of the most able of a school of philanthropists who have done so much in many ways for India.

T. W. Rhys Davids.

NEW NOVELS.

Friend and Lover. By Iza Duffus Hardy. In 3 vols. (Hurst & Blackett.)

Aground in the Shallows. By C. Ray. In 2 vols. (Remington & Co.)

Dowdenham: a Tale of High Life in the Present Period. By W. R. Ancketill. (Marcus Ward & Co.)

Friend and Lover is the kind of reading

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which the bereaved Henry I. might safely have indulged in without risk of a single smile—a long and decorous funeral procession, as it were, marshalled by a first-class undertaker. From a professional point of view the job is very neatly turned out. Moist griefs, dry despairs, cambric handkerchiefs both wet and dry, are Miss Hardy's vocation; with one hand she uses her weeds, like Walton's worm, as though she loved them; the other "she reaches forth"—and small blame to her for it—"to catch the far-off interest of tears." But even Mr. Mould could unbend at a wedding; not so Miss Hardy, whose pages carry us back to a country town we know which boasted but one public equipage—a hearse and three mourning coaches. If they crept slowly up the hill, it was a funeral; if they dashed madly round the churchyard corner it was a wedding. Pace was the sole but sufficient test; yet for these rustics, as for Miss Hardy's readers, odours of damp crape and funeral baked meats must mar the orange blossoms, and the nuptial morn glimmer somewhat sadly through the dingy, black-framed windows. But *Friend and Lover* has not even the excuse of necessity. It is not tragedy; it is not sermon; it is only the story of some very ordinary and rather nice people, whom we cannot allow to be heroes just because they sometimes act like brutes and idiots in order to prepare woes for themselves and pathetic scenes for the authoress. It is just because her powers are so genuine and so remarkable that we protest so strongly against their abuse. In spite of our growing disappointment, she leads us on by the charm of a refined style and of a sentiment dignified even when misplaced. We have never met a lady who knows how not to faint, who clutches a table, staggers to a chair, and with set teeth and straining staylaces repressing the torrent of her indignation, calmly faces Destiny and the villain more grandly than Roberta, or who loses health and reason with such perfect good taste as Grace. There are several scenes, any one of which might form the climax of a much better book. Here they are quite lost, for *Friend and Lover* is nothing else but scenes from beginning to end linked by a most unfortunate plot. Roberta is a brave woman, whose lover, the widower Max, has been absent for years, and never troubles to write, though he burdens her with the charge of his daughter Grace. She also takes care of the wife and child of the hero, Richard, who, from mere restlessness, wanders to the Cape, where he shoots a man by mistake, who curses him in general terms. Richard hurries home in alarm, quite prepared to find Claire just killed in a collision. Little Effie shall console him—but no, the nursery window is open, and the child of the Curse is not one to lose such a fine opportunity. Poor Richard nurses Grace on his knee, and during another absence a romantic love springs up between them. She grows up, he returns, and proposes on board his yacht. Instant shipwreck is the result. He saves her life. But curses are serious things after all; so next morning he calmly bids her forget yesterday. In her haste to obey, the poor thing marries one Pierce, whom she had met travelling in a caravan at the fair. He robs and beats her. She flies to Roberta; he follows, and is shot by Richard, who is again suffering from his old enemy, the Curse. Grace lingers long between life and death. Max now returns—but, alas! for Roberta, with a foreign bride. Richard, in disguise, must speak a last word to his victim. This new shock causes a relapse. She mends under the smiles of a new lover named Roy. Richard must now speak just another last word, and is shot for a burglar by Roy. The Curse is thus appeased, for it turns out that its author was Roy's long-lost sire. Richard sinks to rest with a deep sense of the general fitness of things, which permits him to offer a bride in exchange for a father. Had the authoress thus drawn out a bald analysis of her plot, we are sure that she would never have subjected such charming characters as Grace, Roberta, or her brother William to its trammels. We admit her power to make us more wretched than we are already; if only she would cheer up a little, and take less doleful views of life, she might easily succeed in making us a little happier.

We shall not—for we need not—say much in praise of such a fresh and wholesome book as *Aground in the Shallows*. We recommend it strongly and without reserve, but to those only who prefer settled principles, healthy sentiment, and straightforward writing to the spasms and megrims of more fashionable novelists. It is indeed written with a purpose—but a very good one—and is by no means the worse for it. A difficult subject—that of youthful promise ending in failure, not without repentance—is here treated in a way which may be both compared and contrasted somewhat suggestively with Balzac's study of Lucien Chardon. New wine, however good, can hardly dispense with its bush, but at least it needs no lengthy advertisements. So we will not attempt them.

As for *Dowdenham*, those who have ever tried to guess a stupid riddle will appreciate the irritation it has caused us. What does it all mean? who wrote it? why? how? for whom? Yet *Dowdenham*, which is "respectfully dedicated to the Dowager Marchioness of Downshire, *benigno numine*," is quite a serious book. One personage at least, Her Grace of Dowdenham, is, it seems, a deity still incarnate in the flesh, who aforetime has not disdained the author's murky incense, and once even suffered him to attend her on her orbit as Lady Bountiful to the bedside of a village crone, upon whom, with reckless prodigality, she lavished a "beautifully expressed prayer," and a few of the old dame's own gilliflowers, which she rummaged out of a jug on the window-sill. Staggered by this fantastic beneficence, the author pours forth—"I was amazed. Could this, I thought, be the woman whom I had met amid the glitter of rank and state?" and at last perorates thus:—

"Happy rural England, where such things are possible! Would that they were so in the sister country! But there . . . the religious difficulty renders it impracticable, and the want of cottage cleanliness absolutely prohibits ladies from entering the dwellings of the poor."

"Sneering democrats," he fears, will call this "sentimental twaddle." Possibly; but to one indulgent Tory, no twaddle ever seemed more coarsely prosaic. Again, the grand wedding is also autobiographical, for, speaking of the presents, he exclaims, "Would that we felt ourselves competent to describe the *tableau* which we had the privilege to see," and then refers us to the "*Court Journal*, with its customary eloquence," for details of "that unprecedented display." Next follows the breakfast. One touch is exquisite. "We have, indeed, preserved a *menu* embossed with tinted Cupids and other designs, so ravishingly attractive that, enclosed in a gilded frame, it now adorns our table." How Thackeray would have relished this! Strangest of all is the Preface, the fatuity and bad taste of which beggars description. It consists of a letter from the publisher to the author praising the book, and enclosing some strictures by a "Girl of the Period," and then of the author's triumphant reply. But we must give up the Dowdenham mystery in despair, for even the *Saltire raguly* blazoned on the cover fails to help us. As a novel without a plot it needs no analysis, so we will do no more than fish up a few pearls from its deep sea of nonsense. Its High Life is, after all, rather High Death, or a torpor near akin to it—a mere nightmare born of the intoxication of patronage. The finest conception is the Monster-Duke, quintessence of pomposity, childishness, ignorance, and vulgarity. He is, of course, adored in all his attributes—even in his wit. "The Earl was not, as the Duke humorously hinted, a mysogynist" (*sic*); again, "Dowdenham, as the Duke facetiously said, had again become the 'abode of love.'" Of his sweet converse let this suffice: "I'm mum, 'pon honour, Miss Mulligan." "His position as a Privy Councillor" (in Opposition) enables him to utilise during the recess the secrets of the Government, and to prepare for next session under the tuition of the Irish Curate, who boasts of having "commuted, compounded, and cut." Our poor *Duc pour rire* is a far less virulent bore than this Mulligan, whose lectures, ever harking back to Ireland's wrongs, form the staple of the book. No need to say that the ducal portals, barred against "the rush of the democratic avalanche," fly open before this kindred spirit and his sisters—hoydens whose every word is a separate romp, and who address his Grace thus, "Ah, behave now, Duke! It's poking fun at me ye are," or "There now, I've let it all out. I declare to me Maker I'll talk no more." Even the Duchess never permits herself more than an occasional "O my gracious!" The heroine, an opera singer, and adopted child of the Duchess, as a worthy daughter of her *émigré* sire—who, by-the-way, "sank to rest, *décoré* with the insignia of nobility, in a cottage near Fulham. It was recorded that his last words were *Ma femme, ma fille, ma patrié*" (*sic*)—patters thus with a British Earl. "'*Ah, que voulez vous?*—I must—but for a time; all *débutantes* you are aware come out in Paris.' '*C'est vrai*; but we shall hear you in London next season?' '*Cela dépend*; perhaps.'" The Very Rev. the Dean of Dowdenham resides with his curate at the deanery, situate in the heart of the Duke's deer-park, which stretches for miles in every direction. One Macfarlane appears and prates in two chapters; to elucidate which we are referred to the Appendix, where we find a Scotch "Glossary" of ten columns made up of hard words like

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auld, burn, canny, and *siller*. A new remedy, the *Tic Sano*, is handsomely puffed on p. 416. Finally, in the last chapter the funeral is affectingly described, and the epitaph given in *facsimile*, of one Hubert Athelstane, a character who either never appeared in the book at all, or more likely was cut out in its revision. It remains to view Mr. Ancketill as a poet, and a bold one too—for of himself and his fatherland he sings thus (so far as we can we will substitute italics for comments):—

"Thy trophies of warfare they still hang neglected,
Cold as the warriors *to whom they were known*;
But the harp of Old Erin *shall still be respected*,
While there lives but one bard to give life to its tone."

Yet to do justice to the *sylphide* Louise he is forced, he says, to borrow from the Sanskrit, which he does with crushing effect.

"Where'er you walk the stately step we see
Of India's elephant excelled by thee."

But his *magnum opus* is the "Courtship of Milcawatha" (an Irish milkmaid) in hexameters, or rather some ten out of the hundred and fifty verses are hexameters, and the rest—well, we do not quite know what they are. This poem is positively no burlesque, but perpetrated in sheer simplicity, even such lines as these:—

"Red were her tresses, bright red and shining,
like a bundle of carrots
Wash'd in a mountain stream, and *glistening* with watery pearl-drops;
Straight out behind her they waved like the *tail of a fiery comet*,
As it appears to the eye, unaided by spectral assistance."

This last line, correct in metre, is superb in its bathos and stupidity. The lover soon appears. As they recal their childish sports, one shudders at the horrible *gourmandise* suggested by the bad syntax:—

"*Gathering* blackberries on the briar bush down in the scrubbery;
Sitting with their feet in the water catching pinkeens, greedily
Trying to gobble a worm as big as themselves, stuck on a rush."

After this feast we are told they ran home and positively

"Fell asleep, and slept sound, till the hot smoking porridge was ready,
Got their faces and hands washed, and were told to go straight to school,
But they didn't,——"

The courtship is rudely disturbed by the damsel's father with "his horny fist," and the lovers decamp to America. The old man dies, and

"The priest took toll for masses for his soul, *the rest into Tipperary*
Bank he put: that went smash, in the dreadful crash, some twenty years ago."

An Epilogue represents the young couple as now Chief and Chiefess of the Red Feet Indians—she, "riding man-like upon her fiery steed;" he, adorned "with *tiger's* claws, and with Comanche scalps hanging round his swarthy waist." "Upon my word," said the Duke with his usual felicity, "the lines are very good, and I really do believe such things have happened." For our part we are quite ready to believe in anything and everything—from the respected harp of Old Erin to Young Erin's courageous worm-banquets; in Mr. Ancketill's Parnassus—"that non-euphoniously named Row that bounds the metropolitan park;" in his Hippocrene—the Hibernian bog; yea, even in his Pegasus—the long-snouted, curly-tailed *dacent crathur*, who must, however, as a mere quadruped, have grunted, we fear, somewhat sulkily under this unfair load of eight-footed hexameters.

E. Purcell.

RECENT VERSE.

Laura Dibalzo. By R. H. Horne. (Newman and Co.) Mr. Horne's new drama is almost entirely one of action, and the literary element is kept much more in the background than has been usual with him. The scene is laid in the worst days of the Bomba rule at Naples, and the plot turns on an abortive conspiracy, the members of which are arrested, plied with all sorts of violence and treachery to make them confess, and, finally, executed in more or less horrible fashions. Where the author has given scope to his poetical power (as in the speeches of the chief conspirators at their interrupted meeting) it is easy to discern that his hand has lost none of its cunning, and everywhere the blank verse is of the best tragic kind. But, as we have said, the play is one almost wholly of bustle and action. It is definitely meant to be represented, and, in days when such work could have been represented, would probably have had good success; but it appeals rather to the direct sympathies of an audience with the pitiful and terrible fate of the characters than to the reader's admiration of perfect literature, and hence it does not lend itself well to purely literary criticism.

A Sinful Woman. By J. T. Burton Wollaston. (James Blackwood.) Mr. Burton Wollaston has written in *Don Juan*-like verse of not bad quality, and has "unambitiously" illustrated a curiously rambling story, the head and the tail of which are not always easy to distinguish. That Mr. Wollaston on one occasion kissed an extremely attractive young lady twenty times in a wood near Gloucester, and at another period met her on the Parade at Lyme Regis, are the facts which are most distinct to us. The first experience must have been satisfactory; the second was, we gather under the circumstances, far from being so. The heroine was not sinful at all to the best of our apprehension, though somebody died of grief because she refused to be sinful. This incoherent and rather pointless legend is told in a manner much superior to the matter. The verse is, as we have said, good, and there are occasional digressive outbursts which lack neither feeling nor felicity of expression. Mr. Wollaston, however, must attend to the ordinary conditions of story-telling if he wishes to tell a story that is to be read.

The Weed. By C. W. Palmer. (C. Kegan Paul and Co.) An odd little poem on tobacco and things in general in heroic couplets of fair quality.

Night Winds. By E. W. Spawton. (Leicester: Catlow.) A collection of what may without offence be called provincial verse of the usual Poets'-corner kind.

Lays of the Convenanters. By James Dodds. With a Memoir of the Author by the Rev. J. Dodds, of Dundee. (Edinburgh: MacLaren.) The Rev. James Dodds apologises for the length of the Life which he has prefixed to this issue of his cousin's poems. No apology, however, was needed. The Life is a very interesting specimen of biography, and is very well done, allowance being made for a natural and not ungraceful magnifying of the subject. Mr. Dodds, the subject in question, was not an ordinary person. He went through a series of vicissitudes which would have been remarkable in any case, and which were specially remarkable in the case of a Scotch lad educated like the rest of his kind, half by charity and half by the sturdy self-denial of himself and his kin. Mr. Dodds, who was born in 1813, went through the usual run of common school and university education, apparently with the usual hope of becoming minister or dominie. He was, however, an unusually masterful young person, and he finally broke loose in a fashion the most terrible to his class and nation. He became a strolling actor, and pursued that most godless of vocations for some months in the north of England. Luckily, however—or unluckily, for who can tell?—he was met by a kind acquaintance, and coaxed back into the pale of respectability. Then, for some years, he was schoolmaster at Sandyknowe, under the shadow of Smaylhome Tower, and in the centre of memories of Scott. From this employment promotion took him to the sphere of a writer's clerk in a country town. At length he moved to Edinburgh, and, after becoming a full-fledged solicitor, made his way to London, where affluence seems to have come upon him in his profession of parliamentary lawyer. Very early in his career he had had literary leanings, and the biography contains some admirable letters of Mr. Carlyle's to him on this subject. Later, Leigh Hunt seems also to have been a familiar of his. His business, as his early mentor hinted, made him a much stronger staff than literature, but he did not abandon the Muses. He became, in casual visits to Scotland, celebrated as an orator, and, from the specimens given in this book, we are bound to say that he seems to have become proficient in the tawdry tall-talk which does duty as oratory with provincial audiences. The Covenanters were a favourite subject of his, and he wrote a book on them, which seems to have been popular in Scotland. These "Lays" are not destitute of power. They are, however, very slenderly endowed with any definitely poetical merit, and such interest as they may excite must arise rather from sympathy with the sentiments expressed than from approval of the manner of expression.

Waifs and Strays. By Mrs. A. M. Münster. (Marcus Ward.) This appears to be a collection of verses the composition of which extended over a good many years. We gather this from the inclusion of a poem on "Christmas 1854," which would hardly have suggested itself to anyone whose adolescence was not contemporary with the "Ghost's Derby." Mrs. Münster has a graceful fancy and a correct ear; her work, to a certain extent, lacks distinction, but that it has merit of a minor kind will appear from the following:—

"LAID BY.

"Laid by in my silent chamber
I hear them stirring below;
Voices I love are sounding clear
And steps I know are in mine ear,
Still passing to and fro.
And I ask my heart, Shall I never more
Of mine own will pass through that door?

"I ask, Oh! is it for ever
That I have ceased to be
One of the group around the hearth,
Sharing their sorrow or their mirth?
Am I from henceforth free
From all concern with the things of life,
Done with its sorrow, and toil, and strife?

"Shall they carry me forth in silence,
With blind and sealed-up eyes?
Shall they throw the windows wide to the air
And gather mementoes here and there,
As they think, with tears and sighs,
'This she was fond of,—this she wore,'
But she never shall need them any more."

Tales of My Father's Fireside. By C. Arnold. (Provost.) We have no doubt that these tales

(which form a sort of Salmagundi of prose and verse) were very satisfactorily received at the fireside, where they are said to have been composed. But we fear we cannot congratulate Miss Arnold on the idea of introducing them to a wider public than that which saw their birth. There are many things which are capital as improvisations, but which bear as badly as ordinary wine the severe test of keeping and exposure. For instance, a parody of *Excelsior* with the refrain "Agusuar" would, no doubt, have a success in MS. It can hardly be said to be successful in print.

A Drama, and Poems; also Inventions and Suggestions. By W. J. Bryant. (Wyman and Sons.) It is with a real regret that we feel unable to give the space necessary for a full review of this remarkable book. The "Drama" is couched in a style extremely suggestive of the Abbey of Quedlinburg. The scene is laid on the beach at Hayling Island within sight of Osborne, which latter building is several times referred to with pride. There are smugglers with pistols and fatal consequences, facetious coastguardsmen of an Elizabethan cast, eloquent ladies' maids, an unfortunate lover of the name of Stephenson, and several other choice inventions. Of the poems it may be well to give a short sample:—

"And the trees with garments new
Shew their fine artistic forms
With original effect.
But why should I pursue
A race among these charms,
Or think I can reflect?

"These pleasures to the sense;
For though I could commend [*sic*]
Language like a river,
Such varied excellence
Appears on either hand
To be described never."

The "Inventions and Suggestions" are of a type usual enough in itself, but very unusual as an Appendix to a volume of poems. They deal with the raising of sunken ships, the prevention of fire, &c., &c. Strange to say, there is not a receipt for a flying-machine among them.

The Exile, and other Verses. By the Hon. Thomas Talbot. (Sampson Low and Co.) Mr. Talbot has a considerable share of the fatal facility in stringing anapaests together which seems to belong to so many Irishmen. He rarely stumbles into absolute prose, but we can hardly say that his verse ever rises into anything approaching the upper region of poetry. His translations are fair, but no more can be said for them, and his selection of the Greek moralists for his chief field of practice is hardly calculated to display his powers, such as they are, to much advantage.

From April to August: Artless Verses. By Edward Grosvenor. (T. H. Roberts and Co.) Mr. Grosvenor ingenuously enough confesses that he has not tried "to give finish to verses which he is not sure are worth the attempt." In fact, nothing is to be found between the covers of his pamphlet but the kind of verse most lads write between fifteen and twenty.

Poems and Ballads. By Mrs. Toogood. (Chapman and Hall.) The following extract from one of Mrs. Toogood's poems will perhaps give a fairer idea of her poetical quality than much elaborate criticism could do:—

"Yes! it is music's dulcet pleading,
Her enchanting power we know;
Breezy spirit, still receding
Far where discord dies below,
O'er rough cliffs in stillness leading
Smooth those placid waters flow.

"Feath'ry winged one, onward soaring,
Bent on the aerial way;
Calling while fierce foes are warring,
We the winning voice obey.
Urgent gusts in strains are pouring;
Following, we pursue the way."

If this is intended for what they call in French an *amphigouri*—that is to say, a parody of sense—it is decidedly good; but if it be intended to be sense itself, we are afraid that Mrs. Toogood has rather missed her mark. She is not always in this seventh heaven of language divorced from meaning, and some of her Wordsworthian poems have merit in their way; but we cannot honestly say that anything in the book strikes us as having been worth the trouble of writing, let alone that of the press.

Poems and Sonnets. By Harriet Stockall. (Simpkin, Marshall and Co.) We have not often come across anything approaching to the desperate mediocrity of this volume. In all its three hundred and odd pages and its possibly six or seven thousand lines, there is hardly one of the usual absurdities of the minor poet, and, at the same time, there is hardly one of the occasional felicities of fancy or expression into which even the minor poet usually stumbles "once in a hundred years," to use the refrain of Mr. O'Shaughnessy's charming poem. Miss Stockall appears to be a regular contributor of occasional verse to the poets' corners of some weekly papers, and in the discharge of this function she has attained to something of the workman-like facility which most practised journalists of some culture can boast. When a steamer goes down, or a princess is married, or a popular author dies, Miss Stockall promptly seeks her davenport and turns out a copy of verses possessing about the same literary merit as the average leading article. The only difference is that the leader-writer does not usually attempt to rescue his journey-work from the oblivion to which the beneficent course of nature condemns it, and Miss Stockall does. We have looked in vain through the volume for any faint *scintilla* of originality, and we have not found it. Of the matter as contradistinguished from the manner of the book it may be sufficient to say that the author congratulates Dickens on having gained "the scholar's bays," and that she arranges Mr. Tennyson's qualifications as those of a

"Great poet, greater preacher, greatest sage."

Russian Despotism; or, the Polish Lovers. A Tragedy in Five Acts. By George Ensor. (Dublin: Gill.) This is a delightful work, to which we regret that space prevents us from doing full justice. A vague reminiscence of dramas of the "Stranger" period pervades it, and the persons and language, though sometimes more outspoken than is customary in these mealy-mouthed days, are very nice. Of the versification, some idea may be obtained from the following lines:—

"The town's alive with news. The patriots
Lately met—a shattered band—in the old
Amphitheatre. By Jove, I tremble for the good
Count's life if what I've heard be true!"

As to the plot, we do not find ourselves equal to the composition of an argument. A fiendish Russian count, of the worst morals, tyrannises right and left, and indulges, or endeavours to indulge, his wicked desires at the expense of a certain Julia Niemur, who is frequently called Miss Niemur—a piece of politeness which rather interferes with the local colour. There is also a very delightful nurse who is able to procure poisons and loaded pistols for the victims of tyranny with the most satisfactory promptitude. The natural result is a tremendous scene at the end which reduces the churchyard passages of *Romeo and Juliet* to insignificance. Everybody poisons or shoots himself and everybody else, and the curtain falls, or ought to fall, amid roars of applause. Why did not Mr. Ensor offer his tragedy to some discriminating manager?

The White Africans. By Pardio. (Tinsley Bros.) This is a book which, with very great drawbacks, shows evidence of poetical power much superior to that of the ordinary minor poet. The author has unfortunately adopted the incoherent style and has carried it out unflinchingly. His plot is *nil*, though there is a certain sequence of events. A missionary is introduced urging monogamy on the king of an aboriginal race of white Africans. The king tells the history of his taking a second wife, and refuses to put her away. Then, by an abrupt transition, we are thrown into the midst of a war between the white king and his black neighbours. He escapes down a river in a miraculous way, and joins his main forces only to be overthrown by numbers. The fate of the two queens finishes the poem, which is defaced by some utterly unnecessary references in foot-notes to the late Zulu contest. Pardio, as his singular pseudonym would seem to show, has little critical power, and his verse is constantly overstepping the perilous border-line between passion and bombast. But, extravagant as he generally is, he has now and then an unmistakeable ring, as in these lines:—

"On he dashed himself. See! in a moment wide ope,
As a door, stood the jungle; and slope after slope
Swelled out, and then hid; sparkled flowers of all dyes,
And with life bright as winged flowers [*sic*] or gems, earth and skies
Were all movement and colour, and where the trees' grace
Would be charm's crown, their columns and frondage had place.
Two slight towering forms leaning each towards each,
Whose boughs flow as robes, and as sound of love-speech
All their murmurs: a grim giant here: here a grove
Where like athletes the thronging stems twined limbs and strove.
And there, to what seems to the up-mounting sight
But a needle's point down through a hundred yards' height,
Evermore widening evenly out round on round
Till the dark branches' tips flickering high o'er the ground
Feather-like make a tent where a king's court might rest,
A mimosa stood clear on the fairest knoll-crest."

It is clear that the writer of this has good gifts. At the same time it must be evident how close the style is to becoming a mere chaos of words, and this consummation is too often actually reached in *The White Africans*. Pardio requires, if anything is to be made of him, the most resolute pruning.

NOTES AND NEWS.

Bulgaria since the War: Notes of a Tour in the Autumn of 1879, by James George Minchin, will shortly be brought out by Messrs. C. Kegan Paul and Co.

Messrs. Rivington have in the press and nearly ready for publication a sketch of the Life of Amalie von Lasaulx (1815–72), translated by Lady Durand from the French of M. Lecoultre; *The Early History of the Athanasian Creed*, the results of some original research, by G. D. W. Ommanney, M.A., Vicar of Draycot, Somerset; a new edition of *The Ober-Ammergau Passion Play*, by the Rev. Malcolm MacColl, M.A., with all the necessary information about this year's performance; and *Apostolical Succession in the Church of Sweden*, by the Rev. Dr. Nicholson.

The first volume of Mr. Geddes's *History of the Administration of John de Witt* has been translated into Dutch by Dr. van Deventer, of Dordrecht, and a special English edition for the Continent has been brought out at the Hague by Messrs. C. Kegan Paul and Co.

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A want often felt by lecturers upon the connexion between the monuments of Egypt and Assyria and the Bible has been to some extent supplied by the Rev. S. R. Macphail. In a series of thirty diagrams, lithographed from drawings by Mr. R. Pollock Simpson, he has brought together under the general title of *Monumental Witnesses to Old Testament History* a number of subjects from ancient monuments bearing, or supposed to bear, upon the history of the Jews and circumstances related in the Bible. The plates are of large size, measuring thirty-two inches by twenty-eight, and, being issued in a strong and handsome portfolio, may be taken as the *nucleus* of a collection, to be from time to time added to in order to suit the requirements of different lecturers. Messrs. William Collins, Sons and Co. are the publishers.

On August 1 Messrs. Muquardt, of Brussels, will publish a work in four volumes, entitled *Cinquante Ans de Liberté: Tableau du Développement actuel de la Belgique depuis 1830.*

Herr Grote, who has already published the letters of Catherine II. to Grimm, has been commissioned to publish the letters addressed by Grimm to the Empress; they are about fifty in number, and were discovered in the Imperial Archives and in the collection of Count Vorontsov.

The Memoirs of Talleyrand will not, it appears, be given to the world till eight years after those of Metternich. When Talleyrand died in 1838, he left his Memoirs to M. de Bacourt, with instructions to publish them thirty years after his death, unless special circumstances should render a longer delay desirable. On the death of M. de Bacourt in 1865 he bequeathed the Memoirs to MM. Andral and Chatelain, forbidding their publication till 1888. It is said that the reason for the further delay was certain references to M. Thiers.

Messrs. Hetzel and Quantin are about to publish, for the fiftieth anniversary of *Hernani*, the first volume of an edition of the complete works of Victor Hugo. It will comprise, not only all the author's writings which have already appeared or may hereafter appear, but also his inedited works, with notes, variants, &c. The texts will be scrupulously revised under M. Hugo's immediate superintendence.

Πανελλήνιον Ἡμερολόγιον, or the *Panhellenic Annual* for the year 1880, edited by Socrates A. Parasyrakes, first year (Williams and Norgate), contains a calendar with the festivals and saints' days of the Greek Church, and a chronological table of the chief events in the Greek War of Independence, together with a number of contributions in prose and poetry by writers both Greek and English. Among those in the former language we may mention a letter of Koraës of the year 1815, and modern Greek poems by well-known names, such as Rhangabé and Koumanoudes. English readers will be interested by a paper on modern Greek in its relation to the study of classical Greek by Prof. Jebb, and an essay in Greek and English on the present position of the Greek nation by Mr. E. A. Freeman. But the gem of the collection is a poem on "Theseus" by Prof. Blackie, which has great spirit and lyric flow. The work is illustrated by lithographs and photographs of no great merit, among which will be found likenesses of the Patriarch of Constantinople, and of the King, Queen, and heir apparent of Greece, and a view of the new Greek church in London.

Messrs. W. Satchell and Co. are about to issue in parts a novel by Mrs. J. Francis Foster, entitled *Columba*, with occasional papers on subjects connected with the story.

The *Revue Critique* of the 9th inst. contains a characteristic letter from the Chevalier d'Eon to l'Abbé Grégoire, written in London, September 4, 1802.

A Special Committee in connexion with the Russian Ministry of Education has been occupied since 1872 in arranging for publication the correspondence of the Czar Peter the Great. A subsidy of 8,000 roubles has been required for this purpose, and the work, which will contain various annotations and appendices in addition to the letters, and will form a volume of about 115 pages, is expected to appear at St. Petersburg in the course of the present year. In order to preserve the archaisms and orthographical peculiarities, special types are being cast at the foundry belonging to the Second Section of the Emperor's private chancellery. Two hundred copies of a fine edition will be printed for the Imperial family. The edition on ordinary paper will consist of from 1,200 to 1,500 copies.

Mr. George Saintsbury will begin a course of four lectures on "Dryden and his Period" at the Royal Institution on Saturday, February 28.

The sons of the late Dr. Mordtmann have presented their father's MSS. to the American Library of Constantinople, and the gift has been accepted by the Patriarch with a public expression of thanks.

The English Executive Committee of the International Literary Association are making arrangements for a series of Literary Monday afternoons in aid of the funds of the association, to take place at Steinway Hall in the course of the present season. On Monday, February 23, at three p.m., Mr. Edward Jenkins will read *Ginx's Baby*; on March 8, Mr. Justin McCarthy will tell the story of Dekker's comedy *The Roaring Girl*; and on March 22, Mr. W. R. S. Ralston will tell some Russian stories. Other lectures, &c., will be announced in due course.

Mr. William Beamont has just issued, through P. Pearse, of Warrington, a work entitled *Three Dramas of Shakspere: Richard II., Henry IV. (Part I.), Henry IV. (Part II.)*, being three papers read before the Chester Historic Society, with the object of pointing out the references made in these plays to Chester and Cheshire men and events.

M. le Comte de Charencey, who has already written so much upon ancient symbolism, has had printed in a separate form a paper entitled *Le Fils de Vierge*. In it are collected numerous legends of a miraculous birth of a virgin mother, to be found in the traditions of various countries.

We learn from the *Revue Critique* that M. E. Senart is preparing a revised translation, with commentary, of the inscriptions of Asoka; M. Ch. Thurot has sent to press his great work on French pronunciation in the sixteenth and seventeenth centuries; MM. Firmin-Didot are to publish immediately a new edition of Sir Walter Scott's novels, with numerous illustrations carefully prepared from documents of the various periods; the Abbé de Broglie is to deliver a course of lectures on the history of non-Christian cults at the Catholic University of Paris; Herr Otto Kämmel has just published (Leipzig: Duncker and Humblot) a volume on the beginnings of German life in Austria to the end of the Carolingian period, forming the first of a series on the history of the German element in Austria; a second and enlarged edition is announced of Signor Giovanni Procacci's *Niccolò Forteguerri e la Satira toscana dei suoi Tempi.*

Messrs. C. Kegan Paul and Co., following the excellent example of certain Paris publishers, are bringing luxurious editions—at once very dainty and very serviceable—of English classics within the reach of booklovers of modest means. Books which are also works of art have, indeed, never been wholly extinct among us; but they have hitherto, for the most part, been accessible only to the favoured few. The new edition of Tennyson's *In Memoriam*, and of Selected Poems from Shelley, with their parchment binding that will grow mellow and not shabby with the lapse of years, their rough hand-made paper undesecrated by trimming, and their exquisite typography—so perfect that we need no imprint to suggest the name of the Chiswick Press—are as moderate in their demand on our purses as they are goodly in their appeal to our eyes. They remove a reproach from the English book-trade, and diminish the poignancy of our regret that we were not contemporaries of the Aldi or the Elzevirs. Though his task was an infinitely easier one, Mr. Richard Garnett has, in the second volume of this series, done for Shelley somewhat the same service as Mr. Matthew Arnold has done for Wordsworth in the "Golden Treasury" *Selections.*

THE ASTOR LIBRARY.

The thirty-first annual report of the Astor Library, which has just been submitted to the Legislature at Washington, shows the enormous progress made by this admirable institution. A new era is marked in the history of the library by the fact that Mr. John Jacob Astor, following in the steps of his father and grandfather, has conveyed to the trustees a piece of land adjoining the present building on the north, and he also proposes to furnish the funds for an additional building, increasing the working space of the library by almost one-half. Some facts in connexion with the foundation and the progress of this public benefaction will be of interest to our readers. In 1848, Mr. John Jacob Astor, the well-known millionaire, provided by a bequest of 400,000 dollars "for the establishment of a public library in New York," naming, as first trustees, Washington Irving, William B. Astor, Fitzgreene Halleck, and Samuel B. Ruggles, of whom only Mr. Ruggles now survives. On February 1, 1853, the library was opened, offering, without restriction, to the public use eighty thousand volumes, carefully selected, classified, and systematically arranged. Two years afterwards it was found that more space was required, and Mr. Wm. B. Astor accordingly took most liberal measures to extend the usefulness of the institution. Additional buildings were erected, and in the year 1859 the whole library had a frontage of 130 feet, and contained upwards of 110,000 volumes. The total amount expended for books, beginning with 27,000 dollars in 1849, had risen in 1869—that is, twenty years after the incorporation—to more than 240,000 dollars. By the year 1875 the property of the library had almost doubled. Since that date it has still further increased, through the munificence of the present representative of the family, Mr. John Jacob Astor, so that the total value of the property is now no less than 1,112,957 dollars. The fund for the maintenance of the library has also grown to 421,000 dollars, while the number of books has reached almost 200,000. The Astor Library, which in its inception and its growth is entirely the result of private enterprise, is probably unexampled in the history of similar undertakings.

MAGAZINES AND REVIEWS.

The Antiquary. Vol. I., No. 2, February, 1880. (Elliot Stock.) The present number of the *Antiquary* quite reaches the high level attained by the last. Dr. Hayman's "Historical Memories of Tewkesbury Abbey" is continued therein, and is, without doubt, the most important paper in the number. Mr. Kinglake's "Valhalla of Somerset Worthies" is most

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pleasant reading, and if, as is probable, it contains nothing new, there are many things in it which it is well to have recalled to our minds. Some few things are, however, put somewhat too strongly. We do not wish to depreciate Pym. He was a good and honest man, furnished with an intellect of great power and directness, but it is not quite fair to say that "to him we owe practically the constitution under which we live. Had the men of war of his day no share therein? Are the results of Naseby and Dunbar to count for nothing? What, also, of the great Whig nobles of the Revolution time and the days of the early Georges? We have not space to mention all the papers, but must not omit to say that Mr. Lach-Szyrma's article on "The Last Relics of the Cornish Tongue" is important. This cannot be said of the paper on "The *Imitation of Christ*, by Thomas à Kempis." Whether he or Gersen was really the author of the book is yet an open question. We ourselves lean strongly to the side of the former, but nothing whatever is given here which throws new light on the question.

The German Lutherans have now their church monthly, and very different it is from any Church Review known in England. The *Zeitschrift für kirchliche Wissenschaft und kirchliches Leben* opens its first number with an important article by Delitzsch (the first of a series on Pentateuch criticism) on the Law of Leprosy in Leviticus, chiefly against the recent criticism of Wellhausen. Kahnis treats of the apologetic argument for Christianity. "The Conscience," "Historical Pictures from Christian Antiquity," and "Luther's Biography" supply the material of solid but not uninteresting articles.

We have received two numbers for the last year of the *Quarterly Journal* of the Poona Sarvajanik Sabha, which is published for Rs.1.8 (say 3*s*.), and can be obtained in London from Messrs. Trübner. The Sabha, or Association, appears to be primarily of a political character. Of all great Indian cities, Poona is perhaps the best representative of independent native opinion. It has a numerous and wealthy population, of a distinct national type, who still cherish the traditions of Mahratta supremacy. It possesses several educational institutions, where the highest instruction is imparted in English. At the same time, the proportion of European inhabitants, other than civil and military officials, is comparatively small. Under these circumstances, Poona has developed a form of political agitation which is well deserving of attention. Regarding the opinions expressed we have nothing to say here, except that the style of expression is more vigorous and logical than that of any similar writings that we have seen from the Bengal Presidency. Among literary announcements, we are glad to observe a promise to print translations of unpublished Mahratta chronicles, to be compared with the account of the same events given by Grant Duff. It is not generally known that Macaulay was indebted for not a few of the most vivid touches in his essays on "Clive" and "Hastings" to the contemporary chronicler who compiled the *Sair-i-Mutakharim*. The chief hope of future historians of India lies in the discovery of such fresh materials, which probably exist everywhere in abundance.

The *Revista Contemporanea* of January 30 contains a valuable report by A. Sanchez Moguel "On the Condition of Romance Philological Studies in Spain." This would have been more useful to foreigners had the writer stated where the various articles on Spanish provincial dialects appeared, and are now to be obtained. There is an excellent review of Señor Sellé's last drama, *El Cielo ó el Suelo*, by J. Ugarte. Fault is found with the plot and ethics, but the poetic merits of the piece are highly appreciated. The doctrine of non-intervention is warmly advocated by an anonymous writer in the case of Morocco. Lighter literature is represented by an amusing historical sketch, "Las Cuartanas del Principe de Eboli," by Jimenez de la Espada. Revilla begins an earnest pleading for "Necessary Reforms in Education in Spain."

We have received the first two quarterly numbers of the *Boletin del Ateneo Barcelonés*, the organ of the literary and patriotic revival in Catalonia. An interesting biography of Señor Güell y Ferrer, one of the great Catalan manufacturers, appropriately opens the volume; but the most important piece in these two numbers is a prize essay "On the Causes which hindered the Development and occasioned the Downfall of Industry in Spain," by A. Bech y Puyol. The subject is treated historically; and in the present numbers is continued only to the end of the Austrian dynasty. In the second *Boletin* there is a fine fragment in Catalan verse of Balaguer's unpublished tragedy, "Lo Compte de Foix." The catalogue of works belonging to the Ateneo is not the least useful part of this publication.

OBITUARY.

Dr. Alexander Keith died on February 7 at Buxton at the advanced age of eighty-nine. Born in Aberdeenshire in 1791, he published the first edition of his great work on *The Literal Fulfilment of Prophecy* in 1823, and in 1839 became one of a deputation sent by the General Assembly to various Eastern countries with the view of establishing missions to the Jews. It is worth while to mention this fact, because the missions in which this journey issued were the first strictly Church missions to the Jews since the times of the apostles. Dr. Keith held views on prophecy which very few educated theologians would now endorse. History and the literature of travel were ransacked by him for evidence of the literal fulfilment of prophetic descriptions down to the minutest and apparently poetical details. Jealous as he was for the inspiration of prophecy, as he, at least, understood it, he was a man of an affectionate disposition and no mere controversialist. Readers of the life of Dr. John Duncan will remember the remarkable episode at Pesth in which Dr. Keith plays so important a part.

The death is also announced of Mr. Joseph O'Longan, the skilful facsimilist of old Gaelic volumes reproduced by the Royal Irish Academy; of Dr. T. M. Brewer, of Boston, joint-author of the *History of North American Birds*; of the Rev. G. B. Paley, author of *Saul of Tarsus*: a Dramatic Sketch, &c.; of the Rev. James French, late Professor of Rhetoric in the Andersonian University, Glasgow; of Mr. A. Sheldon Williams, illustrator of Sidney's *Book of the Horse*, &c.; of Mr. Alex. M'Neel-Caird, author of works on Land-Tenure Reform and Poor Law Administration, and of a Life of Queen Mary; and of M. Léonce Reynaud, author of a *Traité d'Architecture* and of *Les Travaux publics de la France*.

CAMBRIDGE NOTES.

A Cambridge correspondent writes:—

"We are living in an epoch of memorials. Not a week passes but a new one is issued from the press. The two most important criticise the scheme of the University Commissioners. One is largely signed by Conservatives and Conservative-Liberals, the other less numerously by more decided Liberals. The first is unfriendly to the general scheme of the Commissioners; the second is friendly to it. Both criticise its details with great severity. It is a pity that the Commissioners, while adopting so bold a course in their general sketch of reform, took so little trouble to ascertain facts and actual wants in filling up details. In the last ten or twenty years new subjects of study have crowded upon the University; new teachers have been required in large numbers. The main question for the Commissioners to solve was whether these teachers should be appointed and paid by the University or by the colleges. No one, as far as I know, has drawn up a practical scheme by which the appointment and payment of teachers could be satisfactorily managed by the smaller bodies. Colleges are apt to consider only their own wants, and would not have been ready to provide teachers who are needed by the University, but who would be assigned to studies of which each foundation has only a few representatives. The Commissioners, therefore, took the bold course of organising a hierarchy of public teachers in three ranks—professors, readers, and lecturers—and leaving their appointment and supervision to the different boards of studies, under the general direction of a central board of University studies. This scheme, which has been advocated in these columns and elsewhere, was not at all new. It was acceptable in principle to the great body of Liberals. But in working out its details the Commissioners showed ignorance and carelessness. They did not state the principles on which the apportionment of the £25,000 a-year which they require for the University was assigned to the different colleges; they gave very varying stipends to different professors, without any ascertainable reason for the distinction which they drew; they placed professors under boards of studies to which they did not properly belong; they created thirty readers, but divided them among the boards of study in proportions which recommended themselves to no one; they made a weak attempt to extract more money from the colleges by forming a class of University lecturers, to whom the University was to pay £50 a-year and the separate colleges £150; and, lastly, they tied up so much money in teaching bodies that they had nothing left for buildings and general University purposes. These points have been severely criticised by all parties. The Conservatives, in addition, object to so large a sum as £25,000 a-year being taken from the colleges. Almost all the boards of studies have memorialised the Commissioners in favour of their own specialties. It may be hoped that the result will be that the Commissioners will, while continuing firm in their leading lines, make the fullest use of the knowledge and experience which have been placed at their service.

"Two other memorials have been largely signed on another subject. The number of candidates 'plucked' in the additional subjects for the 'Little go' was, in the last year, suddenly and portentously increased. It leaped at once from eighty to 180. The consequence has been an abandonment of honours for the poll, and a general scare which threatened to drive students to the more indulgent schools of Oxford. Mr. Munro, with chivalrous devotion, has undertaken the cause of the oppressed, and by the labours of a Christmas vacation has induced the strength of the University and the principal public schools to declare against this unnecessary harshness. One memorial circulated by him urges the board of examinations to adopt a more lenient standard, and to give more security against the caprice of individual examiners; another prays that the privileges of a certificate gained in the schools examination may be made at Cambridge similar to what they are at Oxford. The syndicate appointed to decide what substitute, if any, is to be allowed for Greek in the 'Little go' has not yet reported to the senate. It is probable that when it has done so the whole question of the previous examination will be reviewed, and in that case considerable changes may be expected.

"Mr. J. G. Fitch is giving a course of lectures for the Teachers' Training Syndicate on 'The Practice of Education.' They are very largely attended. The class has risen rapidly from sixty or seventy to over a hundred, and a large proportion of the students are men. The first examination for teachers will be held in June, and there is every prospect of a considerable number of candidates. This eagerness of teachers for systematic training and for recognition by the University seems likely to prove a new departure in education.

"Another novelty is the lectures on Early Italian

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Literature which are being delivered by Dr. Nathan. The organising of this course of lectures is the first sign of activity which the board of modern and mediaeval languages has shown. The Commission propose to merge it in a general board of languages, in which Semitic and Indian languages are equally represented. We may hope that before it is thus extinguished it may do something more for the University than it has yet attempted during the two years of its existence."

EGYPTIAN RESEARCH.

I am very glad to find that Mariette Pasha's remarkable paper on the discoveries yet to be made in Egypt has been exciting attention, since nothing has impressed me so much during my recent visit to Egypt as the abundance of unexplored archaeological material which still remains in the country. So far from its being a worked-out field, fully two-thirds of it have still to be examined and excavated. Egyptologists and tourists have been contented to visit the same sites, to recopy the same inscriptions, and to admire the same temples. Even so accessible and so frequented a monument as Karnak lies half buried in rubbish, and no one has thought of clearing away the earth which conceals the lower rows of cartouches containing the names of the Jewish and Israelitish towns conquered by Shishak. The discovery of the chamber at Abu Simbel by Miss Edwards' party, or the recently published *Nile Gleanings* of Mr. Villiers Stuart, shows what may be done by the ordinary traveller who makes use of his eyes and goes a little out of the beaten track. Much still remains above ground which has never yet been seen or described by European explorers, and much that has been copied requires to be carefully copied over again. Why cannot one of the numerous visitors to the comfortable hotel at Luxor make a careful study of the plants and birds collected by Thothmes III. from various parts of the world for his botanical and zoological gardens at Thebes, and sculptured on the walls of his ruined chamber at Karnak? (They are reproduced in *facsimile* by M. Mariette in his magnificent work on Karnak, p. 28-31.) Among them I noticed the dûm-palm and its fruit, from which I infer that this species of palm was first introduced into the Thebaid by Thothmes III. The sculptures are in so realistic a style that the naturalist ought to have little difficulty in identifying many of the species represented by them, and, considering the scandalous way in which most of the monuments are allowed to be injured and destroyed by the natives, it is not probable that they will long continue so easily recognisable.

It is astonishing that some among the many visitors to the Nile have not had the patience and curiosity even to copy the multitudinous Greek and Latin *graffiti* which cover the walls of the monuments. No doubt a large number of these have already been copied, but, even where this is the case, new copies are always acceptable. If the Greek *graffiti* only of a single spot, like Abydos, for instance, were thoroughly and systematically copied, the gain to Greek epigraphy would be immense. I feel strongly convinced that among them the autograph of Herodotus himself would, sooner or later, turn up, since it is impossible to suppose that he could have travelled through Egypt without indulging in the favourite custom of his age and countrymen. No doubt many of the monuments visited by Herodotus, such as those of Sais and Memphis, have now perished, but there are others still existing which we know to have been seen by him.

At Abu Simbel I found indications, as I believe, of a chamber cut in the rock by the side of that discovered by Miss Edwards' party, which I will call, for want of a better name, the library. I noticed that the rock had been cut away above the lintel of the latter, in order, plainly, to support the roof of the brick-court which faces it. The staircase in the court, found by Miss Edwards, evidently ascended to this roof. Adjoining this court, on the south side, I found another square court. This, too, must have had a roof, about a foot lower than the roof of the first court, since steps are cut in rock leading from the second and fourth of four inscribed niches to a point where at present they abruptly break off, leaving a sheer cliff below them. These steps must once have led down to the roof of the southern or second court. I noticed two holes on either side of the top of the second niche; into these beams must have been inserted, supporting the roof of a shrine, which rested on the roof of the southern court. The second niche is cut out of the rock just above the middle of this court; and a crack I detected in it, beginning in the centre of the tablet and widening downward till lost in the sand, makes me believe that a chamber excavated in the rock exists below it. Unfortunately, I did not observe the crack till just before leaving Abu Simbel, and I was consequently unable to test my belief by digging.

I recopied at Abu Simbel, as well as I could, the Greek, Karian, and Phoenician *graffiti* given in the magnificent *Denkmäler* of Lepsius. Every year renders them more and more illegible, thanks to the detestable practice of ignorant travellers, who ruthlessly carve their own names over the inscriptions of an earlier age. My copies do not always agree with those of Lepsius, but this is no doubt due to the deterioration the characters have undergone since he was at Abu Simbel. However, I found a short and almost illegible Karian *graffito* of four letters on the second colossus at the entrance of the smaller temple which had not been observed before. With the assistance of the boatmen I also managed to clamber up into the niche, with a sitting figure within it, cut in the rock just before Abu Simbel is reached. I found that the niche is surrounded by an inscription in half-obliterated hieroglyphs, which shows that the sitting figure represents Nofre-ari, the favourite wife of Ramses II. The face is destroyed by the decay of the calcareous stone out of which it was carved, only the wig remaining perfect. The attitude and whole character of the figure reminded me so forcibly of the Niobe statue on Mount Sipylus that I feel it difficult not to believe the latter to have been a barbarous imitation of Egyptian work. A similar niche and figure are carved out of the rock on the east side of the hill a little to the south of Abu Simbel, and, as is well known, similar figures occur at Silsilis and elsewhere; while the Triads (or Tessarads) cut out of the rock in temples like those of Abu Simbel and Derr, or tombs like that of Pet-Amunoph at Thebes, are merely variations of the same design.

For the benefit of future travellers I may add that I made an excursion into the hills eastward of Wadi Helfa without finding anything to reward my trouble, and that I noticed a number of Koptic Christian tomb inscriptions on the roof-stones of the charming temple of 'Amada—on the top of which a church once stood—which it would be well worth the while of anyone interested in Egyptian Christianity to copy. For myself, I copied all the demotic *graffiti* at Dakkeh and most of those at Philae, not knowing whether the work had been done before or not, as well as an inscription in Ethiopian demotic on a fallen stone at Debôd. At Maharráka I picked up a portion of a stone containing a Greek inscription on the site of the Roman town, and brought away from Dakkeh a tile with a short Arabic inscription. I procured another tile with an Arabic inscription, which I have not yet deciphered, at Elephantine, together with one of those well-known tiles which register in cursive Greek the disbursement and receipt of the pay received by the Roman garrison there. This particular tile contains the memorandum of "Aebutius (Αἰβούτιος) Niger and Julius Serenus, πραχ (τόρες) ἀ(ργυρικῆς Ἐλεφαντίνης)" for "two drachmae, three obols," and is dated in the reign of "(Marcus) Aurelius Antoninus Caesar," though unfortunately the year is lost. After the date come the words:—Ἰούλιος Σέρηνος τεσ. δραχ(μάς). At Abydos I made a careful copy of the Karian inscriptions, and found that the published copies are full of gross blunders. I may also mention a broken slab of stone at the landing-place of Kalabsheh, on which I noticed the name of a Coptic Christian written as follows:—

+ ΠΑΙΠΕΠΜΑΙΝΕΜΠΜΟϹ.

While taking a ride in the desert near Philae one day, I accidentally came across a valley worn and polished by the frequent and recent action of water, and where, indeed, there was still at the extreme end a deep pool of water. The donkey boys stated that the name of the valley was Wâdi Ibrahîm, and that the water often descends through it in a foaming torrent. Two Arabic inscriptions are cut upon the rocks of the Wâdi, but there are no traces of hieroglyphs, from which I infer that the spot was unvisited by the ancient Egyptians, who have covered the granite boulders of the surrounding district with their memorials. This is the more strange, since the Wâdi runs westward into the channel through which the Nile once flowed, and through which now runs the high road to Assûan. The brick wall defending this high road from the Arabs of the east probably dates back to the time of Sethi I., who has left three monuments of himself carved on granite blocks in conspicuous places along its line. One of these is on a low granite peak to the east of the wall, and represents the King triumphing over a Hittite prisoner. The two others are on two very prominent blocks piled one upon the other on the summit of the cliffs to the west of the wall. On the lower block, facing east, the King stands in his chariot pursuing the foe, with a fallen enemy under his feet, while on the upper block, facing north, he holds his sword aloft with one hand and grasps the hair of his enemies in the act of slaying them with the other. I found the narrow passages between the boulders leading up to these two sculptured blocks thickly covered with fragments of early pottery and polishers of green stone, while in one place I discovered the remains of steps cut in the rock.

Accurate maps and guide-books to the Nile are sorely wanted. None of those we have at present are infallible. Thus Murray puts Wâdi Helfa on the wrong side of the river, and all the guide-books agree in stating that there is but one granite statue of Amunoph II. on the Island of Bigheh, whereas there are two.

A. H. Sayce.

PS.—I see that in the letter describing my visit to the site of the Temple of Onias, Ramses II. has twice, by an oversight, been printed for Ramses III.

SELECTED BOOKS.

General Literature.

Biscia, C. R. Opere della Biblioteca Nazionale pubblicata da Cav. F. Lemonnier e Successori, descritte ed illustrate Livorno.

Chorley, the late H. F. The National Music of the World. Ed. H. G. Hewlett. Sampson Low & Co. 8s. 6d.

Froude, J. A. Bunyan. ("English Men of Letters.") Macmillan. 2s. 6d.

Kunstdenkmaeler, kirchliche, aus Siebenbürgen. 2. Hft. Hermannstadt: Michaelis. 6 M.

Larchey, L. Dictionnaire des Noms. Paris. 7 fr.

Maltzan, H. Frhr. v. Zum Cap S. Vincent. Reise durch das Königr. Algarve. Frankfurt-a-M.: Kumpf. 2 M. 50 Pf.

Mariette-Pacha, A. Abydos: Description des Fouilles exécutées sur l'Emplacement de cette Ville. T. 2. Paris: Maisonneuve. 120 fr.

Minor, J. Christian Felix Weisse u. seine Beziehungen zur deutschen Literatur d. 18. Jahrh. Innsbruck: Wagner. 6 M. 50 Pf.

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Mosino, Ph. Das russische rothe Kreuz 1877 u. 1878 in Rumänien. Berlin: Stuhr. 12 M.
Stevenson, J. House Architecture. Macmillan. 36s.
Vasselot, Marquet de. Histoire du Portrait en France. Paris: Nadaud. 20 fr.

Theology.

Ritschl, A. Geschichte d. Pietismus. 1. Bd. Der Pietismus in der reformirten Kirche. Bonn: Marcus. 9 M. 50 Pf.
Smith's Dictionary of Christian Biography. Vol. II. Eaba to Hermocrates. Murray. 31s. 6d.

History.

Bosch, M. Geschichte d. Kirchenstaates. 1. Bd. Das 16. u. 17. Jahrh. Gotha: Perthes. 8 M. 40 Pf.
Dixon, the late W. Hepworth. Royal Windsor. Vols. III. and IV. Hurst & Blackett. 30s.
Pajotin, J. B. Histoire de l'Unité politique et territoriale de la France. T. 2. Paris: Hachette. 7 fr. 50 c.
Scherer, A. Ph. v. Ludwig Pfyffer u. seine Zeit. 1. Bd. Bern: Wyss. 10 M.

Physical Science and Philosophy.

Gray, Asa. Structural Botany; or, Organography on the Basis of Morphology. Macmillan. 10s. 6d.
Schiffler, H. Die Naturgesetze u. ihr Zusammenhang m. den Prinzipien der abstrakten Wissenschaften. 6. u. 7. Lfg. 3. Thl. Leipzig: Förster. 15 M.

CORRESPONDENCE.

BULWER LYTTON ON HERMAN MERIVALE AND LORD MACAULAY.

Richmond, Surrey: Feb. 14, 1880.

On February 8, 1874, a man of remarkable talent and high professional attainments, distinguished at school, distinguished at college, and distinguished throughout his career, died in the sixty-ninth year of his age. As an author and a critic, Herman Merivale stood high in the estimation of the literary world. In an obituary notice which appeared in the *Pall Mall Gazette* it was said:—

"His whole career affords a strong illustration of the way in which the institutions of this country and the habits of life in the present day act upon men whose education, ability, general knowledge, and power of mind are out of proportion to their income and connexions. No better work, political, judicial, literary, or professional, is to be had in the world than, maybe—and under favourable circumstances—is got out of such men; but very many of them are too proud to take the common means of securing popular favour, or are awkward in their attempts to do so, and the consequence not unfrequently is a career of obscure distinction which deeply and durably impresses a small circle of friends, but is very soon forgotten by the public at large, if, indeed, people can forget what they never knew."

After remarking how devoid his character was of ambition or self-interest, the writer concludes:—

"His characteristic quality was the vigour and promptitude of his judgment upon every kind of subject, and his power of expressing and defending whatever opinion he might form. He was ready, prompt, and vigorous in mind and body. His manner indicated a singularly affectionate, warm, and kindly disposition."

Such was Herman Merivale, whose memory is still warmly cherished by a large circle of friends and relations. His best-known work is *Historical Studies*, and I am indebted to his cousin, Col. Heber Drury, of Brighton, for a transcript of a *critique* on it recently discovered in the late Lord Lytton's copy of the book. As the MS. has never been published, and, to use Col. Drury's language, "thoroughly portrays the man and the critic," it may interest readers of the Academy.

S. R. Townshend Mayer.

"The author of this book is one of the most remarkable men I have ever met. The main character of his intellect is massiveness, and it is the massiveness of gold. Perhaps as a critic, for which he has most of the fundamental qualities, he occasionally errs, from the combative quality of an advocate; that is, he will sometimes crush some other critic (see paper on Voltaire, Rousseau, Goethe) without sufficient consideration for the cause, which cause is the person or thing criticised, no matter what rubbish advocates for or against have uttered. Perhaps as a writer he has not always done justice to the sterling value of his material by the pains taken in the elaboration of its form—viz., that is, he is contented to write well, where, with such intellect and such stores, he ought, if he spent three months on a page, to have been contented with nothing less than writing wonderfully well. Such as he is, with all merits and drawbacks, he belongs to the very highest order of mind in my time or country. I can compare him to no other of less calibre than Macaulay, for whom I have an enthusiastic admiration, and the difference between them I believe to be this: that no man of much mind could form his opinion by Macaulay, and that a man, however powerful his mind might be, would form his opinion from H. Merivale. While assuming both to have inherited or acquired an equal amount of gold, Macaulay often spins out his gold in thread, and Merivale leaves his gold in blocks. Macaulay is the finer artist, Merivale the more original thinker, and each might have been improved in his own way if great men ever were improved by criticism, which they never have been and never will be. The best criticism is enlightened admiration, as the best of Addison's works prove (apart from creative character like his Sir Roger de Coverley) in his essays on Milton; and the moment a critic blames a great author he is sure to be wrong, as Scaliger is when he blames Horace, even the ode to the Roman people, and Merivale is when he blames Goethe or Schiller, and Macaulay is where he attempts to depreciate Goldsmith—certainly a smaller man than Goethe or Schiller. But both Macaulay and Merivale are men to whom, in proportion to our respect for those laws of rank without which we should all be clodhoppers, we take off our hats, and with greater, if we presume to cross swords with them. "E. B. L."

THE HOLBEINS AT BURLINGTON HOUSE.

London: Feb. 14, 1880.

So much interest is taken in the exhibition of Holbein's works at the Royal Academy that I venture to write a few words on those pictures which show the style of the great German portrait-painter in a stage of development so little known in England that they have been even rejected by eminent art-critics as being doubtful and spurious. If such productions were exhibited in Germany, where pictures by Holbein painted in England are comparatively scarce, I have no doubt that they would meet with very different criticism. Of Holbein's very earliest works, only three portraits, dated 1516, are as yet known. Two are in the Basel Museum; a third, belonging to Lord Northbrook, is now exhibited at the Royal Academy (No. 191). The person here represented is the Swiss painter Hans Herbster, of whose work absolutely nothing has come down to us. In Lebrun's time the signature H. H. was still legible; nevertheless, the picture was then ascribed to Hubert van Eyck, because the figure "5" of the date was wrongly read as "4" (1416). Notwithstanding the high qualities of this carefully finished picture, it would certainly be a mistake to rank the portrait of Herbster with the standard works of Holbein's earliest manner in oil painting. The picture, being painted on paper, produces an effect of its own, which differs from that of all his panel pictures, inasmuch as *technique* and colouring are always adapted to the material. Let us now look at the small portrait (No. 190), lent by F. Cook, Esq., hanging over the Herbster portrait. It represents a young man, some twenty years of age, dressed in a dark-green coat with slashed sleeves, with a black cap on his head, holding a book in his right hand, near which appears the hilt of his sword. This very interesting portrait, which is in excellent preservation, executed in glowing colours of deep tones and in solid impasto, is said to represent a member of the Fugger family, the celebrated merchant princes of Augsburg, some members of which Holbein's father has portrayed in the marvellous silverpoint drawings now at Berlin. The features of the youth are energetic, but the look betrays distrust; it is a true German of the stamp of Hutten's. In this picture the authorship of Holbein is to my mind beyond all doubt. The violet tints in the flesh colours, the deep tone of the colouring, and the rich impasto, are quite in keeping with the early works of Holbein, such as, for instance, the large altar piece at Freiburg-in-Baden, and similar works at Basel and Karlsruhe, painted about the year 1520.

Another portrait by the master, representing an unknown gentleman (No. 170), lent by J. E. Millais, Esq., is generally admired as one of the finest and most imposing pictures of the whole collection, while art-critics and even some considerable authorities have rejected it altogether from the list of Holbein's genuine works. Those who refuse to recognise here the hand of the great German painter are, perhaps, so far justified, as Holbein ceased to paint in the style peculiar to Mr. Millais' picture after settling in England in 1531. These glowing colours, these sharp outlines, and this elaborate, yet somewhat minute, execution are, doubtless, the efforts of a man whose time was not much taken up by commissions, and who endeavoured in his leisure hours to secure well-deserved recognition. It is hardly possible for anyone to doubt the authenticity of this picture, when comparing it with the portrait of Bonifacius Amerbach at Basel, which is quite similar in style, and shows the same pale-blue background, so characteristic of German pictures of the time.

Another very uncommon work of Holbein's is the historical composition entitled *Noli me tangere* (No. 182). This picture, coming from Hampton Court, claims, by its prominent position on the walls of Burlington House, the due recognition denied to it, until now, by art-critics, who strangely enough seem to have overlooked it. Having examined it repeatedly, I cannot but pronounce it to be one of the grandest productions of German historical art. No doubt it would be inappropriate to criticise the ideal types which Holbein here exhibits on Italian principles. From this point of view the type of Christ may even be looked upon as a failure; but the solemn gravity of the conception, the dramatic and imposing movements of the figures, the masterly arrangement of the draperies—all this unmistakeably betrays the hand of Holbein, the greatest artist of Southern Germany. Various considerations lead to the belief that this picture, which is unfortunately not well preserved, belongs to a comparatively late period of Holbein's art; but in any case it would be very difficult to point out another work by Holbein which could rival so unique a production.

Jean Paul Richter.

APPOINTMENTS FOR NEXT WEEK.

Monday, Feb. 23, 5 p.m. London Institution: "Waves and Currents of Industrial Progress," by G. Phillips Bevan.
7 p.m. Actuaries: "The Position of Life and other Assurance Associations in Relation to their Local Medical Examiners. Is it satisfactory?" by Cornelius Walford.
8 p.m. Royal Academy: "Some Suggestions as to Method of Study addressed to Young Sculptors," by H. H. Armstead.
8 p.m. Society of Arts: "The Manufacture of Indiarubber and Gutta-percha," IV., by T. Bolas.
8 p.m. British Architects.
8.30 p.m. Geographical: "Mr. Hore's Recent Visit to the Lukuga Outlet of Lake Tanganyika;" "The Marutse-Mabunda Empire in South Central Africa," by Dr. E. Holub.
Tuesday, Feb. 24, 3 p.m. Royal Institution: "The Physiology of Muscle," by Prof. Schäfer.
8 p.m. Society of Arts: "Views of Colonisation," by W. Forster.
8 p.m. Colonial Institute: "An Empire's Parliament," by A. Staveley Hill.
8 p.m. Civil Engineers: "On the Use of Asphalt and Bitumen in Engineering," by W. H. Delaus.
8 p.m. Anthropological Institute: "The Origin of the Plough and the Wheeled Carriage," by E. B. Tylor; "Fijian Burial Customs," by the Rev. Lorimer Fison; "Exhibition of Ethnological Specimens from British Columbia," by Dr. F. Dally.

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8 p.m. Spelling Reform Association: "On the Graphic Representation of Vowels," by J. B. Rundell.

Wednesday, Feb 25, 8 p.m. Royal Academy: "The Recently Discovered Sculptures at Olympia," by C. T. Newton

8 p.m. Society of Arts: "The Noxious Gases Bill," by E. K Muscratt.

8 p.m. Geological: "On the Geology of Anglesey," by Prof. McKenny Hughes; "Notes on the Strata exposed in laying out the Oxford Sewage Farm at Sandford-on-Thames," by E. S. Cobbold; "A Review and Description of the Various Species of British Upper-Silurian Fenestellidae," by G. W. Shrubsole.

8 p.m. Literature: "On Recent Explorations in Rome," by R. N. Cust.

8 p.m. Telegraph Engineers: "On the Resistance of Galvanometers," by O Heaviside; "On the Variation of Electro-static Capacity in Submarine Cables," by J. B. Stearns; "On Testing by Received Currents," by H. R. Kempe.

Thursday, Feb. 26, 3 p.m. Royal Institution: "Recent Chemical Progress," by Prof. Dewar.

7 p.m. London Institution: "Living English Painters," by Fredk. Wedmore.

8.30 p.m. Royal Antiquaries.

Friday, Feb. 27, 8 p.m. Quekett: "On Human and Canine *Filariae*," by Dr. T. Spencer Cobbold; "On Bleaching and Washing Microscopical Sections," by Dr. Sylvester Marsh, jun.

9 p.m. Royal Institution: "Sequel to the *Thunderer* Gun Explosion," by F. J. Bramwell.

Saturday, Feb 28, 3 p.m. Physical: "On Some Effects of Vibratory Motion in Fluids," by H. R. Ridout; "On the Determination of Chemical Affinity in Terms of Electromotive Force," Part I., by Dr. C. R. A. Wright; Part II., by Dr. C. R. A. Wright and E. H. Rennie.

3 p.m. Royal Institution: "Dryden and his Period," by George Saintsbury.

3.45 p.m. Royal Botanic.

SCIENCE.

Rural Bird Life: being Essays on Ornithology. By Charles Dixon. (Longmans.)

These papers are the fruit of much patient and enthusiastic observation of birds, and are published with the praiseworthy intention of attracting others to the same pleasant employment. Its author has an unfortunate contempt for scientific ornithology, systems of classification, and the like, or he would have known that if an observer wishes to advance any branch of science he must be informed of the discoveries which have been already made in it, and at what level its literature now stands. We cannot honestly say that this volume adds anything to our knowledge of English birds. Every country dweller who loves his garden must have noted the same facts as Mr. Dixon here once more repeats. Taking the common birds of the country, he describes the appearance, habits, food, nest, and eggs of each at length. When he sees a water ousel (*cinclus aquaticus*) it never occurs to him to suspect whether it be the Scandinavian variety of that bird (*c. melanogaster*) which has been so frequently detected in Norfolk; while in supreme contempt of scientific ornithologists he never troubles his head with the question whether the common crow (*corvus corone*) and its ash-coloured brother, the hooded crow (*c. cornix*), a winter visitor on our eastern coasts, be distinct birds or merely "members of a single dimorphic species." Indeed, there is not a Latin name in the book. The author notes such facts as that the blackbird flirts its tail when alighting on a lawn, whereas a thrush never does, and that the house sparrow uses all manner of household odds and ends wherewith to build its nest. Neither can we conscientiously subjoin that these artless narratives are adorned by a graceful style; on the contrary, Mr. Dixon writes cumbrous, pedantic, and at times provincial English, in the "pause, gentle reader," fashion of past generations. Birds are thus at one time "choristers," at another "little sons of Orpheus;" nay, young wagtails become "sylphlike choristers," and the skylark exchanges its "privacy of glorious light" for "aerial celsitude." We have come across one or two mysterious sentences, such as "however much the starling will imitate other species when in confinement, still I am convinced that in *ferae naturae* [*sic*] his notes, though resembling other species, are strictly his own;" and still more portentously, "the jackdaw breeds very late in the year, for the rooks have young even before they commence laying." We must protest, too, against Mr. Dixon's assumption of divinity for Amphion.

With all these drawbacks, however, this is a pleasant, genial book. Taken on its own ground it fulfils its promise of instructing the reader among the secluded yew walks and trim shrubberies of home, while in the next page he is transported to the open moor, the cold mist floats over him, rain beats upon his face, and, in words whose fidelity to fact all who have wandered over the Scotch mountains will acknowledge, "suddenly he flushes the red grouse from its heathery bed, and with harsh grating cries the bird bids him *go bac, go bac, bac—bac—bac*; and on rapid wings, now fluttering, now sailing, it flies before him, and again alights a hundred yards away." An ardent love for natural beauty and for all silvan scenes goes with Mr. Dixon hand-in-hand with a great sympathy for bird life. But it must be wild bird life; caged birds he grieves over; stuffed birds and prepared skins are distasteful to him, not merely from his aversion to scientific dilettantism, but much more because he cannot bring himself to take a bird's life. This affection for finches and larks has naturally given him a quick insight into their ways, and in a thousand little touches he betrays that he has been a close observer. If he has no very novel facts to bring back from the kingdom of the birds, it is only because all the more open traits of his favourites have been so frequently dwelt upon by previous bird-lovers. The relations of British birds to the problems of distribution, relative abundance or scarcity of species, migration and connexion with European ornithology, form quite a different class of questions. No delight in listening to the song of birds and lingering by their nests will here avail. Scientific methods must be applied, and these Mr. Dixon scornfully rejects. On migration, indeed, he holds almost pre-historic views. Winter comes and birds leave for more genial climes—such is well-nigh the extent of his vision. On the many curious facts which recent study has collected on migration—the prevalent winds which assist birds in their flights from land to land; the lines of migration, whether those of the coast or otherwise; the great influx here during autumn of such common birds as blackbirds, magpies, &c., from the Continent; the composition of migratory bands, whether strictly males and females separately, or the sexes blended; above all, the question which underlies the whole phenomenon, whether an "inherent wandering instinct" leads them from land to land, or whether it is necessity and acquired habit gradually perfected by practice, as has lately been ably argued by Weissmann (following the Swedish naturalist Palmén), on Darwinian principles—on all these points Mr. Dixon is silent. But we gladly recognise his appreciation of the liveliness which birds confer on rustic scenery, and his delight in that burst, or rather crash, of melody which ushers a May morning into an old-fashioned country garden. If students of bird life can be contented with every phase of these rural pleasures, then will Mr. Dixon's book give them exceeding satisfaction.

A few more remarks may be added. The author notes that thrushes sing very early in the year, beginning in February. This season we heard one sing before the old year was dead, and on every mild afternoon of January their carol may be expected. Mr. Dixon has heard one sing through five continuous hours without once quitting its bough. He observed, too, as many as ten variations in one "snatch" of this bird's song. He gives several curious instances of localities chosen for the nest of the pied wagtail. We have seen a wagtail's nest under a cabbage, and the bird brought off its young safely. The magpie has to thank Mr. Dixon for a very favourable character; "its injuries are trivial," he says. A game preserver, it may be safely affirmed, would scarcely agree with this. Mr. Dixon rightly dwells on the cunning which this bird displays in evading notice as it approaches or leaves its nest. We remember an instance to the point. A Norfolk squire, a great sportsman, shot down and trapped all magpies on his estate without the least mercy, but was amazed one autumn, when the leaves fell, to find a vacant nest in a tall tree by his own bedroom window, while the young ones hopped impudently about with their parents just out of reach of his gun. The old birds had never flown directly to or from their nest, but with much circumspection had been wont to settle in trees far away from their home, and then gradually hopped to it from one tree to another under cover of the leaves, and thus had succeeded for weeks in outwitting the squire. Chiff-chaffs, Mr. Dixon opines, are become scarcer in his locality. As they are fond of frequenting the tallest trees, it is quite possible that should these be cut down the birds may desert the district. Speaking generally, there is certainly no diminution in their numbers. Nothing is said of the starling's fondness for dovecots, and the hatred of farmers to the bird in consequence. Probably the starling seizes upon the best situation for its nest, and so ousts the pigeon. We could fain hope that divers black tales against its character, charges of murdering young birds and the like, are calumnies; but its relationship to the larger *corvidae* must not in justice be forgotten. The author is certainly in error when he affirms that the barn owl is rarely seen by day. On any dull day in Devon its appearance, regularly beating down the hedgerows, is the rule rather than the exception. In another place he suspects that the increased numbers of the ring-dove in winter may be due to migration. There is no doubt about this point: multitudes come across to us every winter from the Continent. While entirely agreeing with him that the cuckoo is not polygamous, we must differ on the fact of the young cuckoo ejecting the rightful owners of the nest as soon as they are hatched. Mr. Harting showed conclusively in the *Field* paper that the make of the

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young cuckoo was naturally adapted for this purpose. Indeed, a moment's reflection shows that so large and voracious a bird as a young cuckoo could no more live in harmony with fellow-nestlings than could a socialist with an aristocrat.

The tone of this book, and the feelings of kindness to the brute creation which it inculcates, will be thankfully acknowledged by all lovers of the country. Its *motif* might well excuse the shortcomings to which we have been obliged to call attention. It concludes with a most practical chapter on skinning birds. When it is added that it is beautifully got up, and, if some of the illustrations—notably those of the robin and golden-crested wren—are caricatures, still, that the beautiful chromo-lithograph of the cuckoo's favourite nest which forms its frontispiece, and the spirited cut of the magpie are excellent, we part from a well-meaning book, only regretting for the sake of young naturalists that it did not appear among the Christmas gift-books. M. G. Watkins.

NOTES OF TRAVEL.

In a private letter from Dr. Southon, of the London Missionary Society, written from Ujiji at the end of last September, a few days after his arrival, we find some interesting notes respecting the proceedings of foreigners at Lake Tanganyika. Dr. Southon states that he had already planted a station in Uguha on the west side of the lake under the charge of Messrs. Hutley and Griffith, while he himself proposes shortly to settle at Urambo, King Mirambo's capital in Unyamwezi. He is expecting the arrival of five more Europeans, one of whom will be stationed at Unanguira, and two others on the west side of the lake. The station at Ujiji will be placed in charge of Mr. Hore, the scientific officer and surveyor, who will continue his survey of the lake and report on places suitable for stations. Dr. Southon and Mr. Griffith appear to have taken but 100 days in making the journey from the coast to Ujiji, while Mr. Stanley, whose journey was previously the fastest on record, only accomplished it in 236 days. Dr. Southon attributes the rapidity of the march to propitious weather and careful organisation, and it is worthy of note that he medically examined all the porters before engaging them at Zanzibar, and selected none but able-bodied men.

Dr. Rein, in a supplement to Petermann's *Mittheilungen*, describes the Naka dandó, or "Road between the Hills," which joins the two capitals of Japan, Kioto and Tôkio. Near the Biwa Lake this road branches off from the Tôkaidô or "Eastern Sea road," and although difficult to travel in winter, when its passes are covered with snow, it possesses peculiar attractions during the summer. No other road, Dr. Rein tells us, equals it in scenery, or affords a better opportunity of becoming acquainted with the landscape features of Japan. No restrictions whatever are at present placed upon the movements of travellers, whose reception on the part of the native population is all that could be desired.

The Tanganyika portion of the Algerian Missionary Society's expedition, about which nothing has been heard for some months, has settled down at Uvira at the northern end of the lake, probably with a view to more easy communication with the detachment on the Victoria Nyanza.

The International African Association have just published the second instalment of the "Journal et Notes de Voyage" of the first Belgian Expedition in East Central Africa, giving an account of the journey from Tabora to Lake Tanganyika. M. Cambier's last letter is dated September 24, in which he announces that he had definitely settled down for a time at Karema, on the eastern shore of the lake, to make arrangements for the establishment of the first station. M. Cambier's report is accompanied by a sketch-map of the route followed by the expedition from the east coast to the lake, and also by some curious anthropological notes drawn up by Dr. Dutrieux, who has recently returned to Belgium.

In a letter written from Ugogo, Mr. Carter, who is in charge of the Indian elephants presented by the King of the Belgians to the second expedition, attributes the death of the second elephant, "Nadderbux," not to climatic influences, but to the fact that he was not in a sound condition when he left Bombay. With regard to the question of utilising African elephants, Mr. Carter says it will be of little or no use to attempt to train young ones, as they would not be fit for carrying loads before they were twenty years old; and he further adds that no Bombay *mahout* would trust himself within a mile of a wild elephant. If, however, anything is to be attempted with the African animal, Mr. Carter recommends that it should be done at once, as it will soon become scarce. He mentions incidentally that want of good water is one of the great difficulties he has to contend with, that at Ugogo being almost bad enough to kill the elephants.

Mr. George Parker, of the China Inland Mission, recently left Chungking, in the Szechuen province, on a journey northwards, across a little-known mountainous region, to Tsinchow, in Kansu, in which remote place a missionary station was founded a short time back. Mr. J. H. Riley, another member of the station at Chungking, has lately returned from a two months' journey in the Szechuen province. He brought back with him a man of the Lolo tribe, and is beginning to learn their language, a feat which we believe no European has hitherto attempted.

Some members of the South American Missionary Society have recently explored some of the previously unexamined affluents of the River Purus, the great tributary of the Amazons.

Mr. A. Hay Anderson has published through Messrs. Wm. Blackwood and Sons some notes of a journey to the auriferous quartz regions of Southern India.

Prof. Nordenskiöld, in writing to a friend, announces his intention of holding at Stockholm in the summer an exhibition of the valuable and interesting specimens which he is bringing home with him. Ethnography, botany, zoology, and geology will all be represented.

Recent news from Panama states that the technical commission is now regularly and systematically engaged in completing the detailed surveys for a tide-level canal through the isthmus. In order to finish the work more rapidly, the line of survey has been divided into five sections, and one or more of the engineers of the party assigned to each of them.

At the end of last October we drew attention to Dr. A. H. Hassall's *San Remo and the Western Riviera*, and now we have before us another little book, dealing with nearly the same region, entitled *Winter Havens in the Sunny South*, by Rosa Baughan (*Bazaar* office). The former dealt with its subject chiefly from a climatic and medical point of view, while the latter does not pretend to be more than a complete handbook to the Riviera, including within its scope the new station, Alassio. From the nature of its contents it will, we think, answer this purpose very well, for it affords a good deal of useful information with regard to local accommodation and attractions. The author certainly makes us wish that we could personally test the accuracy of her statements, especially at a season when the Registrar-General has such a gloomy tale to tell of the effect of London fogs on the human frame.

SCIENCE NOTES.

Tunstall's Ornithologia Britannica. (The Willughby Society.) Edited by Alfred Newton, M.A., F.R.S., &c.—The Willughby Society was formed at a meeting of ornithologists in May 1879, as an association for reprinting certain ornithological works interesting for their utility and rarity. Copies of the works reproduced are issued only to subscribers. The subscription is £1, and the secretary Mr. F. D. Godman, of 10 Chandos Street, Cavendish Square, W. Two works are already in hand for issue to subscribers in the year 1880 besides the present one, and numerous others are under consideration for future reproduction. The present work is executed by means of photo-lithography. Marmaduke Tunstall, of Wycliffe, in Yorkshire, who was born in 1743 and died in 1790, was a correspondent of Linnaeus. He was elected a Fellow of the Royal Society in the year in which he brought out his *Ornithologia*, being proposed by the Hon. Daines Barrington, whose curious observations and experiments on the singing of birds have unfortunately not been repeated in modern times. He was seconded by Pennant. His collection of birds formed the basis of the present museum of Newcastle-on-Tyne, where many of his stuffed birds still exist. His collection cost him many thousands of pounds, and many of his specimens were figured by Brown and Bewick. The execution of the reproduction of the work, which is dated 1771, seems to leave nothing to be desired.

Hail in the Caucasus.—Prof. Abich has at last brought out his long-promised paper (*Ueber krystallinischen Hagel im unteren Kaukasus in seinen Beziehungen zu der Physik des Bodens.* Von Hermann Abich. Vienna: Hölder). On the extraordinary hailstones of the summer of 1869 in the neighbourhood of Tiflis. These phenomena were very remarkable; four times within three months was that special district visited by hailstones which were characterised, not only by the great size of the stones, but by their exhibiting distinctly crystalline excrescences, closely resembling the well-known crystals of calc spar from the Hartz mines. Of two of these storms Prof. Abich was himself a witness; in fact he was caught by one of them when riding, and only succeeded in sheltering his head behind a small tree. He gives a sketch of this storm, which shows that the hailcloud proper was distinctly separated from the ordinary thundercloud which preceded it, by a clear interval through which a distant view could be seen, while the hail on one side and the rain on the other shut out the rest of the landscape. The most remarkable fact about all these storms is that they never penetrated far into the wooded parts of the country, but expended their fury on the cleared spaces, such as vineyards, &c., which are specially selected so as to obtain the maximum possible benefit from sunshine. Prof. Abich also shows that the geological character of the country has an apparent influence on its liability to hail visitation. Other instances of exceptional falls which are on record are next noticed, especially those described by Padre Sanna Solaro, S.J., in the *Annuaire Soc. Mét. de France*, vol. xi., 1863, with his experiments on the artificial production of hailstones by freezing water in thin indiarubber balls; and also Louis Dufour's experiments given in Kämtz, *Reper-*

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torium für Meteorologie, vol. ii., p. 410, and *Bull. Soc. Vaudoise des Sciences Naturelles*, vol. vi., 1860. Abich holds to Dove's explanation of the production of the successive layers of ice in the stones by the hypothesis of the storm being a whirlwind, with axis horizontal, so that the stones revolve in a vertical circle, and are swept round and round through atmospheric strata of very different temperatures, till they grow so heavy that they fall.

The Californian Cave-Bear.—The skull of a bear, discovered beneath several inches of cave earth and stalagmite in a cavern in the carboniferous limestone of California, has been studied by Prof. E. D. Cope, who finds that it represents a new species of Gervais's genus *Arctotherium*, to which he applies the name *A. simum*. This Californian cave-bear is, therefore, entirely different from the cave-bear of this country, as likewise from any existing species. Dr. Cope has also recently described several new species of fossil mammalia from the Miocene beds of Oregon.

An extraordinary prize of 3,000 frs. has been awarded by the French Academy of Sciences to Mr. Crookes, F.R.S., in recognition of his recent discoveries in Molecular Physics and Radiant Matter.

PHILOLOGY NOTES.

The *Assalāyana Suttam* (Chemnitz: Schmeitzner) is a Pāli sutta edited and translated by Prof. Pischel, of Kiel. It is the third sutta in the Brāhmana Vagga, in the second part of the Majjhima Nikāya—that is to say, it is the ninety-third sutta in that Nikāya, and not the third, as is supposed by the editor. It describes how the Brahmans, irritated by the promulgation of Gautama's doctrine of the equality of the castes, persuade Assalāyana, a young and distinguished scholar, to undertake to overthrow the Buddha's arguments. He reluctantly consents, and, being defeated in the argument, becomes a disciple of the Blessed One. The reasons which the Buddha adduces in support of his doctrine are very clear and simple, and much the same as are advanced to-day by opponents of the caste system. One of these reasons is, curiously enough, a comparison between the division into castes, which the Brahmans upheld, and the contrary state of things existing among the Yonas and Kambojas—that is, among the inhabitants of what is to-day Afghanistan. There it is said, "A master may become a slave and a slave a master." The Yonas in this passage must be the Bactrian Greeks, and the date at which the sutta assumed its present form cannot, therefore, be older than the third century B.C. The *brochure* is an interesting and valuable addition to our small collection of properly edited Pāli texts.

Det philologisk-historiske Samfunds Mindeskrift. (Copenhagen.) This is the Memorial volume of the Copenhagen Philological-Historical Society, published on the twenty-fifth anniversary of its foundation. J. L. Heiberg, "On the Terminology of the Greek Mathematicians," explains many of the terms used by Eutocius, Pappus, and Proclus which are insufficiently noticed in the Lexicons. Kr. Nyrop, in "The Combination t + r in Provençal Phonetics," shows that the sound of t (d) underwent a modification into ȣ, and is now represented by the sound i in many Provençal words, *e.g.*, *patre-*, *paire*. The sound ȣ, he thinks, must have existed in Provençal as well as in Old French. Sophus Bugge, in his "Contributions to the History of the Northern Ballads," compares the ballads *Marsk Stig* and *Holofernes* with other similar traditions. Jean Pio has a very interesting article on "The Old-Greek Prepositions as used in Modern Greek," with full illustrations from the Byzantine and Modern-Greek authors. The colloquial variations are very striking. Emil Gigas writes on "Adaptations by Modern Poets of the *Amphitruo* of Plautus." The peculiar standpoints of this comedy and its great popularity are shown, with a criticism of the many versions in different languages, including those of Pandolfo Collenuccio, Francisco de Villalobos, Camoens, Molière, Dryden, and others. M. C. Gertz contributes Critical Notes on the *Suasoriae* of M. Annaeus Seneca. J. N. Madvig has some Miscellaneous Short Notes on Greek Translations of Roman Official Documents, and Conjectural Emendations of the Text of Homer: among these, in book iii., line 42, of the *Iliad*, for ὑπόψιον he proposes to read some word like ὑπέπιον (!). Some Passages in Cicero's *Brutus* are rectified. Ludv. V. A. Wimmer has contributions to Old-Norse Philology; and Vilh. Thomsen a Critical Investigation of the words *andare*, *andar*, *anar*, *aller*—he rejects previous derivations, and traces them all from the Latin *ambulare*.

The Legend of Gaudama, by Bishop Bigandet (Trübner), is a reprint of the second edition (published in Rangoon) of Bishop Bigandet's well-known translation of a Burmese Life of Gautama. That second edition has long ago been out of print, and copies of it are very difficult to obtain in the European market. Messrs. Trübner and Co. may be congratulated on having secured the Bishop's permission to re-issue this rare book in the "Oriental Series," to which it will form a useful addition. The second edition just referred to is here reprinted very exactly, the misprints and incorrect transliterations being also carefully reproduced; and the only addition being an "Advertisement to the third edition," which contains a curiously perverted estimate of the value of the work. The writer of the Advertisement thinks it to be "a complete exposition of the great system of Buddhism"—firstly, because it consists, not only of the life or legend of Gautama, from which it derives its title, but also of a translation of a short Siamese work on Nirvāna, of a short Burmese treatise on the Buddhist mendicants, and an abstract of a few of the shorter Jātaka stories; and, secondly, because "a knowledge of that system can only be arrived at by the study of the religious books of Burmah." Who would venture thus to maintain that a translation of some modern Life of Christ, with a few pages in an appendix devoted to Christian monasticism, and a few more pages to the doctrine of salvation by faith and to the lives of the saints, could constitute a "complete exposition" of Christianity? In Burmah, too, Buddhism has no doubt been preserved much more purely than in China; but the Burmese Buddhism is entirely derived from, and was entirely dependent for its earlier literature upon, Siam and Ceylon, the Buddhism in these three countries being practically identical. Bishop Bigandet's book is neither a complete exposition of Buddhism nor is it drawn from the only source from which a true knowledge of Buddhism can be derived. But it may fairly be said to be the most authoritative and most complete work we at present possess on modern Burmese Buddhism. The few notices in Forbes's *Burmah* and in other books of a similar kind are both meagre and inaccurate; and the observations of Bastian, though in many respects more critical and trustworthy, are rendered almost useless by their utter want of arrangement and method. It is true, also, that, in the absence of better materials, Bishop Bigandet's work has been extensively used as evidence of earlier Buddhism; but as the authentic records of the Buddhist Scriptures are gradually made accessible, its value in this respect—never very great—will fade away into nothingness. It is, perhaps, a pity that, in reprinting a work which has been constantly referred to in books on Buddhism, the paging of the edition generally so referred to—the second—has not been followed, or at least noted; and the new edition would have gained very much in usefulness if an index of proper names had been added. The present edition, like the old one, has no index whatever. In spite of all its defects, the first European edition of a very interesting and readable Life of Gautama should form a part of the library of every student of Buddhism.

MEETINGS OF SOCIETIES.

Archaeological Institute.—(*Thursday, Feb. 5.*)

The Rev. J. Fuller Russell in the Chair.—The Rev. H. M. Scarth sent an interesting paper "On an Inscribed Votive Tablet found at Binchester (the ancient Vinovium)." The tablet was erected to Aesculapius and Salus, and is dedicated by a certain physician. The chief interest of the inscription consists in its being a further testimony to the fact that the Roman troops in Britain were supplied with medical officers, and it further leads to the presumption that the *ala* of the Vettones, or body of Spanish cavalry from the province of Salamanca, were stationed at Vinovium. The inscription is as follows:—

(AES) CVLAPIO.
(ET) SALVTI.
(PRO.SALV) TE.ALAE.VET.
(TONVM.) C. R. M. AVRE.
(L. CRVSS) OCOMAS. ME.
(V. S) L. M.

Mr. Scarth gave several other instances of Roman monuments erected either by, or in commemoration of, medical officers, connected with the army in this country. As examples of the different ranks held by Roman military physicians he instanced the titles: "Medici alarum," "medici cohortum," "medici legionum," "medicus duplicarius triremis." The duties of the Praefectus Castrorum, according to Vegetius, extended over the sick soldiers and those physicians who had the care of them. Several inscriptions to soldiers of the Vettonian *ala* were described.—Mr. C. E. Keyser read a careful and lengthy paper "on the recently discovered mural paintings at Patcham, near Brighton," in the course of which a new theory was produced in explanation of "Low Side Windows." Among the remarkable features of the very interesting paintings in question were the thirty coats of whitewash with which they had been covered, and from beneath which they had been apparently satisfactorily disinterred.—Mr. J. G. Waller spoke at some length upon the definite laws which regulated paintings in churches, which laws were established as early as in the fifth century, and developed up to the time of the Reformation. With regard to the subject of the Last Judgment, as represented at Patcham, the same general features occur in all such representations, but it was extremely difficult to say when the laws for this special subject were laid down. Mr. J. Neale and Mr. J. T. Micklethwaite spoke as to the means that had been employed to preserve the Patcham paintings.—Among the antiquities exhibited was an embroidered pulpit-cloth, formed of the orphreys and other portions of two copes from Woolchurch, Dorset, sent by Mr. E. A. Griffiths.—Mr. Hartshorne exhibited a photograph of a sepulchral slab of a lady, lately found in Bangor Cathedral. The costume is of the middle of the fourteenth century, and she holds a *par precum*, or set of beads, arranged in sevens, and with fine circular brooches in immediate connexion with them. Two pockets are shown in the front of the lady's long gown, which is fastened with innumerable buttons down to the feet.—Mr. H. S. Harland sent a rubbing of the tympanum of the south door of Everton Church, Notts, a sculpture of the same character as that at Moccas, Herefordshire.—The Rev. G. T. Harvey exhibited a leaden disc found at Oundle.—Several other antiquities were exhibited.

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Society of Antiquaries.—(*Thursday, Feb. 12.*) Edwin Freshfield, Esq., V.-P., in the Chair.—Mr. C. Trice Martin read a paper upon a roll of accounts of Sir John Daunce, of sums of money spent by him in pursuance of the orders of King Henry VIII. from 1522 to 1527. The items of expenditure included the visits of the Emperor Charles V. and King Christian II. of Denmark to England, a campaign of the Duke of Suffolk in France, and other points of historical interest, which were illustrated by extracts from the State papers in the Public Record Office and elsewhere.

Royal Asiatic Society.—(*Monday, Feb. 16.*) Sir H. C. Rawlinson, K.C.B., President, in the Chair.—Prof. F. Max Müller read a paper "On Sanskrit Texts discovered in Japan," in which he showed that the hope so long entertained by the late Prof. H. A. Wilson and by other scholars had been at length realised by the discovery in Japan of certain MSS. containing a glossary of Chinese words, with their equivalents in Sanskrit, together with the transliteration of the Sanskrit words in Japanese. The Sanskrit is written in an alphabet very nearly the same as the old Nepalese.—Mr. J. W. Redhouse read a paper "On the Identification of the 'False Dawn' of the Muslims with the 'Zodiacal Light' of the Europeans," in confirmation of his previous paper.

FINE ART.

ARCHAEOLOGICAL NOTES ON A TOUR IN SOUTHERN ITALY (*Concluded*).

V.

CAMPANIA.

In ancient Campania the chief archaeological novelties at the present time are the excavations in the necropolis of Il Bosco d'Acerra, the ancient Suessula, conducted by Baron Spinelli, and the discoveries made in that of Vico Equense, between Castellamare and Sorrento.

The excavations at Suessula, which have been in progress for the last three years, are interesting as having been very skilfully carried out, with much care, regularity, and scientific method—a rare circumstance in Italian excavations. Then, too, they have revealed many new facts. They have not yet been systematically dealt with in print; but I was enabled to make a careful study of the collection which they have furnished, and which Baron Spinelli sent, *en bloc*, to the archaeological exhibition held at Caserta on the occasion of the provincial agricultural show. This exhibition had just closed when I arrived at Naples; but I was indebted to the courtesy of its two learned organisers, Prof. Giulio Minervini, of Naples, and the Abbate Janelli, of Capua, for seeing its doors re-opened for me before the objects composing it were packed up.

The collection from the necropolis of Suessula enables us to follow, by means of its ceramic remains, the successive phases of the civilisation of a small Campanian city between the seventh and second centuries B.C.

In the oldest tombs only vases of blackish clay occur, allied to the earliest potteries of Etruria and Latium. These vases were a novelty for the scholars of Naples; but professional *scavatori* say, now that attention has been called to them, "We have met with them everywhere, and hitherto we threw them away as rubbish because they had no commercial value." At all events, there is now a tendency to assume throughout the whole of Italy the existence of an earlier native manufacture of potteries of blackish clay, the gradual improvement in which produced the *bucchero nero* in Etruria, and perhaps in Latium as well, and the first attempts at which have just been studied in the most remarkable manner by Prof. Helbig in the *terramare* of Emilia. This ceramic ware is almost identical in every case. Still, we may now distinguish by peculiar characteristics six different local types to the south of the valley of the Po:—

(1) The *Etruscan* type, which occurs in the earliest burial-places of Chiusi, especially in those of Poggio-Renzo.

(2) The *Latial* type, now so well known by the brilliant researches of Signor Michele de Rossi. And here two successive epochs may be distinguished—the first characterised by the presence of cinerary urns in the shape of *tuguria*, and by those vases the outer surface of which presents square *alveoli*, as if the decorator had roughly imitated the appearance of basket-work; the second, in which these two characteristic forms disappear, and in which the strictly Latial potteries, which then in some cases bear incised geometrical decorations, begin to be associated with pieces of *bucchero nero*, perhaps imported from the Etruscans, and with little vases, painted in a very archaic style, of Greek origin. The tombs recently discovered at Rome, on the Esquiline, and over which the wall of Servius Tullius was built, belong to this second epoch.

(3) The *Picentine* type of the neighbourhood of Asculum, Firmum, and Hatria, richly represented in the municipal museum of Ascoli Piceno, in the palaeo-ethnographical museum annexed to the Kircherian Museum in the buildings of the Collegio Romano, and in the Fol Museum at Geneva.

(4) The *Sabine* type, made known to us by the recent discoveries at Amiternum and Corfinium.

(5) The *Campanian* type, brought to light by the excavations at Suessula.

(6) The *Bruttian* type, the first specimen of which, on my return from my tour, I presented to the Louvre. It was dug up in the heart of the wildest mountains of Calabria, at Casalnuovo, between Gerace and Gioja.

At Suessula, as in the old necropoles of Latium, after originally appearing alone, the blackish pottery occurs in conjunction with painted vases of Greek manufacture, with geometrical decorations, and with those which present the first examples of animal painting, traced in reddish colour. Next comes the epoch of vases in the Asiatico-Lydian style, with belts of animals, real or grotesque; and afterward that of vases with black figures. Among the latter some seem to have been imported from Greece, and others have the perfectly characteristic *cachet* of the Chalcidian ware of Cumae.

Vases with red figures succeed. Here the main interest of the collection consists in those which were undoubtedly brought in the course of trade from Greece proper, and especially from Athens. Thus we recognise here (for the first time in Italy) the presence of a large and exquisite Athenian *lekythos*, with a white ground, the painting being a representation of two women. It is accompanied by the inscription, in three lines, in the centre:—

ΑΞΙΟΠΕΙΘ*ης*
ΚΑΛΟΣ
ΑΛΚΙΜΑ+*ος*

No less undeniably Attic by its manufacture and inscriptions is a large and admirable *skyphos* with red figures in a severe style. On one side all the characters are shown with their names affixed, ΑΛΕΧΣΑΝΔΡΟΣ leading ΗΕΛΕΝΕ, who is urged on by ΑΦΡΟΔΙΤΕ and ΠΕΙΘΟΣ; the Trojan hero, the son of Priam, is assisted by ΑΙΝΕΑΣ, according to the narrative in the *Cypriaca*. On the other side, in presence of ΠΡΙΑΜΟΣ, who is seated, Menelaus (the only figure whose name is not appended) is pursuing, with drawn sword, ΗΕΛΕΝΕ, who is taking refuge, under the protection of ΑΦΡΟΔΙΤΕ, with ΚΡΙΣΕΤΣ and his daughter ΚΡΙΣΕΙΣ. Under one of the handles is traced with the brush the signature of the ceramic painter Macron, ΜΑΚΡΟΝ ΕΓΡΑΦΣΕΝ, which is here met with for the first time. On the other handle is traced *a graffito* the signature of the potter Hieron, ΗΙΕΡΟΝ ΕΠΟΙΕΣΕΝ, already known on thirteen other vases, one of which—a noticeable circumstance—likewise reproduces the scene of the rape of Helen.

Nothing can be more instructive than a comparison of these two vases, and of some similar examples as clearly of Athenian importation, with the vases in the styles of Nola and Capua found in the same tombs. Their contrast forms a complete refutation of Gustav Kramer and Otto Jahn's theory. Products so different in style and execution cannot proceed from the same source, and on seeing them side by side one only becomes more and more thoroughly convinced of the reality of the existence of local Greek potteries in Campania.

After the fine vases with red figures, the excavations at Suessula present us with those of the decadence—in the decoration of which white plays an important part—very similar to those of Capua. We are likewise struck by the large number of figures of Samnite warriors, with their helmets loaded with singular plumes, as they appear in the mural paintings, commonly called Greek, but really Lucanian, of a tomb at Paestum, which have been transferred to the Naples Museum, and in those of underground tombs of the Samnite epoch recently opened at Santa-Maria di Capuavetere. Finally, these painted vases of the decadence are succeeded by Etrusco-Campanian potteries with reliefs and a uniform brilliant black glaze.

But tombs of these later epochs are still rare in the part as yet explored of the necropolis of Suessula. The portions hitherto excavated are generally of a pretty early date. And it must be noted as a somewhat uncommon circumstance that so far no trace has been discovered of the superposition of tombs of different ages. Suessula was never anything but a very small town, and its burial-place was not so limited as to render it necessary to use the same spot twice over. We may remark, however, how, as time went on, modifications were introduced in the mode of burial. In the oldest tombs—those containing the vases of blackish ware—the body is directly buried in the soil, and protected only by a few large flat stones arranged so as to cover it. Next, we find the Greek mode adopted of interring the remains in a kind of sarcophagus of the shape of a parallelogram, formed originally of slabs of tufa, and afterwards of tiles. Finally, at the time of the decadence, there is a return to the system of direct interment in a simple trench dug in the ground.

Unlike those of Il Bosco d'Acerra, the excavations of Vico Equense were carried on without any supervision and by untrained *scavatori* for purely speculative purposes.

My friend, Prof. Barnabei, has related in these columns the accidental circumstances which brought about this discovery of a part of the tombs of the ancient Osco-Campanian Taurania, which seems to have been succeeded by Aequana, mentioned by Silius Italicus. The latter would appear, from its modern name of Vico Equense, which is certainly derived from Vicus Aequanensis, to have been only a simple *vicus*.

It does not appear from Prof. Barnabei's account that he had an opportunity of seeing any of the objects discovered, and as a matter of fact they were immediately dispersed. However, I was enabled to examine a considerable number of painted vases from Vico Equense at Naples, in the possession of the dealers Barone and Scognamiglio, and at Rome, in that of Signor Alessandro Castellani. As a rule, they are exceptionally beautiful. Among the vases with red figures, there are some which show the glaze of Nola in its most exquisite quality; others are precisely similar to those previously found at Sorrento. Among thos

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with black figures, there are a considerable number belonging to that singularly delicate type, with a white ground, examples of which have already been discovered at different spots in Etruria and Campania, and the place of manufacture of which is still unknown.

I shall not speak here of the latest discoveries of vases made in the tombs of Santa-Maria di Capuavetere, *i.e.*, of the ancient Capua, by Signori Doria and Gallozzi. Doubtless there are marvellous specimens among them which deserve a protracted study, but they do not add materially to our knowledge of the objects which mark the necropolis of this great city.

I devoted two days to examining—first in the Caserta exhibition, and secondly in the Museo Campano at Capua—the rich and curious series of antiquities discovered in Il Fondo Patturelli, at the spot called "Le Curti," close to Santa-Maria di Capuavetere, at about sixty yards' distance from the walls of ancient Capua. M. Fernique in France; Prof. Giulio Minervini, Father Garrucci, and, before all, Signor Mancini and Dr. von Duhn in Italy, as well as Herr Beloch in Germany, have already treated at length of these antiquities, and yet the subject is far from exhausted, and there is still fresh light to be thrown upon it.

The excavations of Il Fondo Patturelli have resulted in the discovery of the remains of a temple of the Osco-Campanian epoch, the arrangement of which very closely resembled that of the temple of Jupiter in the Forum of Pompeii and that of the temple of Jupiter Victor on the Palatine. This sanctuary was dedicated to an old Italic goddess, represented in 150 votive statues of tufa, very roughly executed, which have been found all about it. The goddess in question is always represented in a sitting posture, in most cases holding in her arms one or more children in swaddling clothes; sometimes she holds as many as twelve at once. In one instance the child is nude; in another it is being suckled by the goddess, which goes to refute Dr. von Duhn's singular view recognising in them dead men in their shrouds instead of infants in swaddling clothes. Several of the statues bear Latin inscriptions on their base mentioning vows made by matrons. They possess, therefore, beyond a doubt the character of ex-votos *pro prole suscepta*, as expressed in a Capuan inscription of the Imperial epoch dedicated to Venus Genetrix; and the number of children held by the goddess in her arms must correspond to the number which the dedicating matron had really borne, and whose birth she attributed to the intervention of the divinity. In some of the tufa statues the goddess, instead of holding the children, bears in her hand a fruit or a pig; once, in a figure of exceptional size, she has a pomegranate in one hand and the *foetus* of a quadruped still wrapped in its caul in the other. A mural painting, discovered in 1878 in a Capuan tomb dating from the Samnite period, represents the same divinity seated on a throne, holding a pomegranate and a dove, while a small human figure standing before her is offering a libation. We have here, then, a Κουροτρόφος, a goddess who presided over reproduction and fertility, animal and vegetable, and who, by an association of ideas which recurs in the case of all the chthonian goddesses of paganism, could assume in certain cases characteristics connected with death, and so might be represented in places of burial. But in spite of all that Dr. von Duhn has urged, the latter side of her nature was always purely secondary, and purely subordinate to her aspect as the goddess of generation.

Several Oscan inscriptions, engraved on terra-cotta, have been found among the fragments of the temple, and contain dedications to three different divinities who were worshipped there contemporaneously: *Jovei Flagiui*, *i.e.*, a Jupiter Flagius; *Dioviai Damuse*, a goddess whose name, in its Latin form, would be Jovia Damusa; and thirdly, *Vesoliai deiviai*. The two goddesses, Jovia Damusa and Vesolia, are afterward translated by Juno Lucina and Venus Genetrix in the Latin inscriptions of Capua of the end of the Republic and the period of the Empire. The first and more important of the two is simply a form of the mysterious Bona Dea, for her name of Damusa is certainly to be connected with a passage in Festus: "Damium sacrificium quod fiebat in operto in honorem Bonae Deae . . . ; dea quoque ipsa Damia et sacerdos ejus damiatrix appellabatur." Again, the name of Vesolia is a variant of those of Vesuna and Feronia, all being radically identical.

Did Jupiter Flagius figure in this temple as the husband of Jovia Damusa? I very much doubt it. He played an altogether secondary and unimportant part; he is mentioned in none of the ex-votos, and even the terra-cotta *plaque*, on which the dedication to him is engraved, bears in relief symbols of the female divinity, the flower and the sow. This is thoroughly in accordance with the common character of all these ancient Pelasgic goddesses of generation and the soil, to whose class belongs the Bona Dea. They are in their nature mothers without being wives, and if male gods are sometimes associated with them it is as children only. Such is the situation of the child Jupiter associated with Fortuna Primigenia in the famous cult of Praeneste; and I believe that that of Jupiter Flagius must have been the same in association with Jovia Damusa in the religion of Capua. Let the reader now turn to Gerhard's admirable study on the religion of Praeneste, according to the terra-cottas and votive sculptures found in that city. He will see how Fortuna Primigenia was resolved into a feminine duality, similar to that of the Fortunae Antiates, into a pair of goddesses, placed on a footing of almost absolute equality, although one was the mother and the other the daughter—a pair which, completed by the presence of the child Jupiter, closely reproduced the mystic Eleusinian group of Demêtêr, Kora, and Iakchos. The mention of Jovia Damusa, Vesolia, and Jupiter Flagius as worshipped together in the temple of the goddess mother at Capua suggests a precisely similar group of divinities.

Close to the ruins of the temple and its votive statues of tufa, Il Fondo Patturelli contained one of the most extensive hoards of terra-cottas ever yet met with. Pillaged for many years by unsystematic excavations, it has provided all the museums of Europe with a large number of specimens, which have reached them without any very precise indication as to their place of origin. And in spite of these years of plunder, when scientific excavations were at last undertaken, it was yet sufficiently extensive to furnish the Museo Campano with about 30,000 pieces, damaged and entire.

This is the votive *stips* of the temple, as it was formed by the offerings of the faithful who came to implore the help of the goddess. The same types are repeated to infinity, and among the most numerous the following classes may be distinguished:—

(1) Ex-votos presented in cases of disease, and consisting of representations of members of the human body, of large dimensions—heads of men, women, and children, often of a very strongly marked type; arms, hands, legs, feet, breasts, stomachs, sexual organs, &c. In all the churches of the South of Italy similar objects are still hung up in great quantities in the chapels of the various saints, only they are of wax instead of terra-cotta. After some time has elapsed, to prevent an embarrassing accumulation, they are melted down and made into tapers, which are burnt on the altar. In the ancient temples, where these ex-votos were of terra-cotta, it was likewise found necessary to remove them periodically and bury them in trenches close to the sanctuary, which would otherwise have been speedily choked up with them.

(2) Legs, with the foot, of various animals—the horse, ass, ox, sheep, goat, pig; in one instance of the camel, of nearly the same size and intended for the same purpose. It appears that one of the two goddesses worshipped in the temple, Jovia Damusa or Vesolia, enjoyed great popular renown as curing cattle of a tendency to kick.

(3) Statuettes of divinities. The commonest is naturally that of the great goddess mother of the temple, Jovia Damusa, sometimes standing, sometimes seated, with considerable variations in her attire and attributes, but always suckling a child—one only in these *figurines*, doubtless the little Jupiter Flagius. A large number of others present a nude or half-draped Venus, standing or sitting on a swan; this is the Venus with which Vesolia was identified. I may mention also a Cupid which is reproduced hundreds of times, and likewise certain genii which may likewise naturally have belonged to the train of the two goddesses. Finally, among the number may be remarked the images of some other divinities, especially of Diana, who was the object of a special cult at Capua.

(4) *Figurines* of children wrapped in swaddling clothes or nude, engaged in various games. This may be, especially in the second case, the divine child who was the offspring of the goddess mother; but in the first it seems to me that we should rather recognise ex-votos *pro prole suscepta*, and a representation of the child granted by the protecting grace of the goddess.

(5) Votive statuettes representing simple draped female forms in various attitudes. They all betray an echo, weakened by a series of successive imitations, of the exquisite *genre* statuettes created in the age of the successors of Alexander by the *koroplastai* of Boeotia and Attica. Many even seem to be moulded on Apulian and Sicilian terra-cottas, which are themselves moulded on Athenian and Tanagraean terra-cottas.

(6) *Figurines* of animals, among which may be specially noticed the cow, the goat, the pig, the dove, which were among the symbols of the goddess mother, of the Italic Bona Dea as of the Greek Dêmêtêr.

(7) Flowers and fruits. Among the latter the commonest are the pomegranate and the apple.

All these terra-cottas are, as a rule, very rudely executed, and not of much account from the artistic point of view. The great majority have been simply pressed into the mould, and not touched up afterwards with the chisel. They present great variations in style, but the archaism of some of the pieces can scarcely be anything but imitative. In the *stips* of the temple of Jovia Damusa at Capua may also be remarked, as in the similar hoard discovered thirteen years ago beside the temple of Dêmêtêr at Tegea in Arcadia, many of these *figurines* which were not even moulded, but only shaped in a rough-and-ready way by pressing the soft clay between the fingers. These products of a branch of popular trade which it was sought to bring within the reach of the humblest purses affect, by their coarse and rudimentary character, the appearance of works of remote antiquity. But this appearance must be mistrusted, for a great number of absolutely certain facts prove that they were turned out in every period.

The hoard of terra-cottas of Il Fondo Patturelli was perhaps not entirely and exclusively formed by the *stips votiva* of the temple. It seems that we have here likewise the refuse of a building erected in the close neighbourhood of the sanctuary for the purpose of making a profit out of the devotion of those who visited it and of furnishing them with their ex-votos. I

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shall not argue in this sense from the presence of images of divinities which were not those of the temple; for the practice of dedicating to a god the representation of another god, long unrecognised by archaeologists and first brought to light by Letronne, is now one of the best established facts regarding the religious customs of antiquity. But there is no other possible explanation of the considerable number of moulds and fragments of moulds found with this hoard, or, above all, of the immense quantity of antefixes which it contained. There was enough to provide for the roofing of a large number of buildings. The majority are ornamented with a masque of a gorgon's head, sometimes very archaic in appearance, sometimes in a perfect style, for in these objects too we meet with the very same variations of style as in the rest of the hoard. Another type of antefix, which is constantly recurring, always in a style that is really ancient or that imitates the antique, bears an image in bas-relief of a kind of Amazon or goddess, clad in a short tunic, wearing small boots, with her quiver on her shoulder, sitting sideways on a horse, and holding her bow. Beneath her horse there is always a goose. I am inclined to recognise here an archaic representation of Diana Tifatina, whose far-famed temple was situated close to Capua, and appears to have been for the populations of this part of Campania at once a religious and a political centre, as the temple of Diana Aventina was for the Latins. Hitherto, only one very late type of this goddess was known—that in a mural painting of the third century of the Christian era, preserved at the Museo Campano, and discovered a few years ago at Sant' Angelo in Formis, precisely on the site of the neighbouring temple of Mount Tifata.

At Pompeii, the excavations undertaken on the centenary of the destruction of the city led to the discovery of a very curious mural painting, concerning which I am surprised that more has not yet been said. It is by no means elaborate in point of execution, and, in the corner of one of the offices of a house, it occupies a space above a little altar of the Lares, forming a pendant to another painting, in which may be seen, as always in such cases, the two consecrated serpents and two Lares *pocillatores*. Above a large serpent, which figures here as a genius, and accompanied by several birds, we find a representation of Bacchus in a very novel form. The body and garments of the god are replaced by a large bunch of grapes of the colour of amber, from which issue the human feet of the figure; its arms, one of which holds the *thyrsus* and the other a *cantharus*, the wine in which he is pouring on the ground; and his head, youthful and crowned with vine branches. We already knew by works of ancient sculpture a Dionysos Ampelopógôn; here we have for the first time a Dionysos-Staphylos, a Bacchus Racemus and not merely Racemifer. This figure of the god is as large as a mountain represented beside him, the drawing of which deserves particular attention. It seems to me, in fact, impossible to doubt that we have in this painting the earliest ancient representation yet discovered of Vesuvius as it existed before the eruption of the year 79. It brings before us exactly, and feature for feature, the aspect that must have been presented by the volcano, then extinct, when seen from Pompeii and the valley of the Sarnus, before the present cone was formed, and when, in place of this cone and of the Atrio del Cavallo, there was only the *plateau* described by Strabo. For the observer placed at Pompeii or at Stabiae, this *plateau* formed a promontory, half-way up the escarped crest of La Somma, by which it was commanded; and this is what may be observed most distinctly in the painting. The latter is therefore a document of very great value for the physical history of Vesuvius, and it most strikingly confirms the theory accepted by most geologists, and supported with great ability by the engineer, Signor Ruggiero, in the fine volume published officially at Naples on the occasion of the centenary of Pompeii. This theory, vainly attacked by Herr Beloch in his recent work on Campania, is that the cone now in a state of activity was formed subsequently to the year 79 A.D. The vineyards on the flanks of Vesuvius were famous in antiquity, as in our own days; it is not therefore surprising that this mountain should have been introduced in a picture of Bacchus, especially at Pompeii. It will likewise be remarked that, in the painting, the wine which the god is dropping from his *cantharus* is a golden wine, like the *Lacryma-Christi* at the present day.

François Lenormant.

REPRODUCTIONS OF DRAWINGS FROM FOREIGN COLLECTIONS IN THE BRITISH MUSEUM.

Mr. G. W. Reid, Keeper of the British Museum Print-room, is affording immense service to art students by the vast collection he is gradually accumulating of reproductions from the original drawings, studies, &c., in other large collections. The study of the drawings of a master for the purpose of gaining a more intimate knowledge of his thoughts and modes of expression may almost be called a modern science, for it has only been rendered possible to the majority of students by the perfection to which photography has of late years attained. It is by this means that it has been found possible to extend the comparative method of examination which has been applied with such startling results in other branches of knowledge into the department of art history, so that now critics are not content with merely comparing the finished works of a master, or those of one master with those of another, but they seek to trace out, as it were, the origin of such works, watching the growth of an idea in an artist's mind until it gradually shapes itself into settled form. Some such process of development is perceptible in the drawings of many masters, particularly of those who were accustomed to jot down their ideas as they happened first to occur to them. Leonardo da Vinci was a notable example of this. In the Print-room of the Museum there are no fewer than three drawings of the Virgin and Child with a Lamb, evidently intended as studies for the Coesvelt picture, for which the Museum possesses also other slight studies. Now, these same figures of Virgin, Child, and Lamb, or, as is sometimes the case, with a cat (evidently introduced as a makeshift for a lamb), occur in other collections. For instance, in the Uffizi Gallery there is a drawing in which the animal is a cat, and the Virgin is standing up in a somewhat ungainly attitude. This is entirely altered in a study in the Academy at Venice, where the Virgin is seated with St. Anna, as well as the Child on her lap. Here the lamb is introduced, and the cat disappears. Again, at the Uffizi, is a careful study for the head only of the Virgin, with hair parted plainly on the forehead, and the same treatment is seen in a drawing in the Louvre. In the Milan collection the Virgin's head is completely altered, and is even more beautiful than in the finished composition. All these various first thoughts, as we may call them, for a great work may now be compared by the English art student without travelling farther than to Great Russell Street; and it is easy to see how much may be gained by the great facility thus afforded for research in a direction that has hitherto been but slightly explored.

Nor while gaining examples from other collections does the British Museum neglect to add facsimiles of its own drawings to the general stock. The authorities have recently granted permission to MM. Goupil to reproduce, by their well-known and excellent process, all the more important works preserved in the Print-room.

Mary M. Heaton.

EXHIBITIONS.

By the exertions of Mr. G. W. Anson and Mr. Osborne there was opened in New Bond Street, on Monday, a considerable exhibition of paintings, drawings, and sculpture, either executed by members of the dramatic profession or representative of past or living members of it. It is difficult to judge such an exhibition, however interesting it may be, by the standards one usually applies to the work of professional artists exhibited in public galleries, or even to that of the much-favoured amateurs, who are never better pleased than when they may persuade themselves that they are professionals. Happily, however, some drawings and pictures in the Dramatic Gallery are of better than amateur rank. Mr. Forbes Robertson sends a very pretty picture of Miss Ellen Terry *in propria persona*, a work which displays not only excellent observation of the model, but a well-trained talent in dealing with artistic material. The picture is at once a good likeness and an attractive and tasteful piece of painting. Mr. Frederick Vokes, thus far chiefly known to the public by distinguished achievements in the pantomime, is seen to be a thoroughly skilful water-colour artist, able to render the charm and subtlety, the light and colour, of the Mediterranean landscape. Mr. E. Sothern, a son of the comedian, betrays a fashionable interest in the "still life" of fine objects of art; and Mr. Kendal contributes distinctly clever and quite artistic sketches of two of his brethren. He sends a sketch of the late Mr. Compton as Touchstone, which, it appears, was taken at odd moments snatched night after night from the business or the scanty leisure of the theatre. He contributes, likewise, an harmonious brown sketch, very broadly and firmly done, of his friend, Mr. Hare, in the character of Lord Kildare in *A Quiet Rubber*. The attitude of that pleasing comedian is well seized. Miss Genevieve Ward contributes more than one design—one, at least, a marvellously adroit copy of a popular master. Mr. Joseph Jefferson sends two or more sketches in oil, distinguished by freedom and elegance. They represent trees in landscape. The late Charles Mathews is well represented, especially by the tender and glowing little picture—precise without coldness—lent by Mr. Barrett. Miss Hatherly sends a good likeness of her sister, Miss Amy Hatherly, well and firmly sketched, and agreeable to look upon. Mr. Percy Roselle sends an elaborate and graceful portrait, in black and white, of his sister, Miss Amy Roselle. Mr. Neville sends landscapes certain to be remarked, and a portrait of himself as Charles Surface, which strikes one as not so good. Mr. Arthur Lewis has an excellent likeness of that famous actress, Miss Kate Terry. Among the works contributed by purely professional artists, who appear in this gallery only in virtue of their choice of subject having led them to dramatic portraits, one should name Mr. Brodie, the sculptor, of Edinburgh, a racy and gifted man, who sends a charming portrait of the gentle head of Mr. Joseph Jefferson. Mr. Archer, too, pourtrays Mr. H. Irving as Charles the First. The canvas is enormous and the pose graceful. Many portraits of the actors of a past generation deck the walls, and succeed in interesting us. There is Sharp's group of players engaged in the representation of *King John*, as it was played some seventy years ago, this group including portraits of a now very old lady, the Dowager Lady Essex—the Miss Stephens of that day—and of

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one of the Kembles and of Miss O'Neil. Elsewhere, scattered about the gallery, there are interesting portraits of Liston, Mathews, "Gentleman" Jones, and many another player of past generations. Had the portraits of dead actors been classed together, so that they might be viewed consecutively, there would have been some gain to the ease with which they would have been appreciated; but it is said that the arrangement of the pictures was almost at the last moment disturbed by the arrival of unexpected contributions. The exhibition—though it does not reach an exceedingly high artistic level—is worth a visit, especially by the lovers of dramatic art and those who are concerned in the personal history and in the varied accomplishments of players. There has always been a curiosity to know the concerns of players and their private pursuits, and this will be increased now that the player has become so fashionable a member of society.

Some months ago the *Graphic* commissioned several of our leading artists to paint an ideal head of beauty. The result is now on view to the public in twelve paintings in oil-colours of a dozen more or less pretty women. It would seem but natural to expect that of all people in the world the artist should be the most likely person to know in what true beauty really consists; and we have no doubt that the public will visit this exhibition, held in Grafton Street, Bond Street, more to learn and admire than to criticise. If so, the disappointment will be great, for, instead of finding a row of superbly handsome women, in magnificent toilets, gazing haughtily out of their frames at the less fortunate, because plainer, part of female humanity, they will find there—with two or three exceptions—merely several pretty and spiritless faces, no definite costume, and a preponderance of the complacent expression of the self-content of comfort, with the utter absence of ambition, or anything of the kind, which is such an apparent failing in most modern portraiture. From Sir Frederick Leighton the public has almost a right to expect something beautiful, for he is one of the few artists who has a high sense of female beauty; disappointment may indeed be felt at the painting here by him, which seems to be an attempt, and a feeble one, to reproduce the style of Early-Italian painting, when the tones were timid instead of clear and luminous. Mr. Leslie sends one of his usual young faces, pretty, with a frank expression in the eyes; Mr. Tissot, the face he always paints in his pictures, only this time it is given on a larger scale than usual; the flesh tints are very cold, and the background, with its flowers, is flaring, and very crude in colour. By Mr. A. Hopkins is an old-fashioned-looking damsel, with the eyes cast down—which looks like a weak echo of a reading Magdalene, and can be called ideal only in that it has no semblance whatever of reality. Mr. Perugini sends a smooth little study of a head, apparently painted from nature. Mr. Long's beauty is a large Oriental woman in costume, in no way attractive in appearance. Mr. Story has a brunette in a frilled white cap, and Mr. P. Morris a veiled, blue-eyed, pink-cheeked lady. Mr. Marcus Stone sends a pretty picture of a pleasant-looking lady in a large black hat with a red bow underneath; the face is in shadow, but not at all dark, the bright sunshine of the garden behind being reflected on it. Mr. Alma-Tadema alone sends a finished picture; his beauty is a fair-haired lady in a light dress seen against a gold curtain, against which also is a plain and rather coarse-looking head in bronze; the *tout ensemble* of this little work is very charming, and the whole aspect very harmonious. Mr. Dicksee sends a serious face with a sad but pleasant look about it; this has too much the appearance of being a portrait, although, as such, it is good, and its background of some flowering shrub is pleasing; but it is not quite in keeping with the subject given. Mr. Calderon's painting is of a really pretty woman with a dreamy and at the same time smiling expression of the violet eyes, and with a soft rosy complexion. We are rather tired of seeing on the walls of exhibitions year after year the shoulders of pretty women clothed in this nondescript sort of garment, as also of seeing so perpetually the very blue eyes and uniformly rosy cheeks which are considered such indispensable attributes of beauty; but in Mr. Calderon's work the colour of the eyes and the complexion is skilfully treated and the result is satisfactory. The smooth, shadowless, simple appearance of many of these heads is no doubt to be accounted for by the fact that they are to come out during the ensuing months of the year in the form of engravings, and, as such, doubtless those which are most commonplace and smooth will come out the best. In the corner of the room where all these beauties sit and gaze vacantly is one of Mr. Millais' demure little maidens, yclept "Cherry Ripe," seated on a shady bank, and looking laughingly up with her great brown eyes from under her large mob-cap. The warm colour of the hair and eyes is charmingly given; the brown shadows of the flesh, however, spoil the effect of the whole. Round the walls of the gallery hang the original designs for the illustrations to the *Graphic*, among which are many by Messrs. Small, Green, Macbeth, Herkomer, Wirgman, A. Hopkins, and others, which it is a real pleasure to see, and which alone would well repay a visit to this exhibition.

OBITUARY.

DR. ALFRED WOLTMANN.

Dr. Alfred Woltmann, Professor of Art History at the University of Strassburg, died on the 6th inst. at Mentone. He was born at Charlottenburg in May 1841, being the grandson of the well-known historian, Karl Ludwig Woltmann. After completing his studies at the University of Berlin under the direction of Waagen, he devoted himself to comprehensive researches on Holbein's life and works. As early as in 1866 he published the first volume of *Holbein und seine Zeit*, and established himself in the following year as *Privat-docent* at the University of Berlin. In 1868, when his *Holbein* was completed, he was appointed Professor of Art History at the Karlsruhe Polytechnicum, and six years later at the University of Prague. His *Holbein* having given rise to some very severe criticisms, he published a second edition between the years 1874 and 1876, wherein he mostly adopted the opinions of his opponents, especially with regard to the high position which is due to Holbein the elder in art history. To this great forerunner of the Renaissance in Germany, Woltmann devoted in the revised edition some hundred very instructive pages. Beside this standard work, which will perhaps for ever connect the name of the Holbeins with that of Woltmann, he has also published, during the last few years, numerous contributions to the *Zeitschrift* and other periodicals. Among his other more comprehensive works we may mention a book on German Art and the Reformation (1867). In 1870 he compiled a catalogue of Prince Fürstenberg's collection of pictures and plaster-casts at Donaueschingen. In 1872 he published a series of lectures on the History of Berlin Architecture. In the same year appeared the fifth volume of Schnaase's History of the Fine Arts in its second edition, of which he was joint-editor. During his stay at Prague, Woltmann devoted himself to the study of Bohemian art. His lecture on German art at Prague, delivered at that town in 1877, caused a great sensation among the Czechs, and even political demonstrations. As he repeatedly defended German art by detecting falsifications in Czech literature, his position at Prague became more and more critical. In 1878 he was appointed professor at the Strassburg University. Beside the History of German Art in Alsace (1876), he published lately a popular work on Netherlandish and German Art during Four Centuries. He had also commenced a most valuable History of Painting, of which the first volume, dealing with the Middle Ages, was only completed last year; while he edited, with Prof. Janitschek, the *Repertorium für Kunstwissenschaft*. Woltmann's last review which he contributed to this periodical (vol. iii., p. 2, 1880), published some days ago, concluded as follows:—"The present generation of German art historians is well aware of the struggles and labours which they have to undergo to secure to the science of art a proper position among the other sciences and to counteract the opinion that art criticism may be left in the hands of *dilettanti*." To restore his failing health Woltmann passed the winter at Bordighera, whence he lately moved to Mentone with but little hope of recovery.

J. P. Richter.

ART SALES.

Messrs. Christie's sale last Saturday of the pictures belonging to Mr. Pinto and those of the late Mr. Lionel Lawson resulted in the realisation of adequate prices, but it offered few particulars of special interest. *The Mask* by Boucher, from the Novar collection, was one of the most noticeable works belonging to Mr. Lionel Lawson. It sold for about one hundred and fifty guineas—some thirty or forty guineas more than it fetched in the Novar sale.

Last week Messrs. Sotheby, Wilkinson and Hodge sold a collection of china—blue and white and other Oriental china—Oriental objects of *virtù*, original etchings, and one or two paintings, all from the estate of Mr. James Abbot McNeil Whistler. We note the prices of the objects of chief interest:—A pair of bronze candlesticks, chased with scrolls, and on high rosewood stands, realised £9 (Howell); a handsome Japanese screen of several folds, with panels of silk, £13; a pair of dwarf screens, painted with landscapes and figures on gold grounds, £4 4*s*.; a pair of remarkable Japanese bronze candlesticks, pierced stems, and a stork with enamelled wings, £4 15*s*. (these were very bold and free); eighteen Japanese picture-books, sketches of landscape and figures and loose drawings, £3 7*s*. 6*d*.; a large brown earthenware cistern or bath, somewhat ornamented with birds and flowers, £5 5*s*.; a Japanese china cabinet, fitted with ebony drawers and lac panels, painted with figures, and on a stand, £10 10*s*. After these there followed Mr. Whistler's own productions. About a hundred copper-plates of etchings, mostly erased, sold for £6 15*s*. (Fine Art Society); one little plate, in perfect condition apparently, was sold separately for £5 10*s*.; about forty slight crayon sketches, chiefly of the figure, some black and white, and others variously coloured, went for £19 10*s*.; two framed etchings, being a river view and a sketch of a girl, realised £7 10*s*.; three etchings, framed—*A Forge*, *Battersea Bridge*, and a *Lady and Dog*, exhibited at the Grosvenor Gallery—fetched £20 10*s*. (Flower); a framed crayon sketch, said to be Mdlle. Sarah Bernhardt, perhaps erroneously, went for £5 5*s*.; another crayon sketch of a lady seated, exhibited at the Grosvenor, fetched £3 7*s*. 6*d*., while yet another crayon sketch of a nude female figure with drapery behind the shoulders fetched £4 (James). Lastly, there came two pictures which have been the subject of much remark. One of these was the large oil portrait

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of Miss Connie Gilchrist, of the Gaiety Theatre—an immature figure, fragile and light, with legs tripping forward in a skipping-rope dance. Though apparently slight in execution, the work may be considered both a good likeness and attractive as a work of art. It has certainly pleasant qualities of colour and expression, and the gesture of the model is adroitly caught. This large example of Mr. Whistler's art sold for £50. It was followed by a less pleasing instance of his skill—a satirical painting of a gentleman, styled "The Creditor." This extensive, but extremely sketchy, work sold for £12 12*s*. With this lot there came to a conclusion a sale which had excited some curiosity.

NOTES ON ART AND ARCHAEOLOGY.

Sir John Gilbert's most important contribution to the forthcoming spring Exhibition of the Water-Colour Society will be *The Battle of the Standard*, a subject giving full scope for the display of the high pictorial qualities of dramatic action and composition of our English Rubens.

We understand that M. Dalou has been summoned to Paris by the French Government to undertake an important monumental work, and that, in consequence, he is about to resign his professorship of sculpture at South Kensington. We are sorry to lose him, but happy to think that he leaves us under such pleasant auspices. The question, however, immediately arises, who is to succeed to the appointment? We trust that due consideration will be given to this matter, and that the selection will be made, if possible, from among the ranks of English sculptors. Since M. Dalou first settled in this country, native sculpture has taken a great start, and we have now among us, in the new generation, several men in every way fitted to continue the labours of the eminent Frenchman who is leaving us. We have hitherto been, perhaps, a little too generous in welcoming foreign sculptors among us. An idea has got about in society that the work of any emigrant Pole or Neapolitan or Greek must be better than the work of a born Englishman; and those who watch with interest the present revival of English sculpture are often annoyed to see a public commission given to a foreigner, the execution of which would have been a benefit to native art. We hope that the authorities at South Kensington will take care this time to have a professor of sculpture who is one of ourselves.

Subscriptions have been in course of collection for some time, both in Sweden and Finland, for a memorial statue of the poet Johan Ludvig Runeberg. The greater part of the estimated cost—60,000 Finnish marks—has been already received, and the undertaking may now be considered as secured. Its execution is to be entrusted to the poet's son, Walter Runeberg, who has acquired a reputation as a talented sculptor. He is at present resident in Paris, and has fitted up a studio there with a special view to this work. He has already completed a life-size cast of the statue, and expects to have the latter ready for erection in the course of next year.

The Polish artist, J. Matejko, is engaged on a colossal painting which is to be exhibited in 1883 at Vienna, on the occasion of the two-hundredth anniversary of the deliverance of that city from the Turks. It represents an episode in the final struggle—the moment, namely, when the heroic King of Poland, John Sobieski, has succeeded in penetrating to the tent of the Grand Vizier.

The museum formed out of the *débris* so long in course of collection at the "Garde Meuble" is now open to the public. We gave an account of this curious exhibition some time ago, and need only add that the tapestries and ancient furnitures of all kinds, which form the principal features of this exhibition, will be renewed from time to time, the immense stores of these articles preserved in the "Garde Meuble" being too great for them to be shown at once. Artists may obtain permission to work in an "atelier" placed at their disposal.

The Louvre has recently acquired two important modern paintings, namely, the celebrated *Baigneuse*, by Ingres, one of that painter's most characteristic and admired works, and the portrait of the Comtesse de Barck, by Henri Regnault, a work which attracted much notice at the Salon of 1869. A new Salle has also been opened in the Louvre for modern sculpture. It contains several of the works of the great Burgundian sculptor Rude.

The exhibition of the Cercle de l'Union Artistique is now open in the Place Vendôme. Most of its members contribute this year, and the exhibition is said to be a brilliant one. The catalogue includes such names as Meissonier, Gérôme, Detaille, Th. Rousseau, C. Duran, Bonnat, and de Neuville among painters, and Bartholdi and Saint-Marceaux among sculptors.

The Fine-Art Exhibition opened on February 1 in Algiers is said to be quite a success, though, of course, it has none of the pretentions of the monster exhibitions to which the world has now grown accustomed. It only occupies five Salles in a small building constructed for the purpose, but in these are most tastefully displayed the paintings, sculptures, ceramics, mosaics, &c., sent by the various nations which have contributed to this interesting little exhibition.

A new catalogue of the Louvre has just been printed and submitted for the approbation of the Minister of Fine Arts. This catalogue, it is stated, has taken not less than ten years in preparation. A short biography is given of every artist, together with a critical and historical study of his works. The artists' names are to be found after the fashion of ledgers in alphabetically arranged leaves, no reference being necessary to the number on the picture. We hope to notice this catalogue more fully when it is given to the public.

At a recent meeting of the Academy of Inscriptions M. Delaunay read a note on the origin and signification of the emblem of the fish in Christian symbolism. The fish was regarded as a symbol of Christ long before the famous acrostic, ΙΧΘΥΣ—Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτήρ, was thought of. M. Delaunay suggests that the origin of this symbolism is to be sought for in the religious traditions of the eastern Semitic peoples. Berosus speaks of the Chaldaean myth of the fish-god Oannes; he probably recurs in the cuneiform texts under the name of Hea. He is represented on a considerable number of Assyrian monuments. His function in the religion of the Chaldaeans is that of a heavenly mediator, an intermediary between gods and men. He thereby resembles the Logos, the great mediator of the Judaeo-Alexandrian philosophy, which is itself so similar to the Christian "Word." M. Delaunay considers that this explains why the emblem of the fish was regarded as peculiarly fitted to symbolise the Logos or Christ.

An appreciative article on Sir William Boxall, R.A., full of pleasant stories of artists who have passed away, is contributed by Lord Coleridge to the current number of the *Fortnightly Review*. In the same number, also, we have a thoughtful article by Mr. W. H. Pater on "The Beginnings of Greek Sculpture." Mr. Pater regards the history of Greek art as beginning in a real "age of gold"—that is to say, with

"men who had already discovered the flexibility of silver and the ductility of gold, the capacity of both for infinite delicacy of handling, and enjoying, with complete freshness, a sense of beauty and fitness in their work."

According to his view, indeed, the heroic age of Greek art "is the age of the hero as a smith."

The *Portfolio* has no new interest this month, except a somewhat long account by Mr. William Walker of the artist and drawing master, J. D. Harding, who, as the writer says, has been somewhat lost sight of in this bustling generation. The example given of Mr. Harding's art is not, however, prepossessing. The contemporary artist noticed is Mr. George Reid, R.S.A., who is represented by a very ordinary etching by C. O. Murray. The other articles of the number are a continuation of Mr. Clark's "Cambridge," and of Mr. Hamerton's "Notes on Aesthetics."

The first volume of an important work on the history of costume entitled *Histoire générale du Costume civil, religieux, et militaire*, by the French painter R. Jacquemin, has just been published by Ch. Delagrave, Paris. The entire work will be in four volumes, carrying the history of costume down to the present century; but the present volume merely deals with its history from the fourth to the twelfth century. It is illustrated by chromo-lithography in the same way as the magnificent German work, *Trachten, Kunstwerke und Geräthschaften*, before noticed, and, like that, is coming out in numbers; but it has a more limited range of subject, being confined solely to costume. Much of general historical interest is, however, to be found in it.

THE STAGE.

The week has seen changes at two or three London theatres, but it cannot be said that at all the new programme is an improvement on that which was previously presented. At the Olympic Mr. J. S. Clarke, the American low comedian, has appeared, and he will continue there probably till about Easter. He brings with him a modern melodrama that his successful performance in it seems to have developed into a farcical comedy, and likewise the old and well-tried comedy of Colman's, *The Heir at Law*, in which Mr. Compton was so great, and in which Mr. Clarke is so popular. Dr. Pangloss is a character who, in the hands of a conspicuous actor, can well be made the chief of the *dramatis personae*, and the unctuous Dr. Pangloss of Mr. Clarke is as much the hero of the comedy as was the dry and sententious Dr. Pangloss of Mr. Compton. But he is less artistic: more a creature of successful grimace, and less entertaining to the less "barren" spectators. But Mr. Clarke is absolutely popular, and the whole "business" of the piece is at his fingers' ends. The difference, after all, between Mr. Compton, with whom the character is with old playgoers associated, and Mr. Clarke, who is accepted by the new generation, is that which is almost inevitable between a high comedian and an able comic actor.

The Streets of London, with Mr. Warner in the character of Badger, has been revived at the Princess's. The piece is of Mr. Boucicault's manufacture, and belongs to a period in his career at which he appears to have abandoned literature and devoted himself to the question how best to put together popular stage plays. We should have thought, after the amount of congratulation that has been in the air with respect to the improvement of the English theatre, that the taste for such a sensational drama as *The Streets of London* had departed

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from the West-end; for *The Streets of London* has not that apology for gross realism which might be urged in favour of *Drink*. Mr. Warner plays Badger very much to the satisfaction of the audience, and there is nothing in his performance so repulsive as there necessarily is in the piece which we owe to the imagination of Zola.

The pantomimes will shortly be withdrawn; the final verdict pronounced upon them—which is often a quite different one from that which is delivered immediately after Boxing-night—is that that at the Gaiety has been the best. The Gaiety in *Gulliver* has given a piece far more brightly written than are most pantomimes nowadays. The scenery and stage effects have been better than it is usually within the aim of the Gaiety to provide; while the speciality of the theatre, in providing for our fashionable young men a company in whom they may reasonably be interested, appears to have been duly remembered. Miss Farren and Miss Coote, Miss Gilchrist and Miss Wadman are a cluster of stars. Nor, unlike one or two of the performances at the bigger houses, has the pantomime allowed itself dull moments—not to say dull half-hours. All has been of a kind to meet the approval of the habitual Gaiety playgoer, while at the larger houses—in the "Lane" or at the "Garden"—he would inevitably have been weary. Nor should we altogether have blamed him if he had.

MUSIC.

On Saturday, February 7, *Lohengrin* was given for the first time by the Carl Rosa company, and the English version by John P. Jackson deserves special notice. The German text is closely followed, but the translator has reproduced, with marvellous success, the spirit as well as the letter of the poem. The importance of the words in a Wagner opera is sufficiently well known, and this excellent version contributed greatly to the enjoyment of the work. Herr Schott achieved a great success as Rienzi, especially as regarded his acting, but a still greater as Lohengrin. His fine figure, his excellent acting and singing, combined to make him really seem for the time one of the pure and irreproachable knights who guard the Holy Grail on Mount Salvat. Miss Gaylord gave a pure and intelligent rendering of the part of Elsa. The cruel Ortrud and the weak-minded Frederick were well sustained by Miss J. Yorke and Mr. Ludvig. Mr. Crotty was a tuneful and dignified herald. One word of praise must be accorded to Mr. G. H. Betjemann for the very perfect stage arrangements; and to chorus, band, and conductor (Signor Randegger) for the excellent manner in which they fulfilled the very arduous duty allotted to them. The work was well received, and this performance of *Lohengrin* must be considered an event of great importance in the history of English opera.

A crowded house assembled last Monday to welcome Herr Joachim, who made his first appearance this season at the Monday Popular Concerts. The eminent violinist met, as usual, with a hearty reception. The Quartets were Beethoven in E flat, op. 74, and Haydn in E flat, op. 64, No. 2. Herr Joachim gave as solo Bach's Prelude and Fugue in G minor for violin alone from the 1st suite, and played for an *encore* a movement from the 5th suite. Mdlle. Janotha played in her best style, and for the second time this season, Chopin's beautiful and difficult Polonaise in F sharp minor, op. 44. Mr. Frank Boyle was the vocalist. An interesting novelty is announced for next Monday—Dvorak's Sextet in A major, op. 48.

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LITERATURE.

HERÁT.

Herát: the Granary and Garden of Central Asia. By Col. G. B. Malleson, C.S.I., author of the "History of the Indian Mutiny," &c. (W. H. Allen & Co.)

Col. Malleson is an acknowledged master of Indian history, and in this volume, as in his previous works, he has shown that he is a writer of great skill. Col. Malleson is one of those writers who, being seized with an idea, delight to clothe it in splendour and dignity of language, to present it and to re-present it in many forms, all more or less impressive to the pleased and dazzled imagination of their readers. In no work of Col. Malleson's is this high literary quality so conspicuous as in that which is now before us. Perhaps his idealistic power is assisted by the fact, which the author, it is just to say, nowhere conceals, that, like Sir Henry Rawlinson, he has never beheld the city or the country upon which he discourses with such ardour and determination. Let there be no mistake about this work; it is in its essential parts no history of Herát; no careful, dispassionate scrutiny of the manifold considerations of policy which centre at this moment in the region of Afghanistan; it is rather a heated and eloquent harangue summoning the British people to Herát, as to a crusade, and drawing them thither, at one time by exhibition of the fearful prowess of Russia, and, at another, by reference to the strategic importance and to the fruitful abundance of the country of which Herát is the citadel and the capital. We must proceed to make good these remarks by an impartial reference to Col. Malleson's work, which opens with an argument containing a justification of the Berlin Treaty and of the Government policy in regard to the Afghan War. The key to this work is contained in the confident expression of the author's opinion that in 1877 we were near to a condition of affairs which must ultimately have proved fatal to the hold of the British upon India. He says:—

"It cannot be doubted that but for the conclusion of the Treaty of Berlin that [Russian] spring would have been made in 1877. Russia had made all her preparations to reply in Afghanistan to the vigorous action which in Europe had snatched Constantinople from her grasp. Her secret manoeuvres were about to be supported by open co-operation. But both of these schemes were baffled; that of open co-operation by the Treaty of Berlin—the secret manoeuvres by the British invasion of Afghanistan. The one of these acts of high policy would have been incomplete without the other."

In that sentence it will be seen that Col. Malleson begs the whole bundle of political questions connected with Turkey, Russia, and Afghanistan. He deals quite as summarily with Herát. We are to go, if Col. Malleson can lead us by high sentiments and picturesque language, to his El Dorado, the city of Herát—to Herát, formerly "the Queen of Eastern cities;" to Herát in the valley of Herí-rúd, "the possession of which is the possession of a gold mine;" to Herát, which "in a few years will prove the milch-cow of India." Shall Persia have Herát? Perish the thought, says Col. Malleson. "Would Persia neglect Mashad to foster Herát? The thought is not to be entertained. Then, again, can Persia remain for ever indifferent to the blandishments or the arms of Russia? No one will assert it." Next we have an exhibition of Russia at Merv—a terrible prospect, in the opinion of the author—while England is still at Kandahar, for Russia would then be nearer by more than a hundred and fifty miles to the great prize of Central Asia; and the final words of Col. Malleson's argument are an assertion that "Herát is the gate of India. It is absolutely necessary that the possessors of that splendid estate should hold the gate leading into it."

The fundamental and peculiar error of this book lies in the fact that Oriental descriptions of Herát, and of the country round about, are made subservient to the author's purpose, and are not only literally rendered into English prose, but are offered to us in that garb as qualified to serve in the place of accurate description. "Khorassan is the oyster-shell of the world, and Herát is its pearl." "This once splendid city." Who has said that Herát was ever a splendid city, "possessing alike the most brilliant Court and the most splendid commercial mart in the Eastern world"? The Emperor Baber may have said so in 1506; but what of that? Do not the Persians call the mud hovels of Teheran and of Ispahan the jewels of the world? And, compared with one or the other, Herát is evidently a wretched place. Col. Malleson can find one sentence in Conolly's description to help his glowing picture, and he gives it. Conolly, who saw Herát in 1831, wrote:—

"We ascended by 140 steps to the top of the highest minaret, and thence looked down upon the city and the rich gardens and vineyards round and beyond it—a view so varied and beautiful that I can imagine nothing like it, except, perhaps, in Italy."

By this account, the splendour of Herát is reduced to one poor minaret, such as are half-a-dozen in the miserable squalor of Kúm or Shiraz. For his idea of the magnificence of the buildings of Herát, Col. Malleson resorts to the Emperor Baber. He ought to know better; he must be aware how foolish Eastern accounts of existing buildings, such as the ridiculous descriptions of the Chehil Minar of Ispahan, appear to those who have seen the wretched erections of the cities which most resemble Herát. Having quoted Baber, he naïvely says:—"I know no other description which brings so vividly to the mind the splendour of Herát as Herát was before it had been plundered and desolated by the Afghans." Had there been "splendour," Conolly would have seen the traces; Vambéry would have seen them; and Col. Malleson would have found other help than that of Baber. When the Shah's eldest son was describing to the writer the magnificence of Ispahan, it required an effort to suppress contempt for his ignorance of the meaning which his words would convey in European language. Col. Malleson is the victim of his own zeal. He gives with all credence such rubbish as this old proverb:—"Which is the most splendid city in the world? If you answer truly you must say Herát!" On p. 68, in his own words, we have Herát the "magnificent capital of Central Asia;" on p. 78 it is "the beautiful city." On another page, Col. Malleson gives, with curious exhibition of evident acceptance, the statistics of Herát in 1219. They remind the present writer of the Prince Governor of Ispahan's assurance to himself that the Shah had 2,500,000 soldiers, and that whenever famine occurred in Persia his Majesty at once gave "a million pounds of English money" in relief; the Oriental use of thousands being utterly random.

Our present position with reference to Herát is well known. The city was besieged by Persia in the autumn of 1855, and was surrendered to the troops of the present Shah in the spring of 1856, which caused England to enter upon hostilities against Persia at Bushire and Mahommerah in the south, by way of the Persian Gulf. The Shah was forced, by a treaty concluded at Paris in 1857, to restore Herát to the Afghans. When we arrive at the only trustworthy description of Herát in the book, that of Vambéry (p. 98), there is no splendour nor trace of splendour, nothing but a bazaar very like that of Kashan, and a description of dirt and ruin familiar to anyone who has read accounts of the very similar cities of Persia. Col. Malleson employs with eloquence, sometimes with vehemence, every argument by which we may be led to Herát. For this he displays Oriental views of the richness and magnificence of the city and the neighbourhood; for this he paints with deepest dye the character and the conquests of Russia; he would lead us by cupidity, or, if we please, by his opinions as to the security of India; for the last he reserves an appeal to our compassionate feelings. Throughout his work the Afghan is represented very much from the Oriental point of view. He has no redeeming features; he is cruel, he is merciless, he is treacherous. One can almost imagine Col. Malleson assenting to the Indian proverb, "If you meet an Afghan and a cobra, kill the Afghan!" At last, our author appeals, as we have said, to our feelings. He says:—

"The Herátis have now, of their own accord, taken up arms against the Afghán oppressor. They see that England is at last in earnest. They have shown that they deserve to be free by themselves striking the blow. But their city still suffers in the hands of their enemy. With arms to combat that enemy in their hands, they still turn with longing eyes and earnest prayers to England. Surely England will not be deaf to the appeal!"

If this book were less desperate in the energy of its accomplished author, we might pause

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to ask, Where is this appeal? Who can show us that the Herátis are longing for an English conqueror? But Col. Malleson on Herát is not to be trifled with by questions; this is a book of one idea, and that is the wisdom, the justice, the expediency, the mercy, the gain, and the blessedness that would result from a British advance to Herát. We do not accept Col. Malleson's *dicta* for argument; his style is admirable; his itinerary useful; his spelling is instructive; his reading in all that concerns India is profound—so much must be admitted: but there are at least two sides to every policy of conquest, and Col. Malleson does not give us a fair view of that which he rejects. Arthur Arnold.

ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ. A New Edition, with a Preface by C. M. Phillimore. (James Parker and Co.)

The re-issue in the form of a Preface to a new edition of the *Eikon Basilike* of the article contributed by Miss Phillimore to the *Church Quarterly* is well timed. Except in producing an important letter by Levett the King's page, Miss Phillimore does not pretend to much more than the merit of reproducing arguments used by others; she has, however, put them in a clear and convincing form, adducing no slight reasons to show that the book was written by Charles long before Gauden claimed to have conveyed his forgery to him when he was a prisoner at Carisbrook in 1648.

No doubt there is something to be said on the other side, and Clarendon's silence on the subject in his History is undoubtedly a strong point; but, unless the account given by his son of what the exiled Chancellor said shortly before his death can be explained away, that silence must be accounted for on some other ground than his permanent disbelief in the King's authorship. On this point, indeed, there is evidently more to be said than Miss Phillimore admits. She throws doubt on the story told by Burnet that James II., when Duke of York, acknowledged Gauden's authorship on the ground that Somerset, who is said to have confirmed Gauden's claim, died too soon to have been able to testify anything about the matter; and yet she complacently quotes without hesitation the assertion of Clarendon's son that his father said that he thought that Charles II. had been convinced by Somerset that Charles I. was the real author. If the Duke of Somerset's death throws doubt on one story it equally throws doubt on the other.

The probability is that Gauden made his claim some little time before he wrote to Clarendon on the subject. This seems implied by the letter which Clarendon wrote to Gauden in reply. If the story of Clarendon's son is correct, the Chancellor believed that Somerset had convinced the King that Gauden's claim was untrue. But it also implies that Charles II. was not quite convinced, and Burnet's story tells us that James was not convinced. Burnet, however, is far too inaccurate to enable us to build much on his assertion. James could affirm nothing of his own knowledge, and, unless he had seriously investigated the question, a mere casual statement in conversation would not prove much. The reference to Somerset is the curious thing; but, after all, Somerset's name may have slipped in by mistake for some other nobleman's.

However this may be, it is a pity that Miss Phillimore's edition had not been delayed for a few weeks, as this would have enabled her to make use of Mr. Scott's discoveries which he has recently disclosed in the pages of the *Athenaeum*. She would then have been able to quote the additional evidence of Bishop Mew, who informed Archbishop Tenison that he had himself seen fragments of the *Eikon* at Naseby, and to refer to the very curious fact that Nicholas, in quoting from the book in private memoranda for his own use, made his references to a MS. copy and not to the printed work—a proceeding which can hardly be explained, except on the supposition that he had access, either to the original MS., or at least to a copy in which he placed implicit confidence—a supposition which is the more probable when it is remembered that his own secretary, Oudart, had transcribed the original for the press, and that the MS. from which he quotes preserves in one instance what has all the appearance of being a true reading in the place of a misprint in the printed copies.

Upon the question of internal evidence Miss Phillimore has little to say, and if by internal evidence is meant literary evidence, she is undoubtedly in the right. It is a matter that has been already fully discussed, and which will hardly bear condensation. Yet, after we have made up our mind whether such an expression as "feral birds" is the private property of Gauden or the common property of writers of the time, the important question remains to be asked whether the book is true to character, a question which can only be answered rightly by those who have made a minute study of Charles's life.

It is pleasant to accompany an author as far as it is possible to do so, and it is easy to agree with Miss Phillimore in her argument that the *Eikon* reveals Charles's own patience and meekness in affliction. But when she asks us to trace in it Charles's ability it is necessary to part company with our guide. Ability of a certain sort Charles undoubtedly possessed. Starting from certain premisses, and being quite sure of the conclusion which he intended to reach, he could pick his way from one to the other in excellent style, and could often turn the tables upon his opponents by dragging to light the logical inferences to be drawn from their own arguments. But of true statesmanlike ability to grasp the full character and tendencies of the men with whom he had to deal, and the full bearing of the circumstances in which he was placed, he was absolutely deficient. Very much the same may be said of his character. That he was sincerely desirous of acting rightly, and thoroughly honest in intention, may fairly be granted. But he was constantly taking part in what ordinary men characterise as intrigues, because he had not imagination enough to take a broad view of the circumstances around him. The strongest possible argument for the authenticity of the *Eikon* lies in its exact representation of Charles's character in his weakness as well as in his strength.

From this point of view, the very inadequacy of the book to furnish a true picture of the time is a strong argument in favour of its authenticity. Writers who express astonishment that they do not find historical narrative misunderstand both the intention of the book and Charles's own character. It may fairly be asked whether Charles ever, in the whole course of his life, gave an accurate historical account of anything. It was his habit to blur the outlines of facts and to acknowledge just as much as it suited his purpose to acknowledge, because that was all that was visible from his mental horizon at the moment.

It is no doubt difficult to convey the impression produced by the *Eikon* upon anyone who has not been recently studying Charles's life with the assistance of all the new material now at the disposal of the historian; but the defenders of his authorship might, perhaps, be content to rest their case on the first chapter alone. Such sentences as the following breathe the very spirit of Charles's life:—

"The odium and offences which some men's rigour or remissness in Church and State had contracted upon my government, I resolved to have expiated by such laws and regulations for the future as might not only rectify what was amiss in practice, but supply what was defective in the constitution, no man having a greater zeal to see religion settled, and preserved in truth, unity, and order, than myself, whom it most concerns both in piety and policy; as knowing that no flames of civil dissensions are more dangerous than those which make religious pretensions the grounds of factions.

"I resolved to reform what I should, by free and full advice in Parliament, be convinced of to be amiss, and to grant whatever my reason and conscience told me was fit to be desired. I wish I had kept myself within those bounds, and not suffered my own judgment to have been overborne in some things, more by others' importunities than their arguments."

If this is not self-portraiture, it is hard to imagine what is. The utterly inadequate account of the causes which brought about the summoning of the Long Parliament, the complacent reference to his own good intentions, the recognition of the facility with which he allowed his own judgment to be overborne by others, are all marks of Caroline authorship.

Nor are these paragraphs in any way dissimilar to the rest. Advocates of the theory which attributes the book to Gauden may be challenged to produce one line from it which gives a dissonant note. Everywhere there is just that reticence of self-communing which touches lightly upon fact, or alludes to it obliquely as if it were unnecessary to go into detail.

How much, for instance, is implied by those simple words,

"I looked upon my Lord of Strafford as a gentleman whose great abilities might make a prince rather afraid than ashamed to employ him in the greatest affairs of State,"

for those who know that Charles, after following his Minister's aggressive projects after the dissolution in 1640, had shrunk from carrying them into execution; and that still later, when the Long Parliament met, he had refused to carry out the same Minister's advice to open the session by bringing an anticipatory charge of treason against Pym and his associates.

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Allusions, which are no more than allusions, accumulate as we read on. The charges against Strafford are said not to have given "convincing satisfaction to the major part of both Houses, especially that of the Lords;" which is true if the absent members of the Commons be taken into account, though a forger would be more likely to remember that the division gave a majority of about three to one the other way.

Then, again, there is the reference to a whole controversy about the meaning of the words *leges quas vulgus elegerit* in the paragraph in the sixth chapter:—

"I think my oath fully discharged in that point by my governing only by such laws as my people, with the House of Peers, have chosen, and myself consented to."

The chapter, too, upon the King's going to the Scots, and on the Scots delivering up the King, would hardly have been put by a forger into the present tense. That the sentiments in them are Charles's sentiments at the time may be gathered from the letters addressed from Newcastle by Sir Robert Moray to the Duke of Hamilton, which will soon be in the hands of members of the Camden Society. The repudiation of the charge of obstinacy was no doubt intended to reflect upon Charles's friends as much as on his opponents. A few weeks later Moray, on the part of the Hamiltons, was urging Charles to swallow the Covenant in order to regain his crown. "So fatally he sticks to his principles," was the despairing cry of the baffled diplomatist.

It has been recently announced that Mr. Scott is preparing a preface to a new edition of the *Eikon*, to be issued by Mr. Elliot Stock. He will no doubt handle the bibliographical questions involved in the argument with competent knowledge. Those who reply to him must remember that they have to face at the same time an argument totally disconnected either with his or with Miss Phillimore's. Either they must point out some passages in the *Eikon* inconsistent with Charles's very peculiar character, or they must admit that in Gauden, scoundrel as he was, England possessed another Shakspere unawares.

SAMUEL R. GARDINER.

New Poems. By John Payne. (Newman & Co.)

UNDER the somewhat hackneyed title of *New Poems*, the author of *The Masque of Shadows* has published another volume of verse. As with all works from the same pen, this book, from dedication to colophon, is imbued with sombre melancholy; for poetry would appear to exercise as saddening an influence upon Mr. Payne as sweet music did upon Shakspere. Nearly the whole burden of his book, and of his preceding works—save some portions of *Villon*—is that, with respect to poor humanity, "while his flesh is upon him he shall be sorrowful, and while his soul is in him it shall mourn." Whether this be due to a natural idiosyncrasy of the author, or whether it be due to an artifice of his art, it is, perhaps, needless to investigate; but it must be affirmed that, though "sorrow be the soul of song," song that is all soul is not always the most acceptable to οἱ πολλοί. It was, doubtless, an excess of this melancholia more than its horror—so natural, indeed, and so much in keeping with the theme—that caused Mr. Payne's latest publication, *Lautrec*, to meet with somewhat less critical unanimity of approbation than his former volumes did. Soaked through and through with this teint as is the present volume it is still, in some portions of the contents at least, an advance in power upon its predecessors, even as each one of them had been upon its forerunner. It contains a little too much of those fantastic mediaeval forms of verse with which the reading world has been so cloyingly fed of late—archaic forms which once had their use in restraining the unbridled licence of youthful languages, but which now are neither necessary nor needed. A poet dowered with such affluence of thought and facility of expression as Mr. Payne is may not find the mechanical limits of *rondels*, and *rondeaux*, and *ritournels*, or even of *rondeaux redoublés*, and double ballads, very restrictive, but a man who can write such poems as "The Rime of Redemption" and "The Westward Sailing" should not waste his genius upon these literary gymnastics. Funambulatory labours of such a sort may still have their uses in restraining the unfashioned antics of a youthful artist, but for a master of his art, as Mr. Payne has proved himself to be, they are but too frequently monuments of wasted talent. "*Wenn man alt ist*," says Goethe, "*muss man mehr thun, als da man jung war*;" consequently, as Mr. Payne, though young in years, is growing old in reputation, it behoves him to do more—that is to say, better—in each new volume he offers to the world. And it must be conceded that although these *New Poems* are, necessarily, unequal in merit, they contain work quite as good, and in some respects even better, than anything previously published by their author. Indeed, no amount of praise that could be awarded to Mr. Payne would do more, if so much, to sustain and enhance his reputation as would the citation of the "Prelude" to the present book. It is scarcely too much to affirm of it that no contemporary could excel it in symmetry of form, excellence of workmanship, and, above all, alliance of sound with sense. In justification of such high praise, these opening lines may be quoted:—

"Geoffrey of Rudel! How the name
Leaps to the lips like a flower of flame,
Holding the heart with a dream of days
When life lay yet in the flowered ways
And the winds of the world were stirred and strong
With blast of battle and silver of song!
When love was long and women were true
And the bell of the steadfast sky was blue
Over a world that was white as yet
From load of labour and fruitless fret
Of hunger for gain and greed of gold,
That now have made us our young world old!
I hail thee, honest and tender time!—
I, last of many, that with rude rhyme
Ring out reproach to the cheerless air
And chide the age that it is not fair.

. . . . . .

How shall we say sweet things in rhyme
Of this our marvellous modern time,
We that are heavy at heart to sing,
But may not rejoice for remembering?
We care not, we, for the gorgeous glow
Of wealth and wonder, the stately show
Of light and luxury, that sweeps past,
Unheeded, before our eyes downcast,
The pageant of passion and pride and crime
That fills the face of the turncoat time,
The gold that glitters, the gems that glow,
Hide not from us the wasting woe
That gnaws at the heart of the hungry age.
The starving soul in the crystal cage
Looks through the loop of the blazoned bars,
As out of heaven the sorrowing stars
Gaze on the grief of the night newborn."

A thorough mastery over the complex mysteries of rhyme and rhythm is evidenced by these well-balanced and delicately wrought verses, wherein meaning and melody are so skilfully interwoven. The present generation has been so pampered with poetic dainties that it fails to appreciate the refinement of diction and subtle strength of the work its poets are doing for it; but should the rivers of inspiration again run dry, and the aridity of the past century be repeated, with what intensity of admiration may not our posterity regard the lyrical leaders of to-day! And the authorship of such a poem as "Thorgerda" should certainly qualify Mr. Payne for admission into that honourable, but small, circle. "Thorgerda" is the longest of these *New Poems*, and, had not its author lavished his poetic treasures with a somewhat wasteful improvidence, it would doubtless have been issued in a separate form, when its merits might have received more immediate and protracted attention than they are likely to in their present method of publication. In nakedest details the theme is not a new one, for many poets have sung of semi-human beings loving mortals; and, by their love, destroying those mortals, but then "les grands esprits," as Théophile Gautier says,

"qui ne sont touchés que du Beau, n'ont pas cette préoccupation du neuf qui tourmente les cerveaux inférieurs. Ils ne craignent pas de s'exercer sur une idée connue, générale, appartenant à tous, sachant qu'elle n'appartient plus qu'à eux seuls dès qu'ils y ont apposé le sceau de leur style."

Although the references and characters of "Thorgerda" are Scandinavian, the whole creation of the work is richer and more voluptuous in tone than is usual for anything emanating from, or referable to, the grotesque mythology of the North. In some respects, indeed, it approximates to, and may honourably challenge comparison with, Shelley's *Witch of Atlas*. If fault be found with "Thorgerda"—doubtless Mr. Payne's *chef-d'œuvre*—it will be for its superaffluence of splendour, for its almost wasted wealth of simile and description, as, for instance, in such stanzas as this:—

"All hail! the sweet of the day is ours!
Our wings are wet with the salt of the sea!
Our task is over, our feet are free
To fare where the foambells shiver in showers
And the seaweeds glitter with glory of flowers.
The lines of the land do faint and flee:
We come to the heart of the mid-sea bowers
On the race of the running billows' glee!"

But the *technique* of such work is irreproachable; the onomatopoeial sense of sound is most discriminative. A very effective richness has been gained by the alternation of open vowels and the most producible consonants. These effects do not arise from accident, but are invariably the result of imagination, combined with, and curbed by, a full knowledge of the mechanism of verse.

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The repetition of similar sounds is so naturally, so (apparently) unartfully produced, that it scarcely seems fair to refer it to "alliteration's artful aid." Nor does Mr. Payne, despite the fluency of his language and facility of lyrical expression, belong to any of those numerous cliques of poetasters who mix too much water with their ink; his compactness of form and distinctness of meaning, at least nowadays, leave little to be desired.

"The Ballad of Isobel" disputes the palm of excellence with "Thorgerda," and with the many will, doubtless, gain the preference. In tone and form it is the opposite of "Thorgerda," being as cold, chaste, and simple as that is warm and voluptuous. It resembles the old ballad in simplicity, at times, almost, in baldness of description, and tells of supernatural things in that unquestioning, straightforward mode which constitutes the strength and fascination of our ancient lyrical lore. The power and pathos producible by such unostentatious workmanship are undeniable; even an isolated stanza, as

> "'She will not come!'—A soft, cold air
> Upon his forehead fell:
> He turned him to the empty chair,
> And there sat Isobel,"

will exemplify this fact, although the full force of the lines can only be appreciated when they are read in conjunction with the rest of the poem. The story, as are so many of its author's, is an eerie one:—

> "It is
> A tale more fit for the weird winter nights
> Than for the garish summer days, when we
> Scarcely believe much more than we can see."

Of the "Light o' Love," the second longest poem in the volume, we are not inclined to speak so favourably as of those already mentioned; it is too indicative of those literary influences under which it has, apparently, been produced. Many of the shorter poems are very beautiful, however, and all, or nearly all, truly bear out their author's words in his initial volume—

> "Whoso is fain
> To enter in this shadow-land of mine,
> He must forget the utter summer's shine
> And all the daylight ways of hand and brain"—

only, it should be remarked, the shadows have grown more distinct and stronger than in the earlier days. "Melisande," which is the last poem in the book, read in conjunction with "Tournesol," its prelude, gives that continuity and completeness without which no work of art is perfect.

A logical definition of poetry is still wanted, and it is far safer to affirm what it is not than what it is, but that Mr. Payne's *New Poems* are richly dowered with it, and are replete with that indefinable "light that never was on sea or land," may be safely asserted without fear of authoritative contradiction.

John H. Ingram.

ENGLISH MEN OF LETTERS.

Southey. By Edward Dowden. (Macmillan.)

If the story of Southey's life had been related as at one time seemed possible by the author of *Philip Van Artevelde* it might have rivalled the *magnum opus* of Lockhart: From a literary point of view it would, no doubt, be absurd to compare Southey with Scott; but the record of the Poet Laureate's career has in it much that is as fascinating as Sir Walter's, and incidents that are even more pathetic. Prof. Dowden has done as much justice to his subject as could be done in 200 pages, but a cabinet picture like this fails to convey a vivid impression of the varied features which give a charm to the portrait of Southey. The materials at the disposal of the biographer are ample—we had almost said too ample. A little cold, perhaps, and haughty to strangers, towards his friends Southey showed no reserve; all that was in his heart found utterance in his correspondence; and if the frankness of his confessions sometimes raises a smile, the manly integrity of the writer is visible on every page. Sara Coleridge thought her uncle Southey the best man she had ever known, and her judgment seems to have been well founded. His defects lay on the surface; his virtues were eminently noble and solid. They were by no means the niggard virtues practised by the respectable Englishman, who has some conscience and some regard for his reputation; nor were they the virtues of the careless-hearted spendthrift who borrows money to relieve distress, and forgets to pay the lender. With great ambition and high aspirations, Southey laboured daily at task-work for the sake of those he loved; and, while winning a frugal living, which would now be regarded as a mere pittance, was nobly generous both of time and money. Again and again we read of splendid sacrifices made for the sake of literature or friendship. In the early days of his poverty, with a young wife to support, he found leisure to relieve the distress of Chatterton's sister by editing that "marvellous boy's" works; he was ready to start his brother in life with the produce of *Thalaba*, and undertook to support his sister-in-law, Mrs. Lovell. He provided also through many a long year for the wife and children whom Coleridge had perversely left upon his hands; and at about the age of forty-seven, when an old friend who had once done Southey good service fell into difficulties, the poet sent him £625, the whole savings of his life, and wished he had more at his command.

In other ways, too, Southey had a free and generous nature. We know something of party spirit in our days, and the fashion of calling names is not wholly obsolete. In the early years of the century, when the Tories were for fighting Napoleon to the death, and the Whigs, as represented by the *Edinburgh Review*, "predicted ruin to all who dared to oppose the Corsican," and affirmed that France had conquered Europe, it is not to be wondered at if rougher words were used by the opposing parties than any to which we are now accustomed. Southey, an ardent politician, was liberally bespattered by the friends of France, and used no doubt plenty of hard words in return; but he had only to meet a political or literary foe in order to lose every thought of enmity. Jealousy or envy, the faults of the literary character, were wholly unknown to Southey, who in this respect, as in many other fine qualities, resembled his friend Sir Walter. In the large natures of these poets there was no room for aught that was ignoble in feeling; but in one respect Southey was superior even to Scott, the most loveable of men, for he never hankered after wealth, and was content from first to last with plain living and high thinking. If we may hint a fault in this admirable man, it is to be found, perhaps, in a somewhat overweening conviction that his mind was well disciplined, his heart pure, his integrity unimpeachable. He was a Christian, but knew little apparently of the struggles through which some men fight their way to peace. He fell into no Slough of Despond, fought no Apollyon, toiled up no Hill Difficulty, and encountered no grim fiends in the Valley of the Shadow of Death. His road in this respect seems to have been a smooth one, and so vivid was the impression of things unseen that to Southey Skiddaw itself was scarcely more visible than the Delectable Mountains and the City that lay beyond them. He loved his library of fourteen thousand volumes with the passion of a book collector; he found the deepest joy of life in his wife and children, and he cherished an abiding sense that he should some day raise his head to the stars as a great English poet. In spite, however, of these vivid interests, coupled with the keenest sense of enjoyment, he held lightly by life, and, while confessing that his disposition was invincibly cheerful and his lot an eminently happy one, looked forward with eagerness to the day when he might go home and take his wages.

"Such," says Prof. Dowden, "was Southey's constant temper; to some persons it may seem an unfortunate one; to some it may be practically unintelligible. But those who accept of the feast of life freely, who enter with a bounding foot its measures of beauty and of joy—glad to feel all the while the serviceable sackcloth next the skin—will recognise in Southey an instructed brother of the Renunciants' rule."

If Southey had been as ambitious in a worldly sense as he was to leave a name that should not "perish in the dust" he might have readily gained a large income. But he could only have done this at the cost of all he most valued in life. His vocation was literature; and no author has done more to ennoble the literary profession than Robert Southey. Yet, although never repenting of his choice, he recommends no one to follow it, and observes that a youth had

> "better seek his fortune before the mast, or with a musket on his shoulder and a knapsack on his back, better that he should follow the plough or work at the loom or the lathe, than trust to literature as the only means of his support."

The advice is sound, no doubt, but on men who have a passion for literature it will be thrown away. They write, as Southey wrote, because they cannot help writing, and, like him, prefer happiness and freedom to wealth and servitude. Few men, however, enter upon the profession blessed with Southey's resources. He had ample knowledge of books if not of men, an energy and spirit that no labour exhausted, and a conscientiousness that compelled him at all times to do his best. Possibly, as Macaulay said, and like Macaulay, he sometimes lacked judgment, and no doubt as a political prophet he made blunders, as such prophets are wont to do; but he had ever a clear sense of right, a dislike of exaggera-

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tion, the wish, at least, to think temperately and justly, and his character may be seen in his manly, unaffected style. That style contrasted with Lord Macaulay's is as the clear white light of day compared with the brilliant glare of gas lamps; and, if style be the salt of literature, much that Southey has written is secure of preservation.

"His industry," writes Prof. Dowden, "was that of a German; his lucidity and perfect exposition were such as we rarely find outside a French memoir. There is no style fitter for continuous narrative than the pedestrian style of Southey. It does not beat upon the ear with hard metallic vibration. The sentences are not cast by the thousand in one mould of cheap rhetoric, nor made brilliant with one cheap colour. Never dithyrambic, he is never dull; he affects neither the trick of stateliness nor that of careless ease; he does not seek out curiosities of refinement, nor caress delicate affectations. Because his style is natural, it is inimitable, and the only way to write like Southey is to write well."

In a brief narrative it is impossible to show what Southey was as a letter-writer. All that Prof. Dowden attempts to do is to transcribe a few characteristic passages. At present, readers become acquainted with Southey under great disadvantages. The six volumes of his Life and Correspondence and the volumes edited by Warter afford a large mass of material; but it is ill arranged, and contains much that should have been omitted. The reader who would sift the wheat from the chaff in this capacious granary has a weary task before him. The labour, however, will not be without recompense. Southey probably never lost a friend, and the men whom he "grappled to his soul" were worthy of his friendship. Coleridge, Wordsworth, and Southey were called by Landor "three towers of one castle," and Landor, himself a faithful and admiring friend of Southey, might well have formed another tower of the same building. These were noble friends indeed, and of the four the heart that beat most warmly, generously, and steadily, was that of Robert Southey. The love that Southey had once felt for Coleridge changed, as was but natural, to "condemning sorrow;" but there was no change in his practical kindness. Scott, too, was Southey's friend, and not a friend only, but an admirer of his genius, for he read *Madoc* through four times. And there were a number of men, of lesser mark, indeed, than these, but men worthy of his love, who formed part of Southey's life. To them he opened his heart, wrote sense or nonsense as the fancy took him, and found relief from the cares of authorship in a frolicsome kind of humour that might have suited a big boy. And in his cheeriest mood he could speak of himself to his friend Grosvenor Bedford as writing poems and history for posterity with his whole heart and soul.

"One daily progressive in learning, not so learned as he is poor, not so poor as proud, not so proud as happy. Grosvenor, there is not a lighter-hearted nor a happier man upon the face of this wide world."

In his chapter called "Ways of Life at Keswick, 1803-39," Prof. Dowden brings out with great skill the salient points of this happy life. Through many long years it may be safely said that no home in England witnessed more of home blessedness than Greta Hall. The joyous happiness of those days, when his children were around him, has been described by Southey in many a charming picture. He records, too, with delight how he possesses on his shelves the harvest of many generations, and when he goes to the window, "there is the lake, and the circle of the mountains and the illimitable sky."

The writer has taken, we think, a sound view of the poet's literary position. Southey did not always estimate rightly what the age could bear, and wrote as if antediluvian days and boundless leisure were the common heritage of his readers. Had he not himself in his young days read the *Faerie Queene* through thirty times? and after a feat so gigantic was it likely that he should remember that men were no longer giants? Southey did not wait for flashes of inspiration, but what he did was done, as Prof. Dowden observes, in workmanlike fashion:—

"In the gathering of facts Southey was both swift and patient in an extraordinary degree; he went often alone and he went far; in the art of exposition he was unsurpassed; and his fine moral feeling and profound sympathy with elementary justice created, as De Quincey has observed, a soul under what else might well be denominated Miltonically 'the ribs of death.' . . . He accomplished so much, not because he produced with unexampled rapidity, but because he worked regularly and never fell into a mood of apathy or *ennui*."

Such a method was good for an author who could pass from prose to verse with mill-horse regularity, but it is not the method which produces the noblest works of genius. The inspiration which calls forth a lovely poem will not come punctually at the beck of a poet who writes histories or biographies until dinner-time, from dinner to tea writes letters, and "after tea goes to poetry." Southey's best verse was written before he may be said to have been thoroughly in harness as a man of letters. Prof. Dowden says truly that his heroic personages are *high souled*; but they do not take hold of the reader, and the epics which their writer believed would confer upon him immortality are even now, it is to be feared, well-nigh forgotten. On the other hand, a few slight pieces of verse expressive of personal feeling have gained a recognition which promises to be permanent. If his ten volumes of poetry fail to sustain the fame of Southey, he will live as a prose writer in the wit and humour, the geniality and extensive learning of *The Doctor*, and in such masterpieces as the lives of Wesley and of Nelson. The little volume has, perhaps, delayed us too long, but Prof. Dowden's theme is one on which it is pleasant to linger, and all the more so since he has treated the honoured name of Southey with the estimation it deserves.

JOHN DENNIS.

NEW NOVELS.

The Weird Sisters. By Richard Dowling. (Tinsley Bros.)

The Queen of the Meadow. By Charles Gibbon. (Chatto & Windus.)

A Pink Wedding. By R. Mounteney Jephson. (R. Bentley & Son.)

Under the Southern Cross. By Robert Richardson. (Edinburgh Publishing Company.)

In *The Weird Sisters*—it may be as well to say at once that these are two dismal towers, not two dyspeptic spinsters with a turn for pessimism and strong tea—Mr. Richard Dowling has, it is to be hoped, exhausted what may be called the "Pollaky and Victor Hugo business." Both his short and his long stories prove him to be capable of much higher work; with his direct style and powers of analysis and plot-weaving, he ought to be able to strike out a line for himself. Not that *The Weird Sisters* is in any sense feeble. It is a supper of horrors, but there can be no question as to the excellence of the cooking, or the art shown in the arrangement of the table. There are magnificently horrible things in Victor Hugo; but he has few "scenes" equal in intensity to that in which Walter Grey takes the body of his murdered wife to his Tower of Silence, and prays over it with the fervour of Louis the Eleventh when the superstitious fit was on him. Somehow one sympathises not a little with Grey, though his crimes and miseries occupy three volumes. He is no saint by any means. He is an embezzler on a gigantic scale. He swears lies on the Bible by the dozen. He deliberately murders his wife; for, taking advantage of her weakness of tippling, he places a decanter of brandy within easy reach of her, and, when he finds her stupefied with its contents, he chokes her. He is repudiated by his mother, a terrible and terribly honest woman, whose character is the most powerfully drawn in the book. Yet, after all, Grey was the creature of what the late Lord Lytton, in his *Paul Clifford* days, emphasised and defended as "circumstances." It was the danger of his bank, rather than sordid personal ambition, that prompted him to enter on his career of fraud and crime. When, too, one thinks of his daily punishments, his terrors, his fainting fits, his alternations of hope and despair, it is almost impossible not to wish he had escaped in the end, even although that would have prevented such a melodramatic close as his being burnt with the body of his wife. Most of the other characters are without character, including Sir William Midharst, who glides, like a country pupil-teacher through his "apprenticeship," into the positions successively of guardian, lover, and husband to his cousin Maud. He bursts, however, once into bad language, and has the good sense not to shoot Grey with the latter's revolver, although asked to do so.

In *The Queen of the Meadow* Mr. Gibbon gives us a pleasant, though somewhat spun-out, English country love story. Polly Holt and Michael Hazell were intended by Nature, no less than by their relatives, to come together. Their misunderstandings and differences, for which it must be said that Michael, with all his magnanimity, is mainly to blame, serve only in the end to convert their mutual affection into a passion. The story, however, as already said, is spun out, and one is occasionally tempted to wish that Dickens's Mr. Dick would appear upon the scene and by some such idiotic but appropriate suggestion as

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"Polly, put the kettle on, and let us all have tea," cause matters to be adjusted once for all. Tom Walton, the rival to Michael, and a rather likeable ne'er-do-well, is well drawn; and there is character, if nothing else, in the fortunate yet unfortunate Sarah Hodsoll. Mr. Gibbon does not succeed in drawing unpleasant girls. There are some good scenes between Miss Walton and Polly, but as the tyrant of her household and a pretender to social position, Miss Walton is a caricature. As usual, Mr. Gibbon is careful as to matters of detail. With a robuster plot, he should make a considerable success of his next English fiction.

Mr. Jephson, in the person of his hero, Reginald Mauleverer, makes this prophecy, which, being the most important thing in *A Pink Wedding*, deserves to be given at once: "It is my opinion that before twenty years are over Japan will be a Christian country, with an established Christian Church throughout the length and breadth of the land." If Japan progresses at this rate, then we cannot be too thankful to photographers of the country in the course of its rapid changes, or think they can be too numerous. Mr. Jephson might, therefore, have done a service to mankind if, instead of writing a third-rate, ill-connected, and, in many respects, rather silly novel, he had written a book giving his own or "inspired" information about Japan. At the least, he might have spared us the third volume. The ghastly "Pink Wedding," reeking of alcohol and "sport," with its tragic conclusion—an elopement followed by a suicide—is as much in place here as the Ghost of Banquo would be in the "Fairies' Home." Besides, Mr. Jephson, who does not improve the more he writes, has spoiled even the first two volumes, which describe Japan and its customs, by his fifth-form jocosities, even more than by his vigorous efforts to prove that he has not forgotten Horace and Ovid, Milton and Shakspere. He has a fair stock of somewhat 'Arryish animal spirits, but no real humour. He seems to think the Moltbury family "good fun," but, with the exception of little Violet, they are a set of grinning imbeciles that would be hissed off the boards of any respectable theatre, even in the pantomime season. It is doubtful whether Mr. Jephson's description of lovemaking or his ridicule of such "sweet lunacy" is the more ludicrous. Here is a specimen of serious "spooning." The reader must understand that on the occasion of "an *al-fresco* meal," Mr. Moltbury, the senior male noodle of the family, has quoted Byron's lines,

> "Fell upon what was offered, like
> A priest, a shark, an alderman, or pike,"

and that, amid explosions of laughter, the *rôles* of priest, shark, and alderman, have been assigned or appropriated.

"'Mauleverer, you and Miss Moltbury must be content with the comparatively insignificant *rôle* of the pike between you.'

"It was with quite a thrill that Mauleverer heard the sentence pronounced. It was sweet to be coupled with her in any way. It was delicious to think that they were to be one pike together. Well might Shakespeare say that 'Men being in love have then a nobility in their natures more than is native to them.'"

Mr. Jephson should abstain from novel-writing for a year or two. During that period he might visit (or revisit) Japan, and bring back notes of the interesting and inevitable change from Shintoism to Christianity.

Beneath the Southern Cross is, it may be presumed, the work of a young writer. It is a simple, healthy, unpretending tale of the old school, and if Mr. Richardson would eschew quotations, and develop a vein of humour indicated by his portraits of Lotty Vallance and of Mrs. Upshott, an Australian Mrs. Malaprop, he might do good work. There seems no particular reason why the scene of *Beneath the Southern Cross* should be laid in Australia—Twickenham or Timbuctoo would have done equally well—although it is no doubt something after all to make the acquaintance of the laughing jackass, with his "uproarious peal of laughter, elfish, eerie, half human, half demoniac—wonderful, baffling description, dying away at last in a smothered, sardonic, Mephistophelian chuckle." The hero, George Herbert, *alias* Dumaresque, is rather mysterious and miserable about little; surely a man need not think his prospects in life blighted because his brother is accused of shooting a fellow-student and a Scotch jury returns a verdict of "not proven." Arnold Denison, bank manager and villain, has more dash about him; all he does is to try to steal his neighbour's good name, and, failing in that, to steal his employers' money, which, of course, is trash, and therefore not worth recovering. Two more hints to Mr. Richardson. Let him look after his printer. "Rockmellons" are no doubt delicious, but most so with one "l"; and we do not care to hear of Mabel Vallance having a *spiritualle* head. Let him also keep a guard over his young ladies' lips. Quiet middle-class girls like Mabel are not in the habit of talking to their male acquaintances about the condition known as "hipped." No doubt it is very smart of Lotty to say that "redeeming the time" suggests "something in pawn." But, having no "fast" brother, was she likely to hear about the vulgarest of all human transactions?

William Wallace.

RECENT VERSE.

A Life's Idylls. By Hugh Conway. (C. Kegan Paul and Co.) Mr. Conway, in his Dedication, expresses a certain doubt whether his work be worthy or worthless. It is certainly not worthless, but there may be different opinions as to the degree of its worthiness. We are by no means of those who hold imitation to be fatal to a young poet's claim to be heard, but the imitation which is to be excused must be general and not specific. Too often we can trace the very poems which have inspired Mr. Conway to write verse that is almost always harmonious and correct, and is not seldom very spirited. "A Duel à la Barrière" would certainly never have been written had it not been for Mr. Browning's "Before" and "After." The poems more specially called "A Life's Idylls" testify to a curious commingling of the inspiration of the Laureate and of Mr. Coventry Patmore, and so forth. We shall not quote any of Mr. Conway's verse, because the imitated notes ring so loudly that hasty readers might let them outsound all the residue. There is a residue, but it is not large.

The Truce of God, and other Poems. By W. Stevens. (C. Kegan Paul and Co.) There is very good work in this volume. Its chief contents are short tales or history pieces, generally in blank verse. Unfortunately, although good work is absolutely necessary to poetry, it is not absolutely sufficient. The following extract will give a very good idea of the "thus far and no farther" which has apparently been accorded to Mr. Stevens:—

> "'The Christians to the lions!' Stormy voiced,
> The cry o'erleaped the wide arena's bound
> And swept the street like some destroying blast.
> Then men rushed madly, all athirst for blood,
> And searched the city in hot scent of death.
> Their clamour shook the temple shrines, and priests
> Came forth with curious smile to see, while still
> Like roaring wave encompassing it spread.
> The blameless worker seized with sudden hands,
> Like one hurled headlong in a raging sea,
> Heard the fierce shouts and knew his hour was come.
> The shrinking maiden, dragged to meet her doom,
> Grew pale a moment as the eager crowd
> Gazed unabashed, then faced with tranquil mien
> The beasts that glared less cruel; till there came
> Bright angels down the shining slope of heaven,
> With victor palms to bear her spirit home.
> So martyrs perished and their faith prevailed."

Songs in Exile. By H. E. Clarke. (Marcus Ward.) Mr. Clarke is a poet *sans phrase*, and we should not have included him in this *omnium gatherum* of minor singers had it not been for a certain tone of imitation chiefly of Walt Whitman and Mr. Swinburne, from which in these *Songs of Exile* he has not known quite how to disembarrass himself. But that he is a poet, and not a minor poet, we have but little doubt. Nor do we think that anyone who reads the following poem on "Age" will have much doubt either:—

> "All the strong spells of passion slowly breaking,
> Its chains undone,
> A troubled sleep that dreams to peaceful waking,
> A haven won.
>
> "A fire burnt out to the last dead ember,
> Left black and cold;
> A fiery August unto still September
> Yielding her gold.
>
> "A dawn serene, the windy midnight over,
> The darkness past,
> Now, with no clouds or mists the day to cover,
> The day at last.
>
> "Thou hast thy prayed-for peace, O soul, and quiet
> From noise and strife,
> Now yearn for ever for the noise and riot
> That made thy life."

Here again:—

> "ON THE PIER.
>
> "A crash of music, a blaze of light
> Where the dancers whirl in glee.
> And out beyond the silent night
> Over the sighing sea.
> Whose waves sigh on—sigh on—sigh on—
> Whose waves sigh on for ever.
>
> "So with its music of mirth and song,
> Its glory of laughter and love,
> To a maddening measure life whirls along,
> But death is around and above.
> And still thro' the music we hear the rhyme,
> The sorrowful song of the tide of time,
> Whose waves sigh on—sigh on—sigh on—
> Whose waves sigh on for ever."

And again the verses of "On the Embankment":—

> "Under the mist and the moonlight I wander alone along,
> Between the hum of the city and the river's soothing song,
> And the wind that blows from the water is keen like a sword and strong.

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"I love to roam by the river in the grey of the winter nights,
Till I seem to be nought but a shadow among the shadowy sights,
Above and below and around me a dazzling tangle of lights.

"Lights that glow in the water, lights that burn in the sky,
Lights that twinkle and change, lights that flitter and fly,
And the great moon over all ruling supreme on high,

"Clothed by the shining mist with a wedding garment of white.
And the tide of the Thames to left and the city's tide to right
Run swiftly out in the darkness, filling the ear of night

"With a musical, mingled murmur that wakes in my dreaming brain
Thoughts that are sad for pleasure and yet too soothing for pain,
And steals 'twixt the thoughts awakened like a far-off song's refrain.

"There is passion and pain and sorrow, there is hope and rest and ease,
And labour with love for a guerdon in the mingling melodies,
And my vague unrest is quiet, and I am content and at peace."

The rest of this poem is, perhaps, too strongly suggestive of *Leaves of Grass*. Indeed, Mr. Clarke's matter is so strangely compounded of originality and reminiscence, that we have thought it better to quote than to comment. He has some spirited "rebel songs" and some tuneful agnosticism, of both of which we feel some suspicions as to their sincerity, but none whatever as to their goodness. Altogether, this first book of his is the most interesting of its kind which has been published for some years. But all must depend on his next.

Lloyd's Poetical Magazine. (Elliot Stock.) We have not been able to discover in this almost exclusively poetical magazine any justification for the panegyric which Mr. James Payn recently passed on magazine verse. "A Prose Poem" with which it begins does not strike a very high key-note, and the verse-poems—as we suppose they are to be called—which follow are for the most part no better. Here and there among sixty or seventy pages of verse there is evidence that the writers have read some poetry, but we cannot perceive that they have written any.

Poems and Translations. By Henry Lowndes. (C. Kegan Paul and Co.) Mr. Lowndes has collected in this volume a very large number of pieces, which are for the most part very short, including a considerable number of translations and a good many sonnets. As Mr. Lowndes is fond of the sonnet it is a pity that he does not study its form more closely. His work on the whole, however, is not work to be disrespectfully spoken of. It is not ambitious, and for the most part lacks distinctness of character, but the following short poem puts forth a claim which is, on the whole, not ill justified:—

"MY LITTLE BARK.

"With little bark and lowly sail,
I hug the shore and shun the gale.
Let others dare the storm-swept sea;
The sheltered peaceful bay for me.

"My little craft I hand and steer,
And veer about without a fear.
To more adventurous hearts I leave
To fare forth where the billows heave.

"And tiny though my shallop be,
It is a ship and on a sea.
And something of the joy I share,
Of those who farther seaward dare."

Peepul Leaves. By H. C. Keene. (W. H. Allen and Co.) Mr. Keene's little book, the title of which is rather too exclusively Indian for its contents, gives, as one reads it, a pleasant feeling, which is not easy to justify by any special quotation or extract. The author is somewhat too fond of moulding, not merely the form, but the subject of his verse, on that of others—a sign of a somewhat dubious and hesitating talent. His thought is often ingenious, but seldom perfectly expressed, while his expression, as we have hinted, partakes too much of imitation. Still, we repeat, *Peepul Leaves* is a pleasant book to read, with greater variety and body in its themes than the majority of such books. "The Death of Akbar," a dramatic fragment deserving completion—we are rather inclined to fear that Mr. Keene is one of those who shrink from much labour in their literary work—shows considerable aptitude in its class of composition.

The Lay of the Bell, &c. By Andrew Wood, M.D. (W. P. Nimmo.) Dr. Wood has amused himself with taking certain very well-known works of Schiller, the "Lay of the Bell," the "Ring of Polycrates," the "Cranes of Ibycus," and so forth, and translating them into an artless kind of English verse, which has the merit of being generally faithful, and the demerit of being almost invariably tame. He has prefixed an admiring Preface, in which he analyses the poems he has selected in a rather innocent fashion.

Caedmon, Ralph, and other Poems. By A. V. Irwin. (Charing Cross Publishing Co.) We have endeavoured with some pains to find a quotation which shall do justice to Mr. Irwin, and have failed. Few pieces of his are free from some absurdity, which might lead the reader to think his book even worse than it is, while it would be necessary to quote many to exhibit the dead level of monotonous incompetence on which he chiefly disports himself.

La Fontaine's Fables. Books I. and II. *Les Orientales.* First Series. Translated by J. N. Fazakerley. (Kerby and Endean.) Mr. Fazakerley is certainly one of the boldest men whose acquaintance, in a literary sense, we have ever had the pleasure of making. To translate La Fontaine and Victor Hugo is a task which the most intimate familiarity with French literature and English composition would not embolden some people to attempt. Mr. Fazakerley, as usual, has been "requested" to publish his versions, and he modestly claims for them that they are "at least fairly literal," a boast which is evidently sincere, inasmuch as he gives the original face to face with his Englishing. The proceeding is honest but unwise. On the first page at the end of the address to the Dauphin we find the words:—

"Et si de t'agréer je n'emporte le prix
J'aurai du moins l'honneur de l'avoir entrepris."

Here the honour is transferred from the poet to the prince, for Mr. Fazakerley renders the last line "at least thou'rt honoured by an adventurous muse." Turning over the leaves, we come to the fable of the drones and the bees. Here we have "n'a-t'il pas assez léché l'ours?" rendered "Has he not cleanly licked the platter?" Now, not only is there not the slightest imputation in the original on the judge's honesty, but Mr. Fazakerley seems to have no notion of the meaning of "lécher l'ours," which means to "lick a thing into shape"—to take much pains over it. An acquaintance with idiomatic French is surely a *sine qua non* for a translator of La Fontaine. As for the version of *Le Feu du Ciel*, we would much rather not say anything about it. M. Victor Hugo is made in it to appear in a guise sorry enough to satisfy Mr. Myers himself.

The Earth: an Epic Poem. By Mrs. C. B. Langston. (S. Tinsley and Co.) The author of an epic poem on the earth which does not occupy more than sixty pages cannot be accused of unduly spinning out her subject. Some other accusations might possibly be brought against the poem, but Mrs. Langston has excused herself from any charge of rashness beforehand. "Who," she says, "when led by the muse to the dazzling regions of fancy, rapt in her mesmeric enchantment, is sensible of the dangers of the precipice or the deadly malaria of the jungle?" We really cannot answer this question, being ourselves as critics not given to take such excursions under such circumstances. The muse who guided Mrs. Langston to the dazzling regions of fancy appears to have suggested Thomson's *Seasons* as a useful guide to versification of the wonders there beheld. At any rate, *The Earth* is more suggestive of the good-natured Bard of Kew than of any other model. We cannot, however, say that Mrs. Langston is a proficient in Thomsonian verse, and we fear that a writer who begins one part of her poem with such a verse as

"When eternity was cleft and from its womb,"

and ends another with such a verse as

"And whose chambers are thy crystal waters,"

must be quite destitute of ear.

The Heresy Hunt. By a Layman. (Dundee: Kidd.) The circumstances of this little narrative or satire, or whatever it is to be called, are wholly Scotch, and it scarcely appeals to readers south of the Tweed, who do not know the mania for scenting heresy which besets the aggrieved parishioner north of that river more strongly even than the desire to fend off the scarlet lady besets his southern brother. The poem is written in a curious style which is half-consciously and half-unconsciously burlesque, but it is perhaps in its favour that the end is, on the whole, better than the beginning.

The Storm, and Random Rhymes. By John Maclaughlin. (Newman and Co.) These random rhymes are exactly what they describe themselves to be, verses for the most part occasional, usually fairly observant of grammatical and metrical rules, but deserving no further notice.

NOTES AND NEWS.

MESSRS. SAMPSON LOW AND CO. are about to issue, in a cheap and popular form, a series of "English Philosophers," the object of which is to present a connected view of the contributions made to the advancement of philosophy by English thinkers. Each volume will contain an exposition of the views of one philosopher (or, in a few cases, of two or more), with brief biographical sketches. Among the contributors will be Profs. Fowler and Green, of Oxford, and Monck, of Dublin; Dr. Huckin, St. John's College, Oxford, Head-master of Repton; Miss Helen Taylor; Messrs. Lang, Buckle (All Souls'), Gosset (New College), J. A. Farrer, Harry Johnson (Queen's), &c. The series will be edited by Mr. Iwan Müller, of New College, Oxford.

WE understand that Sir George Dasent is at work upon the Life of his brother-in-law, Mr. John T. Delane, and it may be expected in the course of the autumn. Messrs. Macmillan and Co. will be the publishers.

THE March number of the *Antiquary* will include, *inter alia*, an original autograph letter of King Charles I., as yet unpublished and unknown to historians. It is dated from Caversham, near Reading, only six months before his execution, and is addressed to his son James, afterwards Duke of York and eventually King.

IN addition to the daily illustrated paper which is projected, we hear that there is some talk of a new weekly, to be devoted to fiction and general literature.

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Ole Bull, whose death was erroneously reported in the papers not long ago, has just celebrated his seventieth birthday at his residence in Cambridge, Massachusetts. Among the guests were Mr. Longfellow, Mr. J. T. Fields, and Dr. Oliver Wendell Holmes. Letters of apology for non-attendance were read from Mr. Whittier, Mrs. Louis Agassiz, and others.

The third centenary of the death of Camoëns, which occurred on June 10, 1580, will be celebrated this year in Lisbon.

Mr. Alexander Mackintosh Shaw, of Chipping Barnet, Herts, has nearly ready for the press *Historical Memoirs of the House and Clan of Mackintosh and of the Clan Chattan.* In this work, which will be issued to subscribers only, separate accounts will be given of the Macphersons, Macgillioraes, Macbeans, and other septs of the clan.

Messrs. Macmillan and Co. have in the press and will publish about Easter a new volume of poems by Mr. Ernest Myers. Beside lyric and elegiac pieces, it will contain a translation of the eighteenth book of the *Iliad* ("The Armour of Achilles") in a metre which, though akin to the hexameter in length and in rhythmical movement, has its lines rhymed. The volume opens with a narrative poem (in the same metre) on the "Defence of Rome" in 1849 by the Republic against the French troops.

"Below the Liberal Gangway" is the title of a series of sketches commenced in the *Congregationalist* for March, the subject of No. 1 being Mr. Joseph Cowen.

A review by Mr. Stephen Tucker, the present Rouge Croix, of Mr. Joseph Foster's new *Peerage* appeared in the January number of the *Genealogist.* It acknowledged that Mr. Foster's elaborate volumes might ultimately become "a book of reference of great value," but contained some severe criticism on their "glaring faults," and some sarcastic references to the assistance which the compiler had derived from some of the officials in the College of Arms. Mr. Edward Bellasis, the Bluemantle of that venerable institution, has printed for private circulation among the devotees of heraldry and genealogy a vigorous rejoinder, in which he defends Mr. Foster's statements, and comments on the aid which Rouge Croix has given to other works of a similar character. The quarrel is a very pretty one, and very entertaining to all but those who are enamoured of heraldry or the heralds. Surely it is not desirable in the interests of the gentlemen serving in the College of Arms that the public should be enlivened by such displays of fraternal animosity. *Bellum plusquam civile.* The fate of a house divided against itself is proverbial, and a thousand instances have proved its truth.

Messrs. Hinrichs, of Leipzig, have issued their annual systematic survey of the German book market. According to them the number of new works issued in 1879 amounts to 14,179, as against 13,912 in the previous year. The greatest increase is shown in the departments of jurisprudence, pedagogic, politics, and statistics, while the decline is most visible in all departments of *belles lettres.*

Messrs. Moxon, Saunders and Co., of Henrietta Street, Covent Garden, have in the press *Gwynnedd: a Tragedy, and other Poems,* by the author of *Margaret's Engagement, My Insect Queen, A Horrid Girl,* &c.

Messrs. Adam and Charles Black have a new work in the press by the Rev. Dr. Raleigh, entitled *The Book of Esther: its Practical Lessons and Dramatic Scenes.*

An interesting reminiscence of Webster is preserved in a letter belonging to a lady in one of the Western States of America. The letter was written by the owner's grandmother, and in it the writer explains that the reason why she had time for letter-writing in the evening was that "Cousin Grace Fletcher is trying to entertain a young man by the name of Daniel Webster by playing checkers. Father and Uncle Chamberlain think him a young man of great promise, but we girls think him awkward and rather verdant."

H. Tollin, of Magdeburg, has issued a reprint of Servetus' *In quendam Medicum apologetica Disceptatio pro Astrologia.* The reprint is of interest because the book was one of those publicly burnt, and it was supposed that no copy was extant until this was discovered in the Paris Library.

Under the will of the late Mr. J. Brown Bright, of Waltham, Harvard University will receive the munificent sum of £10,000, half of which is to be used in scholarships for students bearing the testator's name and descended from his Anglo-Saxon ancestor, Henry Bright, and the income of the other half to be applied annually for the increase of the college library. Harvard now possesses scholarships of the aggregate value of £5,000 per annum.

Mr. Horace Howard Furness has finished the new volume, *Lear,* of his Variorum Shakspere, and copies are expected to reach England about the middle of April. Mr. Furness has dedicated his *Lear* to the New Shakspere Society.

Students of palaeography will find in the *Rassegna Settimanale* of February 15 a full history of the famous Medicean Virgil in the Laurentian Library of Florence. The article is by Prof. Cesare Paoli, a weighty authority in palaeographical science.

Mr. W. J. Rolfe's edition of *King John* in his School and College Series of Shakspere's plays is just published. His edition of the *First Part of Henry IV.* is all in type, as well as half his edition of the *Second Part.*

The question of who was the inventor of printing was, it seems, by no means settled by Dr. van der Linde's *Life of Gutenberg,* and his claim for that German worthy as the long-sought inventor. The well-known incunabulist, Mr. J. H. Hessels, has been patiently examining Dr. van der Linde's supposed proofs of Gutenberg's claim, and finds them almost as ill-supported, almost as much founded on forgeries and documents with faulty pedigrees, as Dr. van der Linde found that Coster's claim and the "Haarlem Legend" were. Mr. Hessels' series of articles on Gutenberg and what may be called the "Metz Legend" will appear in monthly instalments in our excellent contemporary, the *Printing Times,* published by Messrs. Wyman, of Great Queen Street. Every document of importance in the controversy will be translated and commented on, the forgeries exposed, and the copies of the copies of supposed originals that have never been produced, and whose whereabouts has never been ascertained, will be shown to be as valueless as they really are; at least, so we are informed.

Miss Amelia B. Edwards requests us to state that to Mr. Andrew McCallum alone belongs the honour of having discovered the rock-cut adytum, crude-brick courtyard, pylon, and staircase, at Aboo-Simbel, mentioned in Prof. Sayce's letter on "Egyptian Research" (Academy, February 21). Miss Edwards assisted in the work of excavation, but can claim no share in the discovery.

We understand that some metrical correspondence which was exchanged last summer between Mr. Austin Dobson and Mr. E. C. Stedman is to appear in the March number of *Scribner.*

Messrs. Paetel Bros., of Berlin, are about to bring out in parts an important work on Spain, by Theodor Simons, with numerous illustrations by Prof. Alexander Wagner, of Munich.

The new Director of the Ecole Normale de Paris, appointed to succeed the late M. Eugène Bersot, is M. Fustel de Coulanges, the distinguished historian, whose chief work is a study on *La Cité Antique,* full of incisive scholarship and philosophical acumen. This selection is all the more universally approved, as M. Fustel de Coulanges is wholly unconnected with party politics.

Mr. Thomas Hayes, of Manchester, has disposed of his extensive second-hand bookselling business to Messrs. H. Sotheran and Co., of London.

Nana, M. Emile Zola's new novel, has just been issued by Messrs. Charpentier. It is stated that 40,000 copies were sold in advance of publication.

We understand that the Commentary on the Gospel of St. Luke, by the Rev. E. H. Plumptre, D.D. (the new volume of the *Commentary for Schools,* edited by Bishop Ellicott), is being passed through the press as rapidly as possible, in order to meet the requirements of students competing in the Cambridge Local Examinations of 1880. The work will be issued in a few days by Messrs. Cassell, Petter, Galpin and Co.

The death is announced of the Russian poet Glinka, which occurred on the 23rd inst.

We have received the fifth annual edition of the *Classified Directory to the Metropolitan Charities for 1880,* by W. F. Howe (Longmans); *Battles in South Africa, including the Zulu War,* by D. C. F. Moodie (Adelaide: Robertson); *The Defence of Great and Greater Britain,* by Capt. J. C. R. Colomb (Stanford); *The Book of Job,* translated from the Hebrew by J. M. Rodwell, third edition (F. Norgate); *The Gospel in the Nineteenth Century,* third edition (Cassell, Petter, Galpin and Co.); *Poesie di Maria Ricci Paternò Castello* (Firenze: Le Monnier); *In the Beginning,* by R. H. Sandys, second edition (Pickering); *A Treatise on Statics,* by George M. Minchin, second edition, corrected and enlarged (Clarendon Press); *Mrs. Beeton's Book of Household Management,* new edition, revised and corrected (Ward, Lock and Co.); *Drill Book of Vocal Culture,* by the Rev. E. P. Thwing, fourth edition, enlarged (Partridge); *Puzzledom: for Fireside Amusement* (*Hand and Heart* Office); *A King's Daughter, and other Poems,* by S. R. Keightley, second edition (Grattan, Marshall and Co.); &c.

PARIS LETTER.

Paris, Feb. 19, 1880.

The great literary event of the month of January was the reception of M. Hippolyte Taine at the French Academy. The situation of this eminent writer has, within the last two or three years, become a very singular one. For many years previously, although he had always confined himself to the domain of pure speculation, the bold character of his philosophy had caused him to be regarded as a leader by the representatives of the Revolutionary party, while the Clerical party were so bitter against him that M. Guizot could not obtain a prize from the French Academy for the *History of English Literature,* which is still M. Taine's best title to fame. But since M. Taine has dealt with the French Revolution, he has applied to the study of the events which took place before and after 1789 the same method as he had before applied to the study of English literature. Drawing his conclusions with mathematical rigour, he finally maintains, like Carlyle, that that revolution was above all a revolution of

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famished men, and that behind the display of great principles the real revolutionary force was the urgent need of a people driven to extremities. Immediately, with a marvellous revulsion of feeling, the foes of Liberal ideas, in their delight at finding this theory maintained by a man so little exposed to the charge of Clericalism, began to laud him to the skies in place of their former depreciation, and the foes of Clericalism in their turn to accuse the historian of apostasy. M. Taine, who is a philosopher and nothing else, and who, like Spinoza or Kant, thinks for thinking's sake, without troubling himself about the outer world, was astonished, on presenting himself at the Academy, to meet friends where he had only looked for foes, and foes where he had expected friends. This little comedy is worthy of remark as indicating the extreme intensity of political passion in France, which causes the introduction of politics even where politics are altogether out of place. We must thank M. Taine for having preserved his composure in presence of this injustice of opinion with regard to his scientific conscience to such a degree that his discourse on M. de Loménie was a masterpiece of proportion and tact, and likewise a finished portrait, drawn by an excellent painter, of a somewhat insignificant model.

Immediately after M. Taine, another Academician became the lion of the day. I refer to M. Alexandre Dumas, whose social pleadings have always had the power of rivetting public attention. He has just delivered himself in a discussion on Divorce which has been raging for some months. M. Alfred Naquet, a member of the Extreme Left, having, as the saying is, "belled the cat," has published a book on the re-establishment of divorce, which was established in France by a law of 1792, and suppressed by a law of 1816. M. Naquet has delivered several lectures on the subject, and has brought in a Bill which has suggested to M. Léon Renault, a member of the Left Centre, the preparation of a masterly Report. The Catholics have taken the alarm at this movement of public opinion in favour of divorce, and have undertaken a campaign in the opposite sense. The fashionable preacher, a Dominican, F. Didon, has made divorce the subject of his Advent sermons, which he has published in a volume entitled *L'Indissolubilité du Mariage*. M. Emile de Girardin has answered him in the *Gaulois*. M. l'Abbé Vidieu, vicar of one of the first churches in Paris, has published another work against divorce under the title *Famille et Divorce*. It is this book of M. l'Abbé Vidieu to which M. Alexandre Dumas now replies in a *brochure* of four hundred pages, *La Question du Divorce* (Lévy). M. Dumas has confined himself to the theological ground on which M. l'Abbé Vidieu had placed the question, and has endeavoured to prove that there was no dogma peremptorily forbidding divorce; that, in point of fact, between 1803 and 1816, the Church pronounced its benediction on unions which were subject to the law of divorce; and that, moreover, it was a necessity for the Church to avoid entrenching herself in an irrevocable *non possumus* unless she desired to alienate modern society for ever. This pamphlet of M. Dumas does not seem to have convinced M. l'Abbé Vidieu, who has replied in the *Figaro* by a letter in which he stigmatised M. Dumas' book as utterly anti-Catholic. Confining ourselves to the literary point of view, we can scarcely regard this work as equal to its author's high reputation. Whether it is that theological detail is too prominent in it, or that M. Dumas has neglected to mark by very clear divisions the various stages of his argument, it is certain that, as a whole, it leaves a confused impression on the reader's mind. We must mention, however, one very fine and eloquent passage on the misunderstanding which exists between the Church and modern France. This passage begins with the lines:—

"On n'a pas eu impunément le front rafraîchi par l'eau du baptême, on n'a pas impunément été bercé par vos doux cantiques, par vos poétiques fictions, par vos mythes séduisants . . ."

It should be added that M. l'Abbé Vidieu, now brought prominently into view by M. Dumas' letter, is a writer of merit, to whom we are indebted for a good history of the Paris Commune in 1871.

If we except this book, which is notorious rather than really remarkable, the beginning of the year has been characterised by an unusual dearth of original publications. Philosophy, strictly so called, is almost solely represented by a work of M. Ernest Naville on *La Logique de l'Hypothèse* (Germer-Baillière). Everybody knows that saying of Newton's, "hypotheses non fingo," as well as the contempt professed by the two founders of modern logic, Bacon and Descartes, for the hypothetical method. It has become a commonplace that modern science is distinguished from mediaeval precisely by the substitution of the experimental and rational method for the hypothetical and imaginative. Such is not the opinion of M. Ernest Naville, who considers the hypothetical method as the great scientific weapon—a view which leads him to attribute a very large share in the investigation of the laws of nature to the force of the individual genius of men of science. Perhaps the distinction is, after all, rather verbal than real, for scientific hypothesis is distinguished from the hypothesis of the Middle Ages by features which would necessitate two different terms for the two methods. However this may be, M. Naville's book will be found to contain a number of ingenious observations, and a very careful and well-written chapter on the history of philosophy.

Nor has literary or critical philosophy produced a large number of works in this unpromising opening of the year. Now, in France, since the death of Ste.-Beuve, criticism has been in a most pitiable state. There are many writers, like M. Emile Zola in his *feuilleton* to the *Voltaire* or M. Barbey d'Aurevilly in his articles in the *Constitutionnel*, who review contemporary books; but these two writers, to take them as an instance, are likewise original authors, and they hold combative doctrines which do not allow them to be, like Ste.-Beuve, an impartial thermometer, fixed, as it were, on the forehead of the age, and marking even its slightest indications almost mechanically. The only two men who might play this difficult part of analysers of contemporary taste are MM. Taine and Edmond Scherer. But the one has confined himself to history, while the other is expending his energy in political life. Meanwhile, a writer has arisen, already fiercely attacked, but apparently destined little by little to become one of the most influential arbiters of literature. This writer—M. Ferdinand Brunetière—belongs to the *Revue des Deux-Mondes*, to which he contributes a monthly *chronique*. He has just collected a considerable number of these *chroniques* under the title of *Etudes critiques sur l'Histoire de la Littérature française* (Hachette). These are essays corresponding to the chief periods of our literary history. The first article treats of the Middle Ages, which, after being very unjustly despised, are much too blindly admired in their semi-barbarous literature. Do not certain scholars go to the length of placing the *Chanson de Roland* on an equality with the *Iliad*? M. Brunetière refutes them in pages full of earnest and powerful satire, which are, to our thinking, the best in his book. Then come articles on Pascal, on Mdme. de Sévigné, on Molière, &c. M. Brunetière is a man of the seventeenth century by virtue of his taste for a literature consisting of ideas rather than sensations. But he is quite a man of our own time by the extreme abundance and rare accuracy of his knowledge. His defect is that he possesses too little of that quality of which Ste.-Beuve possibly possessed too much—I mean the capacity of understanding tastes and temperaments most utterly opposed to his own. Is not a critic at once a reporter and a judge in the literary cases which come before him—a reporter, to impartially register the arguments *pro* and *con*; a judge, to decide in the last resort? It appears to me that in M. Brunetière the judge is more prominent than the reporter.

In the order of less militant and far remoter criticism, we must not pass over without a recommendation to those interested in the things of antiquity M. Alfred Croiset's book on *Pindare et les Lois du Lyrisme grec* (Hachette). M. Alfred Croiset has endeavoured to show what circumstances of civilisation and what a harmony between the various arts gave rise to that unique production, with its combination of poetry and music, the Greek ode. The whole of the technical portion of this work, in which the author has availed himself of the labours of a French musician, M. Bourgault-Ducoudray, on the popular songs of modern Greece, will possess peculiar novelty for those students who have by practice acquired an intimate knowledge of the Greek strophe. But this is a work for specialists, and it will be understood that we cannot dwell upon it at any length under the penalty of falling into a dissertation. We must now pass to works of the imagination, which constitute the literary movement strictly so called.

These are far from numerous, and almost all belong, so far as the novel is concerned, to the so-called "naturalistic" school of which M. Zola is the head. First we may mention *La Fin de Lucie Pellegrin* (Charpentier), by M. Paul Alexis. This contains four tales, which, under different titles—"La Fin de Lucie Pellegrin," "L'Infortune de M. Fraque," "Les Femmes du Père Lefèvre," and "Le Journal de M. Mure"—depict with much accuracy the details of manners in certain corners of Paris and of the provinces. Although this is a maiden volume, it is no novelty to the readers of papers for the young, for M. Paul Alexis had published these tales more or less everywhere. Great clearness, a faculty of very minute observation, a gaiety which is often contagious, recommend these novelettes. Unfortunately, M. Alexis, like the rest of his school, takes pleasure in the commonplace, and does not possess the infinite sensibility of Dickens, or the stately style of Balzac, to preserve him from vulgarity. Yet he is far above the level of MM. Vast and Ricouart, who have just published a new novel, *Le Tripot* (Derveaux), in which they have tried to analyse the decline and fall of a man of the world under the influence of a passion for gambling. These writers are too utterly deficient in style; but they nevertheless give us some curious details of the hidden haunts in Paris in which gambling, tracked down by the police, has taken refuge. A third writer of the naturalistic school, M. Léon Hennique, has brought out with the same publisher a very novel work in dialogue form, *Les hauts Faits de M. de Ponthau*. He announces in his Preface that his intention was to show by a parody the absurdity of romantic methods. As a matter of fact this parody turns out to be a fairly brilliant picture of religious fanaticism in the reign of Henri Quatre. When we have mentioned the appearance at M. Dreyfous' of a novel by M. Adolphe Racot, *Madame Félicia*, which deals with the question of divorce in its different aspects, we shall have passed in review all that is most noteworthy in this branch of literature. It is evident that the above are all

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second-rate works; but the publishers announce, for immediate publication, M. Emile Zola's new novel, *Nana*, already the subject of so many discussions and attacks, which will perhaps furnish me, in my next letter, with an opportunity of criticising the naturalistic school in the person of one of its most prominent masters.

Poetry, again, is not represented by any productions from the famous pens of our contemporary Parnassus. M. Antony Valabrègue publishes, through Lemerre, *Les Petits Poëmes Parisiens*. Like M. Alexis, M. Valabrègue has scattered these pieces, which he gives in their collected form, broadcast through a host of journals and reviews. It makes a pretty book of very short poems, for the most part treating of subjects of every-day life. M. Antony Valabrègue especially delights in the somewhat confined landscapes, the woodland or village corners, in the neighbourhood of Paris. It is all very graceful, though slightly feeble, and occasionally reminds one of the sonnets of your Lake school as revealed to us by Ste.-Beuve by the translations in his *Joseph Delorme*. Beside this thoroughly modern book, we may mention the translation of Ovid's *Amores*, by M. le Comte de Séguier (Quantin), a translation which is often perilously accurate. We have here one of those books by scholars, untroubled by scruples, like the magistrates of the eighteenth century. M. Quantin has given us an edition which is a gem of elegance. We must not leave this publisher without mentioning a reprint of Millevoye under the supervision of the "Bibliophile Jacob," which may be considered a new edition on account of the large number of pieces hitherto scattered among the reviews of the time, and now first collected by the learned annotator. It produces a very singular impression to re-read these verses of the beginning of the century, which seem old and faded like the toilettes of the long-departed beauties of the day. Yet it cannot be denied that some few pieces are still touching by virtue of a charm of delicate sensibility which is now nowhere to be found save in the verses of M. Sully-Prudhomme.

Reprints, it should be added, are all the vogue. Never were famous or even half-known authors the object of more pious care. M. de Lescure has just issued, with Jouaust, in two volumes, an excellent selection from the works of Champfort, the misanthropic moralist of the end of the eighteenth century. He has prefaced this selection with a remarkably complete notice, containing a very subtle characterisation of this peculiarly French genius, biting and cruel, isolated and pitiless, of whom Balzac said, "We should make a book with what he puts into a *mot*," and of whom Roederer wrote, "It would need a volume to explain to an American intellect the whole sense of an epigram of Champfort." And M. de Boislisle is beginning through Hachette the publication of the standard edition of the Memoirs of the Duc de Saint-Simon. The text is carefully collated with the original MS., and all the comments written by Saint-Simon himself in the margin of Dangeau's journal are added; while a mass of documents and of matter that throws light on the text combines to give to this masterpiece the character of a standard history of France at the close of the seventeenth century and under the Regency. We shall return at a subsequent stage of its progress to this magnificent work, which will comprise not less than thirty volumes.

PAUL BOURGET.

SELECTED BOOKS.

General Literature.

BRANDES, G. Lord Beaconsfield: his Life, Character, and Works. Trans. Mrs. George Sturge. Bentley. 10s. 6d.
HEINE, W. Japan. 1. Abth. Leipzig: Urban. 5 M.
JEFFERIES, R. Hodge and his Masters. Smith, Elder & Co. 12s.
JENNER, E. Die Münzen der Schweiz. Bern: Jenni. 6 M.
MACGEORGE, Andrew. Old Glasgow: the Place and the People. Blackie. 42s.
MEYERHEIM, F. E. Eine Selbstbiographie d. Meisters. Berlin: Stilke. 1 M. 50 Pf.
PLANS et Mosaïques des Bains de Pompeianus, près de l'Oued-Athmenia (route de Sétif). Paris: Challamel ainé. 50 fr.
STAPFER, P. Shakespeare et les Tragiques grecs. Paris: Fischbacher. 3 fr.
VIRCHOW, R. Beiträge zur Landeskunde der Troas. Berlin: Dümmler. 22 M.

History.

DAPONTÈS, C. Ephémérides Daces; ou, Chronique de la Guerre de Quatre Ans (1736–39). T. 1. Paris: Leroux. 20 fr.
DECHRISTÉ, L. Douai pendant la Révolution. 1789–1802. Paris: Lib. de la Soc. Bibliographique. 12 fr.
DEVÉRIA, G. Histoire des Relations de la Chine avec l'Annam-Viêtnam du XVIe au XIXe Siècle. Paris: Leroux. 7 fr. 50 c.
MASSARI, G. Il Generale Alfonso La Marmora. Milano: Hoepli. 6 fr.
MÉMOIRE d'Armand du Plessis de Richelieu, Evêque de Luçon, écrit de sa Main, l'Année 1607 en 1610. Paris: Plon. 3 fr.
SERVION, Jehan. Gestez et Croniques de la Maison de Savoye, publiées par F. E. Bollati. Milano: Hoepli. 40 fr.
WAURIN, Jehan de. Recueil des Chroniques et anchiennes Istories de la Grant Bretaigne, à présent nommé Engleterre (1422–31). Ed. W. Hardy. Rolls Series. 10s.

Physical Science and Philosophy.

BAILLON, H. Histoire des Plantes. Monographie des Rubiacées, des Valérianacées, et Dipsacacées. 2e Livr. Paris: Hachette. 15 fr.
HINCKS, T. History of British Marine Polyzoa. Van Voorst. 63s.
KANITZ, A. Plantae Romaniae hucusque cognitae. Pars I. Klausenburg: Demjén. 4 M.
OBSERVATIONS de Poulkova. Publiées par O. Struve. Vol. IX. St. Petersburg. 48s.
SCHMIDT, E. Ausführliches Lehrbuch der pharmaceutischen Chemie. 1. Bd. 2. Abth. Metalle. Braunschweig: Vieweg. 10 M.

Philology.

BERNAYS, J. 2 Abhandlungen üb. die Aristotelische Theorie d. Drama. Berlin: Besser. 4 M. 80 Pf.
LAUTH, F. J. Siphthas u. Amenmeses. München: Franz. 2 M.
ROMAN (le) d'Aquin, ou la Conquête de la Bretaigne par le Roy Charlemaigne. Chanson de Geste du XIIe Siècle. Nantes.

CORRESPONDENCE.

CHAUCER.

Banff: Feb. 21, 1880.

Chaucer's "Frere's Tale" (vol. i., p. 350, ed. Bell—Skeat, 1378) exposes the extortions practised by the summoners of the ecclesiastical courts under threat of prosecution for immorality or some other ecclesiastical offence. These very extortions formed the subject of a complaint in Parliament in 1378 (*Rot. Parl.*, iii. 43).* The fines exacted by these means were dignified by the name of Bishop-alms ("Bischope-almois"). The coincidence is a testimony to the accuracy of the poet's pictures of English life; and the curious thing is that the horse and cart which figure so picturesquely in the "Frere's Tale" also appear in the parliamentary petition, which complains that poor men were often served with citations when driving their cart and horse.

J. H. RAMSAY.

BASQUE, SCANDINAVIAN, AND URALIC NAMES FOR "SATURDAY."

6 Norfolk Terrace, Bayswater, W.: Feb. 21, 1880.

The Basque names for "Saturday" are *larumbat*, Guipuscoan, Biscayan, and Labourdin; *ebiakoitz*, Low Navarrese; and *neskanegiin*, Souletin. The first word means "one quarter," from *lauren* "quarter" and *bat* "one"—viz., "one quarter of a lunation," four lunations or weeks being taken for one month, and Saturday being the last day of the week or the completion of the quarter. The second word, *ebiakoitz*, *irakoitz* at Bardos, is a corruption of *egubakoitz*, given by Harriet in his Grammar, p. 420. It means *egun bakoitz*, "day unique," and applies very well to Saturday, considered as a day of rest or holiday, as it is by Jewish and Sabbatarian Christians. With regard to the third word, *neskanegiin*, *neskanegun* at Roncal, its meaning is "the maid-servant's day." *Neska* means in the Roncalese sub-dialect of the Souletin "maid-servant;" *neskaren*, of which *neskan* is the abbreviation, "of the maid-servant;" and *egun* or *egiin* "day." This name can only have been properly applied to Saturday, when it was generally kept as a day of rest, in the same way as Sunday is now kept as a day of rest or holiday by servants in general, and by Basque maid-servants in particular.

As to the Icelandic Saturday, *laugardagur*, and its Swedish and Danish derivatives, *lördag* and *lørverdag*, it means "bath-day," from *laug* "bath," whose genitive is *laugar*, and *dagur* "day." It is but natural to think that the idea of bathing and purifying one's own body should have been given to Saturday from the time when it had not yet ceased to be kept as a holiday, as it is well known that preparatory ablutions very often precede holiday ceremonies.

Among the Uralic languages, *lauvantai*, Fin, and *lavardak*, Lap, are mere corruptions of *laugardagur*, Icelandic; *laupäev*, Esthonian, is also such in its first part *lau*, although its second part, *päev*, is pure Uralic. The Lief *pool' päiva* means "half-day." The Permian *subböta*, the Zirianian and Mordvin *subbota*, the Mordvin *subta*, the Hungarian *szombat*, do not require explanation. The Votiak *kös nunal* and the Tsheremiss *kuksh-ketshä* both signify "dry day," and this meaning applies very well to a holy Saturday; while the Vogul *chotit chotel*, meaning "sixth day," excludes all idea of holiness from it.

L.-L. BONAPARTE.

THE WALDENSO-CELTIC VERSION OF THE LORD'S PRAYER.

Edinburgh: Feb. 16, 1880.

To Prince Lucien Bonaparte my best thanks are due for the characteristic politeness of his ready response to my appeal on this subject. If there be no earlier edition of the *Oratio Dominica* than that of 1700, to which I have traced back what the Prince well calls the egregious blunder of the Waldensian-Celtic dialect, then it is not unlikely that on "B. M. Typogr. London," the editor or compiler of that edition, must rest the responsibility of palming off on us, in joke or sober earnest, this ponderous philological "claimant." But is it not premature to conclude that there is no earlier edition? The edition of 1700, like that of 1713, bears in large type on its title-page the imprint of EDITIO NOVISSIMA. At first sight these two editions appear to be identical, but a closer examination shows that it is not so. The earlier edition was on sale by DAN BROWN ad insigne Bibliorum, and W. KEBLEWHITE sub Cygno in area Boreali D. *Pauli*. But in 1713 DAN BROWN conducted his business apud Cygnum nigrum extra *Temple Bar*, and associated with him in the sale of the work were CHR. BATEMAN, ad Biblia in *Pater-noster-row*, and W. INNYS, sub Insignibus Principis in area Boreali D. *Pauli*. The copperplate illustration on the title-page is also reversed, the sheep-dog which, under an overhanging beech tree, in the one edition, watches a flock of large-tailed sheep grazing quietly on the uplands to his left being in the other edition stationed at the left of the landscape and looking to the sheep on his right. There is the further difference that the edition of 1713 has introduced Bishop Wilson's Manx version of

* "& auxint les ditz Somnours facent lour sommons as diverses gentz par malise, come ils sont en alantz a lour charuetz en les champes, & ailleurs, & les surmettent diverses crimes torcenouses, & la facent les povres gentz de faire fin, qu'ils appellont *The Bi-chope Almois*: ou autrement le dit Somnour les face sommons de XX. ou XL. leukes de la, einz & aucun foitz en deux lieux a un jour, a grant desease, empovreisment, & oppression des ditz povres Communes."

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the Lord's Prayer, which does not appear in that of 1700.

But the point to which I desire especially to direct attention is the practical importance of discovering how this Irish or Erse version of the Lord's Prayer came first to be printed as "Waldensian." My theory is that either directly, or at second-hand from the album of some collector of philological curiosities, it was under that name copied into the *Oratio Dominica* from the "Waldensian" MSS., brought back by Sir S. Morland from his mission to protest against the cruel persecution of the Waldenses, and in 1658 deposited for safe-keeping in the library of the University of Cambridge.

As bearing on that theory, I beg to add that the early copies of this "Waldensian" version, before being touched up by future editors, bear internal evidence of their being copied, not from the printed page, but from MS., and that by a scribe who knew nothing of Irish or Scotch Gaelic. His mistakes of n for u, b for h, e for c, imm for uinn, r for t, &c., and his transposing the last and emphatic word of the last petition to the commencement of the Doxology cannot be reasonably accounted for on any other supposition.

And now if my theory is well founded, it implies that in the beginning of last century there existed in the Cambridge University Library, among a large but well-arranged collection of "Waldensian" MSS., a most valuable Celtic MS. translation of the New Testament, or of large portions of it, which may yet, I hope, be brought forth into the light of day.

DONALD MASSON.

TREGELLES' GREEK NEW TESTAMENT.

Cambridge: Feb. 18, 1880.

An article by Mr. Pocock in the ACADEMY of February 14 on the posthumous concluding part of Dr. Tregelles' *Greek New Testament* contains some statements or implications which ought not to remain uncorrected. On matters of opinion, such as Mr. Pocock's desire to read a new and original description of Dr. Tregelles' critical views instead of an arranged collection of scattered pertinent passages from Dr. Tregelles' own writings, no remark need be offered.

1. "It does not appear what parts have been assigned to each editor." The desired information is given in detail at pp. xxviii., xxix., xxxi.

2. In two places Mr. Pocock implies that in "the first two gospels" alone Dr. Tregelles was unable to use the Sinai MS. in the formation of his text. Unfortunately, this was the case in all four gospels, the last chapter of St. John excepted.

3. "It would have been something if only his editors had given some opinion on their own part how far the text . . . would have been modified by the additional evidence afforded by" the Sinai MS. At p. xxx. this sentence will be found:—

"It is manifestly impossible for anyone else to supply by conjecture a list of the readings which Dr. T. might be presumed to have wished to correct; but it seemed worth while to distinguish by certain marks those readings, supported by fresh evidence, which were likely to have seemed to him at least worthy of serious consideration on a fresh revision."

The next two paragraphs explain in detail three classes of these readings, which bear distinctive marks throughout the Addenda. Dr. Tregelles' "opinion of the value" of the Sinai MS., as broadly exemplified in his text of the later books, was naturally a chief guide in the insertion of the marks.

4. "In the *Addenda et Corrigenda* . . . we find a mixture of notes which are for the most part, we suppose, due to Dr. Tregelles, but in many of which Dr. Tregelles' name is quoted." Two of the "four pages of Introduction signed with the initials" of the senior editor (xxviii. *ff.*) describe in detail the selection and collection of the Addenda and Corrigenda (occupying, be it said in passing, not "several," but fifty-two leaves) as furnished by himself and his colleague; nothing is said of notes left by Dr. Tregelles for this part of the work, except "a short list of *errata*" already printed, for, unfortunately, there was nothing to say.

F. J. A. HORT.

PROF. WEBER AND BABU RAJENDRALALA MITRA.

Calcutta: Jan. 15, 1880.

I request the favour of your inserting in the ACADEMY the accompanying letter in reply to Prof. A. Weber's letter published in your issue of November 15 last.

RAJENDRALALA MITRA.

"To Prof. Albrecht Weber, Berlin.

"MY DEAR SIR,—I thank you for sending me a revised slip of the letter which you have addressed to me through the columns of the ACADEMY of November last.

"You complain in your letter, first, of my having commented on your paper on the Krishna janmáshtamî without having read it; and, second, of my having committed 'a gross mistake' in a foot-note in my work on Buddha Gayâ.

"With regard to the first, addressing me, you say, 'You certainly cannot have read at all my paper.' Pardon me, my dear sir, if I am mistaken, but I cannot help thinking that this sentence has been written without sufficient consideration. You were well aware when writing it that I had quoted in my book a passage from your paper, and also reproduced one of your illustrations; and you will, I am certain, admit that I could not have done so without reading at least a part of your paper. Is it possible that you use the words 'at all' in the sense of *carefully*? If so, permit me to observe that there is no fixed standard for care, and opinions may differ as to what is sufficient for any particular purpose, and that without meaning any offence.

"In refutation of the statements contained in the foot-note to which you take exception you have been pleased to refer me to the *Indian Antiquary*, vol. iii., pp. 21ff., vol. vi., pp. 28ff., and vol. vii., p. 285. The first two volumes contain an English translation of your essay, and p. 285 of the last has a paper on the Malayalim language, but nothing about the nativity of Krishna. I have read all the three volumes, but I have failed to find out in what respect I have committed a 'gross mistake.'

"In the foot-note there are four statements:—(1) That in describing a certain picture you have erroneously called the mother in it Devakî, whereas it was Yasodâ; (2) that Devakî had no opportunity to perform the maternal duty of nursing her child; (3) that, according to the Bhâgavata Purâna and the Harivansa, Krishna was, as soon as born, taken away from his prison-cell and left with Yasodâ, who reared him up; (4) that Hindus in India would not so grossly falsify the story as to make Devakî nurse her son.

"As regards the first statement, I must at once admit that I was well aware that your paper was written with the primary object of working out the theory that the story of the nativity of Krishna was founded on some corrupt version of the Biblical account of the birth of Christ. I was, however, not certain that you had deliberately substituted Devakî for Yasodâ, and therefore used the word 'erroneously,' which, I thought, was the least likely to give offence. That the picture represents Yasodâ and not Devakî I had no reason to doubt, and a second reading of your paper has not sufficed to convince me that I was mistaken.

"According to the description quoted by you (*Ind. Ant.* vi. 285), 'A picture of Devakî, made of gold, silver, copper, brass, clay, wood, or jewels, or only painted with colours, is to be placed in the middle of the *Sûtikâgriha*. This represents Devakî as endowed with all the characteristics of beauty, as half asleep, as radiant as burnished gold; moreover, in company with her son, as having, in fact, just given birth to him, and being rejoiced in consequence of this moment (of the pain overcome?), while the sleeping child, lying at her side, is drinking at her breast.' Had you not stopped short in your quotation you would have added that the child 'should be four-handed, holding a mace, a discus, a conch shell, and a bow, and decorated with a garland of wild flowers.' The words of the text are—*sankha- chakra- gadâ- sârnga- vana- mâlâ- vibhûshitam, chaturbhujam mahâpunyam sthâpayet, tatra bhaktitah.* In the picture produced by you there is a woman, richly ornamented, sitting bolt upright on a sofa, and holding a two-handed child, also richly ornamented, and sitting upright. You will admit that two sitting figures cannot be accepted as a fair pictorial representation of a description which has a sleeping mother just after her confinement, with a sleeping child lying by her side. The artist could have had no difficulty in producing two figures lying side-by-side, and giving four hands to the child; and since he has not done so it is obvious that he had some other scene in view.

"It should be added that the picture recommended in the description is nowhere stated to be a faithful representation of the nativity, but a fanciful, ornamental one, for the decoration of the lying-in-chamber. It should include, not only the mother and child, but Yasodâ, Nanda, Devas, Nâgas, Yakshas, Vidyâdharas, Uragas, Prajâpati, Daksha, Garga, and others, who are nowhere said to have been present in the lying-in-chamber on the occasion of Krishna's birth; as also various scenes from the life of Krishna, such as his destruction of demons and the like, which, according to the legend, happened long after his birth. Had you referred to these you would have given a correct account of the ceremony, though it would have seriously interfered with the analogy between the nativity of Krishna and that of Christ, which you undertook to establish.

"With reference to the second and the third statements, I beg to refer you to verses 37 and 38, chap. iii., of the tenth book of the Bhâgavata Purâna, where you will find that as soon as the child assumed the natural human form (*prâkritah Sisuh*) he was removed from the lying-in-chamber to the abode of his foster mother. (Verse 37 begins with *ityukta siddha*, &c.) To the Vaishnava there is no scriptural authority higher than the Bhâgavata, and it entirely contradicts your position. Your authority to say that the picture produced by you was of Devakî is a Persian label put on a picture painted by a Musalman, and I rely on the Bhâgavata Purâna. If you will kindly bear this in mind you will easily perceive how the so-called 'gross mistake' has arisen.

"The fourth statement needs no comment. It must follow, as a matter of course, if the correctness of the first three be admitted. As a Vaishnava by family religion, a descendant of a long line of Vaishnavas, and one in whose family chapel the fast of nativity is celebrated every year, I can only repeat that neither I nor my co-religionists believe in Krishna having been nursed by Devakî. Thousands of printed pictures are annually sold of the *Madonna lactans*, and they all represent Yasodâ, and Krishna, and not Devakî and her new-born babe. Let me add that the pictorial representation is not deemed an essential part of the ceremony, nor is it anywhere produced in Bengal on the occasion of the fast. At the Puri temple the nativity is enacted by a dancing girl and a priest, very much in the same way in which scenes from the life of Christ were enacted in the passion plays of mediaeval Europe.

"I follow your example, and send this letter for publication in the ACADEMY.—With every sentiment of respect, I remain, yours very truly,

"RAJENDRALALA MITRA."

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 1, 5 p.m. Royal Institution: General Monthly Meeting.

8 p.m. London Institution: "Health and Dress," by Dr. B. W. Richardson.

8 p.m. Society of Arts: "Manufacture of India-rubber and Gutta-percha," V., by T. Bolas.

8 p.m. Victoria Institute: Paper by Prof. Stokes.

TUESDAY, March 2, 3 p.m. Royal Institution: "Physiology of Muscle," by Prof. Schäfer.

8 p.m. Civil Engineers: Discussion on "The Use of Asphalt and Bitumen in Engineering;" "The Purification of Gas," by H. E. Jones.

8 30 p.m. Zoological: "Contributions to the Anatomy of Passerine Birds," I., by W. A. Forbes; "On New

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Species of Birds from Eastern Ecuador," by P. L. Sclater and O. Salvin; "On the Sea-Birds Collected by Lord Lindsay's Transit Expedition to Mauritius," by Howard Saunders; "On New and Little-known Butterflies from India," by A. G. Butler.

8.30 p.m. Biblical Archaeology: "Notes on the Assyrian Numerals," by George Bertin; "On a Cuneiform Tablet relating to the Capture of Babylon by Cyrus, and the Events which preceded and led to it," by Theo. G. Pinches.

Wednesday, March 3, 7 p.m. Entomological.

8 p.m. Royal Academy: "Pictures in Galleries and Churches from London to Venice," by Eyre Crowe.

8 p.m. Society of Arts: "The History of Musical Pitch," by A. J. Ellis.

8 p.m. Archaeological Association: "Recent Excavations at Pergamos," by Dr. Phené; "Romano-British Interment at Firgrove, Hants," by Dr. J. Stevens.

Thursday, March 4, 3 p.m. Royal Institution: "Recent Chemical Progress," by Prof. Dewar.

4 p.m. Archaeological Institute.

7 p.m. London Institution: "The History of Gems," by E. J. Watherston.

7 p.m. Numismatic.

8 p.m. Linnean: On the Phosphorescent Organ in Fishes," by Dr. Günther; "On *Codilium Gregarinum* (A. Braun) as a new British Alga," by E. M. Holmes; "Abnormal Head of *Antilocapra Americana*," by J. Jenner Weir; "On the Hebridal Argentine," by Dr. F. Day.

8 p.m. Chemical.

8.30 p.m. Royal. Antiquaries.

Friday, March 5, 8 p.m. Geologists' Association.

8 p.m. Philological: "A Comparison of the Gaurian with the Romance Languages—Part II., Morphology," by E. L. Brandreth.

9 p.m. Royal Institution: "Deep-Sea Dredging and Life in the Deep Sea," by H. N. Moseley.

Saturday, March 6. 3 p.m. Royal Institution: "Dryden and his Period," by George Saintsbury.

SCIENCE.

Medicinal Plants: being Descriptions, with Original Figures, of the Principal Plants employed in Medicine, and an Account of their Properties and Uses. By R. Bentley and H. Trimen. 4 vols. (J. & A. Churchill.)

The authors of this laborious work, the publication of which has extended over more than four years, may be congratulated on its completion. They may fairly claim for it the merit of being the most valuable addition, during recent years, to the literature of the border-land between botany and pharmacy. The scientific pharmacist should be acquainted, not only with the medicinal effect of drugs and with their microscopic structure and other properties, but also with their botanical source. And it is remarkable how wide are still our gaps in this department of knowledge. But little trustworthy information is to be had respecting the trees, shrubs, or herbs from which are obtained many of the drugs which form not unimportant articles of commerce in London and the other capitals of Europe. Whatever is certainly known, or conjectured with probability, will be found in these handsome volumes, together with a coloured drawing of the plant, and generally also details of the part which yields the economic product. Of the mode in which the work has been done nothing but good can be said. The drawings, nearly all original, are somewhat unequal in value, and some few do not seem to us to come up to the high standard aimed at; but on the whole they are excellent. The two authors have arranged between them a plan of distribution of labour by which Prof. Bentley takes the phamaceutical and Dr. Trimen the more purely botanical portion of the work. The unrivalled stores of knowledge possessed by the former of these gentlemen in his own department, and the unusual advantages of the latter in ready access to the rich collections at the British Museum, were thus utilised; and the result is the production of a work which will long retain its place as a standard book of reference replete with the most trustworthy information on the subject of which it treats.

Alfred W. Bennett.

Introduction to the Science of Language. By A. H. Sayce. 2 vols. (C. Kegan Paul & Co.)

In the *Principles of Comparative Philology*, published six years ago, Prof. Sayce dealt almost exclusively with questions still under controversy. The acuteness, freshness, and width of learning displayed in that work were recognised at the time in these columns; and the principles set forth in it have since received very general, if not universal, acknowledgment. The accomplished author has now published "an attempt to give a systematic account of the Science of Language, its nature, its progress, and its aims, which shall be at the same time as thorough and exhaustive as our present knowledge and materials allow." It is naturally based upon the method and theories set forth in the former work; but these, though occasionally confirmed by new arguments and illustrations, are assumed rather than discussed; and a much larger part of the present volumes is devoted to a statement of the universally admitted facts of the science. Hence the two works have each their independent value, and are equally indispensable for the student of philology.

In attempting to form a judgment on Prof. Sayce's new book, it is impossible to avoid a comparison with the works of Prof. Max Müller and Prof. Whitney, which have hitherto been deservedly the favourite text-books with English students. As compared with either of these, Mr. Sayce's volumes will probably be felt to be less well fitted to be the first "introduction" to the subject. If based upon lectures—as to which we have no information—the lectures must have been such as would be delivered to an academical and not to a general audience. Though clearly written, and abounding in happy illustrations, they cannot be said to have the fascinating grace of style which lends such attractive power to Prof. Max Müller's lectures; and they frequently assume an acquaintance with the problems of linguistic science which makes their study a severer strain on the "general reader" than either of Prof. Whitney's more popular volumes. But in systematic completeness they are far superior to the former; and in wide range of mastery of the latest results of philological enquiry they have a not less marked advantage over the latter. In one very important respect Mr. Sayce has come to his task better equipped than either of his predecessors. It would, indeed, be great injustice to accuse either of these eminent scholars of being merely a Sanskritist. But Mr. Sayce's extensive Semitic and Accadian studies give him a freedom from "Aryan" predispositions, the effect of which is clearly seen for good in his treatment of many of the most important and difficult problems of his science. Hence his new work may fairly claim to hold a place that has been vacant hitherto. As a text-book for academical study, we have nothing which is comparable to it; and such are the varied attainments needful for the production of a work of the kind that we may venture to predict it will long remain unrivalled.

In his first chapter Mr. Sayce gives an account, more full than any accessible to the English reader, of the history of philology, from the earliest times at which men began to reflect upon the nature of language. Few will be inclined to charge this with undue length, as Mr. Sayce seems to fear. It is quite essential to a proper understanding of scientific method, as distinguished from wild guessing. It is hard to see why the date 272 B.C. should be assigned to Livius Andronicus, and what is meant by "the Alexandrine origin" of the plays of Plautus (vol. i., p. 17); and in the survey of more recent works undue favour seems to be shown to the theories of Westphal and Ludwig: but on the whole the review is admirably sound and instructive.

In a second chapter Mr. Sayce discusses the nature and science of language, and develops his doctrine of the sentence as the unit of speech, and the basis of the only sound classification of languages, with much force and clearness.

The third chapter, on "Change in Language," is noteworthy especially for the abundance of its highly interesting illustrations.

In the fourth chapter, on "Phonology and Sematology," the physical basis of speech is clearly and very fully described; and the fact that it has been revised by Mr. Sweet is an additional guarantee, if any were needed, of its completeness and accuracy. The "science of meanings," which by its very nature is one of the most difficult branches of the science of language, is treated much more briefly, but some valuable hints are given, under seven distinct heads, as to the causes which have led to a transference of meaning.

In the fifth chapter, on the Morphology of Speech, the Metaphysics of Language, and Comparative Syntax, there are more points of detail open to criticism, but the general principles are as firmly grasped as anywhere. The last section of this chapter is apparently treated but slightly; but a fuller discussion of the recent advances in our knowledge of comparative syntax, which might be looked for here, will be discovered in chap. vii.

The chapter on Roots is one in which Mr. Sayce is brought sharply into conflict with some widely current philological doctrines, and some of his propositions are, to say the least, not yet firmly established. He defines roots as "the phonetic and significant types discovered by the analysis of the comparative philologist as common to a group of allied words," and quotes with approval the words of M. Bréal:—

"It is not probable that in the ante-grammatical period there were as yet no words to denote the *sun*, the *thunder*, or the *flame*. But the day when these words came into contact with pronominal elements, and so became verbs, their sense also became more fluid, and they dissolved into roots which signified *shining*, *thundering*, or *burning*. We can understand how the old words which designated the [individual] objects afterwards disappeared to make room for words derived by the help of suffixes from these newly created roots."

It is not quite clear, either from these words or from any others of his own, how far Mr. Sayce would be prepared to admit the inde-

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pendent existence of these roots; but he rejects most emphatically the doctrine that there ever was a time when men spoke "in single syllables, indicative of the ideas of prime importance, but wanting all designation of their relations," and pronounces this language a sheer impossibility. But is not this to ignore, what elsewhere he rates at its full value, the power of gesture and tone to help out language? Relations may be indicated, even where they are not designated by spoken language; and thus a vague and indefinite (not philosophically "abstract") root may have done duty as a "sentence word." There are two arguments on which Mr. Sayce seems to lay special stress as supporting his views. One is the tendency of savage and barbarous dialects to create a superabundance of names for the individual objects of sense, while general terms are very rare. But this argument unconsciously postulates, what is elsewhere expressly denied, a uniformity in the methods of thought and expression among various races. It is a blunder to force Aryan and Semitic forms of thought upon wholly unconnected languages. Is it not an equal error to argue that the Aryans must have passed through a particular stage because we find this existing in Zulus, Cherokees, and Tasmanians? Secondly, there are groups of words which cannot be referred to any root—that is, they do not share any phonetic type with any group of words; *door*, *fores*, *θύρα*, *dwâram* are isolated in their several languages. But here, again, though we may not be able with certainty to establish any root for want of materials, we may with some plausibility suggest a common source—for instance, in the root *dhu*, "to blow through," which enables us to bring *forum*, "an open space," and other words into the same group. Mr. Sayce would have strengthened his position if he had shown more explicitly how a language such as Chinese differs essentially from a combination of predicative and demonstrative roots, such as Whitney's theory assumes. The evidence on which he believes that all roots were originally at least disyllabic might have been stated with more fullness. Fick's theories do not help him much. But the limits of a brief notice do not admit of a discussion of the numerous interesting points in this chapter, nor of more than a hasty glance at the remainder of his second volume.

The genealogical classification of languages is based upon Dr. F. Müller's *Grundriss der Sprachwissenschaft*, the value of which has already been recognised in these columns. The survey of the inflexional families of speech is thoroughly trustworthy, and is marked by a familiarity with the latest researches which is really astonishing considering the ground covered. On comparative mythology Mr. Sayce's words are full of a caution and sobriety which are most welcome in the presence of the rash theorising which has been so abundant in the realm of folklore. He repeats once more the warning, which seems to need constant reiteration, that, so soon as we overstep the limits within which philology guides us, we are apt to become the sport of all kinds of vain imaginings. In a concluding chapter he passes over a wide range of subjects—from the origin of language, where he shows a wise eclecticism, to our English orthography, where he is a vigorous champion (like almost all philologists of name) of a thorough-going reform. A very full list of authorities and a detailed analytical Index close the work.

The remarks already made will serve to show that Mr. Sayce's volumes may claim henceforth to be the standard work upon their subject. But a standard work should be made as far as possible faultless; and it is only in the hope of contributing to that result that I venture to suggest a few improvements for a subsequent edition. In the first place, Mr. Sayce, though not sparing of references, has left us without the means of verifying some of his statements, which are novel, and sometimes doubtful. Thus *Ἀπόλλων* may be *Ἀ-κϝολίων*, "the son of the revolving one" (i. 319), the root *kvar* appearing in Greek as *πελ-*, *πολ-*; but the derivation is by no means generally recognised, and should have been supported by a reference or a note. The statement that "in the second century B.C. a Latin writer could still use *prior* as a neuter, *prios* or *prius* as a masculine" (i. 344 and elsewhere) is true enough in the first part (though even here a reference is desirable for the younger student); I do not know any authority for the second part of it. Secondly, while no one can accuse Mr. Sayce of ignoring the most recent researches, he is sometimes a little inclined to accept a hypothesis because it is the latest. Thus he several times refers with approval to Fick's essay, in which that scholar endeavours to prove that, *e.g.*, *λείπω* is earlier than the root *λιπ*, and regards his conclusions as established, whereas most scholars would probably be willing to admit that they have been absolutely demolished by the criticisms of Curtius, to appear in the new edition of his *Verbum*. Thirdly, Mr. Sayce must be begged, in the interest of younger students, to add a few more critical notes to his list of authorities. It is hardly fair to add the warning "(to be read with caution)" to Sir G. W. Cox's *Aryan Mythology*, while the works of Pictet, de Gubernatis, Westphal, Merguet, and others pass unqualified. At all events, some hints might be given as to the order in which books should be studied, and the extent to which their conclusions are generally adopted. And, finally, while all gratitude is due for the excellent index, let us have a fuller table of contents. Then the critic and the student will be hard to please who are not fully satisfied.

AUGUSTUS S. WILKINS.

CURRENT SCIENTIFIC LITERATURE.

Lightning Conductors: their History, Nature, and Mode of Application. By Richard Anderson. (Spon.) The author, having pointed out the extreme importance of the subject of the preservation of lofty buildings and ships from the effects of lightning, goes on to give a very exhaustive discussion, historical and otherwise, of the best methods of protection. He traces the early history of lightning conductors, the improvements in shape and material, Sir W. Snow Harris' classic experiments, and the latest developments. He gives, moreover, a complete list of works relating to the subject, and tables of accidents and fatalities from lightning. The book is clearly and sensibly written, and sufficiently illustrated, and is the work of a practical man who thoroughly understands what he is talking about. We may specially commend it to the notice of architects, builders, and municipal officers who have the custody of large isolated buildings.

The Mechanical Theory of Heat. By R. Clausius. Translated by Walter R. Browne, M.A. (Macmillan.) At a time when the mechanical theory of heat was in its infancy, Prof. Clausius, of Bonn, published in the *Transactions* of various scientific societies a large number of memoirs tending to illuminate and to advance the subject. These have ever been regarded as among the bases of the theory. The comparative inaccessibility of the separate memoirs induced their author to collect them into one volume, and this was translated into English a few years ago by Dr. T. Archer Hirst. When a fresh edition of the original work became necessary, Prof. Clausius determined to entirely remodel it, and to convert it from a collection of isolated and sometimes disconnected papers into a text-book of the science. Accordingly he entirely rewrote the book, and it now forms, in the opinion of the translator, "a systematic and connected treatise on thermo-dynamics for use in universities and colleges and among advanced students generally." Mr. Browne has very carefully translated the work, and the proof-sheets have been examined by some of our most eminent mathematicians—Lord Rayleigh, Mr. Routh, and Prof. James Stuart. Three short Appendices have been added with a view to rendering the treatise as complete as possible: these relate to (1) the thermo-elastic properties of solids; (2) the application of thermo-dynamical principles to capillarity; and (3) the continuity of the liquid and gaseous states of matter.

NOTES OF TRAVEL.

THE *Alpine Journal* continues Mr. Freshfield's charming papers on "The Maritime Alps." In the present instalment he gives two separate essays—a spring picture of the seaward valleys and an autumn picture of the Baths of Valdieri. Mr. Pilkington's paper on "An Ascent of the Meije without Guides," read before the Alpine Club last December, is also printed in this number. Mr. G. A. Passingham gives a lively account of his attempt to make an old mountain look new by ascending the Weisshorn from Zirral; and Mr. A. Cust has an interesting paper on the survey of the Rhone Glacier by the Bern engineer, Herr Gosset. The notices of foreign Alpine literature are serviceably put together, as usual; but it is a little cruel to wind up an account of Würster's Rigi-panorama with an attack upon the Brothers Schreiber, who for so many years have done more than anyone to make a stay on the Rigi accessible to persons with small purses, and whose praise stands recorded in hundreds of travel diaries. The writer should read Prof. Osenbrüggen's testimony to them.

WE understand that Mr. Hormuzd Rassam will probably start on another expedition to the East before Easter.

PROF. NORDENSKIÖLD will leave Italy in the *Vega* on Sunday next, and expects to arrive in London at the end of March.

SIGNOR MATTEUCCI and Prince Borghese have lately started from Rome on a journey of exploration in Central Africa. From Cairo they intend to proceed to Khartum, whence they will make their way to Darfur, the Wadai country, and the kingdom of Bornu, in Central Soudan, a region still very imperfectly known, the numerous waterways of which flow towards Lake Chad. From Bornu the two explorers contemplate directing their course towards Baghirmi and the Gulf of Guinea. If, however, the difficulties of such a journey should

prove insuperable, they will make for Tripoli, following Gerhard Rohlfs' route.

By a letter from the West Coast of Africa we learn that Mr. Stanley has founded the first Belgian station at Vivi, on the Congo, about a hundred and thirty miles from the coast, and five miles below the Yellala Falls. The position chosen is the summit of a hill, about a hundred and fifty feet above the river, and here an iron and a wooden house have already been erected. Mr. Stanley makes this place his head-quarters, but is constantly starting off without notice on expeditions into the surrounding country. The writer of the letter referred to, who had just returned from Vivi, is much impressed with the enormous difficulties which the expedition will have to contend with in traversing the mountainous country to Stanley Pool at the head of the Cataracts, where the second station is to be placed; indeed, he thinks it will take years to make a road and transport all the baggage, &c., of the expedition across such a wild region. Mr. Stanley, we learn, includes in his programme the thorough exploration of the Western Congo and the countries on both banks, after he has once reached the Lualaba. The expedition is stated to have taken the title of the "Société d'Etudes du Haut Congo."

The International African Association are said to have received intelligence of the departure of the fourth Belgian expedition, under M. Alphonse Burdo, from Zanzibar on January 25. As M. Burdo only left Europe on December 10, his caravan must have been organised in readiness for his arrival, and such a prompt start is a strong proof of the energy and determination with which the association are now prosecuting their work, and which contrast favourably with the dilatoriness of the first expedition.

An expedition has recently started from the French colony of Senegal to explore the Upper Niger region, but no very definite information has been received as to the details of the journey beyond the fact that the party will visit Ségou, where M. Paul Soleillet was detained so long in his vain attempt to reach Timbuktu.

Under the auspices of the Ministry of Public Instruction at Paris, M. Henri Lucereau is about to make a highly important journey to Upper Ethiopia and the Blue and White Nile region. He will visit Shoa, Enarea, Kaffa, and the Galla country. Possibly, also, he may find an opportunity of penetrating into the unexplored region southwards towards Mount Kenia and Kilima-Njaro.

Don Ramon Lista has just published (Buenos Ayres: Libreria Europea) a volume entitled *La Patagonia Austral*, which he describes as the complement of his *Viaje al Pais de los Tehuelches*, to which we alluded some time back. In this second work Señor Lista gives an account of journeys and explorations in Southern Patagonia, as well as the results of his observations on the country and its past and present inhabitants. The principal chapters deal with orography, fauna and vegetation, Tierra del Fuego, and the Rio Chico, of which Señor Lista discovered the sources. The present work contains several illustrations and a sketch-map of part of the Chico. Señor Lista, we may add, hopes to publish a work of a more extended scope, under the title of *Descripcion Geográfica de la República Argentina*.

In connexion with the inter-oceanic canal project which is just now attracting so much attention on the other side of the Atlantic, it may be interesting to remind our readers that the Archives at Madrid are said to contain details of a scheme put forward some three hundred years ago by D'Avila, whose idea was to join the Rio Grande and the Chagres by means of a canal.

Mr. Andrew Goldie is reported to have arrived at Thursday Island from a cruise on the coast of New Guinea, in the course of which he discovered some tribes hitherto unknown to foreigners. His exploration appears to have been chiefly along the shores of the Gulf of Papua, where he found an excellent harbour in Freshwater Bay.

SCIENCE NOTES.

The Geological Society of London.—At the annual meeting of this Society, held on Friday, the 20th inst., Dr. H. C. Sorby delivered the anniversary address, and resigned the presidential chair to Mr. R. Etheridge, the palaeontologist of the geological survey. The address of the retiring president formed a sequel to that of last year, and dealt with the origin of the non-calcareous stratified rocks. At the same meeting the three medals which are in the gift of the Society were distributed. The Wollaston Medal was awarded to M. Daubrée, professor of Geology in the Natural History Museum at Paris, and director of the National School of Mines. The award was a mark of recognition of his labours in the field of experimental geology—labours which have been extended over the last thirty or forty years, and which are represented by the magnificent volume recently noticed in these columns. The Lyell Medal was presented to Dr. John Evans, who has especially distinguished himself in that branch of the science where geology tails off into archaeology. The Murchison Medal and Fund went to Mr. Etheridge, who has been for many years engaged in the preparation of an elaborate tabular work on British fossils, to be issued, we believe, from the Clarendon Press at the expense of the University of Oxford. The balance of the Wollaston Fund was given to Mr. T. Davies in recognition of his unobtrusive labours in the arrangement of our national collection of minerals; while the balance of the Lyell Fund was presented to the veteran Prof. Quenstedt, of Tübingen, who has made his mark not less in mineralogy than in palaeontology.

PHILOLOGY NOTES.

The *Indian Antiquary* for January contains some Bengali stories translated into English by the lamented Mr. Damant, of the Bengal Civil Service, who was lately killed by the rebel Nāgas near Mozema. The last report of Dr. Müller, archaeological surveyor to the Government of Ceylon, is also reprinted *in extenso*. It confirms the very curious fact that though there are many inscriptions of the first four centuries of our era, and a few of still older date, there are none yet discovered between the fifth century and the ninth; from the ninth century onwards they are numerous, but unfortunately very short, and very badly preserved. There follows a very interesting and valuable paper on the history of India, translated from a Chinese dictionary into French by the late M. Rémusat, and from French into English for the *Indian Antiquary*. It gives several details of importance regarding the darkest period of Indian history—the last days of Buddhism, and the early beginnings of Hinduism. Prof. Cowell, of Cambridge, contributes the text and translation of a poetical summary of the Vedāntist system of philosophy, well known in India under the name of Hastāmalaka. If it were not for the great influence exercised by such short abstracts of far-reaching systems of thought, they would be of but little importance, and the present poem is unusually short, consisting only of fourteen stanzas. The usual notes and queries and book notices complete the number, the review of Prof. Max Müller's Hibbert Lectures by Principal Fairbairn, of Airedale College, being the most important of these shorter articles.

The Anabasis of Xenophon. Book III. With the Modern-Greek Version of Constantine Bardalaches, and a Prefatory Note by R. C. Jebb, M.A., LL.D. (Glasgow: Maclehose.) The relations between Ancient and Modern Greek have often formed the ground both of experiment and of satire. On the one hand we laugh at the senior classic who, after spending a quarter of a century on the study of Greek, is not able to ask for a glass of water in Athens; on the other, you will be assured in Athens that there is no such thing as Modern Greek at all, and that one and the same language has been spoken at all times by the Hellenic race. On the one hand it is insisted that the best way of teaching Greek to Englishmen is to accustom them to speak it colloquially; on the other, the traveller who has carefully furbished up a Modern-Greek sentence is told by his dragoman, as the writer was told by his, that he "can't stand [understand] Ancient Greek." The truth probably lies between these two extremes. The modern language is not identical with the ancient, although it resembles it enough to make it profitable for Greek children to learn to read out of the New Testament. The ancient language would receive a more living interest if the learner was encouraged to connect it with the lighter and more rapid medium of the modern tongue. This last result Prof. Jebb has attempted to obtain in this little work. It contains the third book of Xenophon's *Anabasis*, printed face to face with a Modern-Greek version. Two advantages will obviously spring from this arrangement. The learner will derive unexpected light on points of derivation and construction, and, further, he will have vividly brought before him the fact that the language has had an unbroken, though sometimes obscured and depressed, life down to the present day. If he goes beyond this he may acquire some power of speaking the modern language, and the idle public schoolboy who despises Greek because "it is of no use in after-life" may be made to feel that it will help him when serving his country in Cyprus or shooting wild duck on the Albanian coast. The chief points of difference between Ancient and Modern Greek are well and shortly put in the Preface.

MEETINGS OF SOCIETIES.

Spelling Reform Association.—(*Tuesday, Feb.* 24.)

The Rev. F. G. Fleay in the Chair.—Mr. J. B. Rundell read a paper on "The Graphic Representation of Vowels." Prof. Max Müller had said that scientific precision in the distinction of minute differences of sound was impossible without the aid of a "phonometer." Supposing such an instrument to exist, Mr. Rundell thought that there would still be needed a simple notation to express these sounds on paper so as to avoid the repetition of long definitions like "low-back-narrow," &c. Such a notation might be obtained by observing the following rules:—Given the line of writing, and that all vowels should be expressed by short advancing strokes drawn upward or horizontally, then "high," "mid," and "low" vowels would be expressed by the point of origin of the vowel-stroke being above, on, or below the line of writing. "Back," "mixed," and "front" would be indicated by the direction of the strokes either vertically upward, midway towards the horizontal, or actually horizontal. "Round" vowels would be distinguished by curved strokes; and "wide," as distinct from "primary," vowels by difference of length. These conventions were illustrated by diagrams showing how the system provided perfectly for the expression of each of

Melville Bell's thirty-six vowel sounds. In some such way as this, the writer thought, an international phonetic shorthand might eventually arise. —In the discussion which followed, Messrs. Fleay, Pitcairn, Evans, Woollen, Pagliardini, and others took part.

FINE ART.

UNGER'S ETCHINGS FROM THE BELVEDERE GALLERY.

Die Kaiserl.-Königl. Gemälde-Galerie in Wien in Radirungen. Von Prof. William Unger, mit erläuterndem Text von Prof. Dr. Carl von Lützow. Lieferungen i.—x. (Vienna: H. O. Miethke; London: Dulau & Co.)

Prof. Unger is rendering a genuine service to art in devoting himself to etching the masterpieces of the Belvedere Gallery, a service which will be nowhere more appreciated than by art students in England. For of all the great European collections, that of Vienna is the one with which our public is the least acquainted. Much of this is unquestionably due to its remoteness; something also to the fact that by whatever route the traveller has reached Vienna, he has previously explored the galleries, either of Germany or Italy. Again, it has not the reputation of possessing any of what may be called epoch pictures; as the *Transfiguration*, our *Raising of Lazarus*, the combined effort of Michelangelo and Sebastian del Piombo, the so-called *Night Watch*, or the *Mona Lisa* and *Marriage at Cana* in the Louvre. Neither is it celebrated for the representation of any particular school. Furthermore, of its 1,500 pictures, it must be admitted that a large proportion are of very secondary interest; so that many, who have not made art the study of their lives, may find themselves in the position of Mr. Boffin while prosecuting his literary researches. What to believe was his difficulty. For some time he was divided in his mind between half, all, or none; at length, when he was decided as a moderate man to compromise with half, the question still remained, which half? and that stumbling-block, we are told, he never got over. On this point, however, trustworthy assistance may be obtained from Prof. Unger's taste and sagacity; every work he has selected having, more or less, a representative character.

But in spite of whatever may be said, the Belvedere Gallery justly holds its foremost position. If no school can be better studied here than elsewhere, the same cannot be said of certain masters, notably Rubens, by whom there are thirty-nine works; though perhaps there are some among us from whom this statement will not elicit an enthusiastic response. Titian and the Venetians are in great force at Vienna; Albert Dürer is represented by the unusual number of seven examples. Pieter Breugel's naif and vigorous presentations of rustic life are also more abundant here than elsewhere, and of exceptional excellence.

It must also not be forgotten that the enjoyment of the pictures is enhanced by their position and surroundings. The Palace of the Belvedere is a noble setting for the gems it contains. The works may not all receive such admirable lighting as that of the recently erected gallery at Cassel, which should be studied by the architects of future picture galleries; but we all feel a certain appropriateness in the conversion of these old palaces, which have ceased to be royal residences, into museums—using the word in the Continental and correct signification—of the master-work of the great painters of past times. Their dignity adds value to the treasures they enshrine. And, after having studied the pictures, instead of finding oneself, as at London or Paris, in the turmoil of the streets, the stroll back from the Belvedere through the quaint gardens and park, with the view of the panorama of the city and distant hills, gives fitting pause and breathing space for reflection. Something of this feeling would be obtained if, devoting the present building in Trafalgar Square to the modern pictures, we removed the old masters to a National Gallery on the site of Kensington Palace. We should scarcely choose Cornhill to dally with a page of Catullus, or Threadneedle Street for the full enjoyment of an idyll of Theocritus.

Before Prof. Unger commenced his present undertaking he was favourably known to the art world by his publications of the Amsterdam, Brunswick, and Cassel Galleries, his Frans Hals series, and other etchings, principally in the *Zeitschrift für bildende Kunst*. These were all smaller in size than his latest effort. And, beside the increase in the size of his plates, his admirers will gladly recognise an increase of richness and finish of style which places him second to none in reproducing the old masters. Indeed, this may be pronounced Herr Unger's special gift. Many English and French etchers are unsurpassed in rendering modern pictures; hitherto few have shown that same sympathy with the noblest art of the past as their German rival. And still more remarkable is the fact that he is equally at home with all the elder schools; all are found truthfully and surely expressed, and with genuine artistic delight.

Among the forty larger etchings already published, and about the same number of smaller incorporated with the text, may be particularised the portrait of Rembrandt by himself. The picture represents him in his forty-eighth year, when he was in the plenitude of his power. Power is expressed in his penetrating yet genial regard; one sees he is a man who will miss nothing coming within his range, and will appropriate all for the service of an imagination for which no theme was too high or incident too humble. The etching is a master-work of the art, and the prince of etchers, whom it portrays, would not have disdained acknowledging it. Most of all, it possesses that indefinable quality of mobility, as distinguished from action, so characteristic of Rembrandt's portraits. Of the Titians which have appeared, the most important is the *Ecce Homo*. Here, too, the picture is admirably put before us, and a notable invention it is. At the top of the steps of a building of Renaissance architecture stands the Redeemer, naked, and with bowed head. Pontius Pilate is presenting him to a crowd of Venetian knights and soldiers, nobles and senators, who throng the steps or stand below. The composition is enriched with banners and halberds, flashing armour, emblazoned shields, and splendid draperies. Among the fierce and sensual heads stands one fair Venetian maiden. With all the action and movement there is the feeling of order and balance that Titian never wants. The series contains Giorgione's *Mathematicians*, a profoundly imaginative conception, and furnishing materials for a first-rate etching. The philosophers, in their semi-classical, semi-Oriental costume, contrast finely with the stretch of fair country, an Italian pastoral scene lit up by the setting sun. As effective as well drawn are the bare tree trunks and branches that stand in shade against the sky. The restrained intellectual activity, contrasted with the repose of nature, gives an almost typical character to this charming idyll. This passion for nature, combined with the studious, contemplative mood of the scholar, here seems to have anticipated some of the more thoughtful passages of modern poetry.

To the statement that the gallery is numerically rich in pictures by Rubens, it may be added that in quality they are unsurpassed. And, as was to be expected, in rendering the compositions of the great painter of nature and humanity, Herr Unger is at his best. He gives us the full crash and whirlwind of the storm and cataract in the *Philemon and Baucis*, and the soft flesh painting of the beautiful Helena Fourment going to the bath, nude, saving for the mass of dark crimson drapery which serves to heighten the dazzling brightness of her rounded form. The etcher is perhaps greatest in the *Venusfest*, which is one of the pictures bought from the Duke of Buckingham by the Archduke Leopold William. In the old catalogue of the Buckingham collection, it was described as "another large piece, wherein are several gods and goddesses of the woods, and little Bacchuses." It epitomises the Renaissance. It celebrates the triumph of liberated humanity. Nymphs, and fauns, and satyrs are dancing round the goddess of fecundity; troops of Cupids, hand in hand, swarm round the smoking tripod, or flutter among the foliage above, scattering fruits and flowers on the joyous company below. As elsewhere, the etching of the human form is masterly, and the whole composition, figures and landscape, glows with sunlight. Herr Unger must have learnt the secret of storing away sunbeams; he seems always to have such an inexhaustible supply at command. In the Van der Capelle, the paper is positively saturated with sunshine. Some ships and boats float idly on a calm sea, on a summer's day, when sea and sky are blended in an atmosphere of opalescent light.

Of very different character is the charming specimen of Terburg's delicate art. Here all is quiet, subdued and tender in tone. A lady in silken hood and fur-bordered *caraco* is seated peeling an apple, while a child, in feathered hat, gazes wistfully at the operation. Both mother and child have an air of refinement, as if bred in an atmosphere of cultivated burgher prosperity. The refinement of sentiment is carried out in the execution of the softly gradated lines and velvety tints of the etching needle. Simply from the point of view of execution, it is interesting to compare this with the Holbein and Dürer portraits, where the clear and decisive

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outline and delicately modelled form are rendered with a firm regularity of line which rivals the early German engravings.

The letterpress which accompanies this remarkable example of genius and patient industry is from the pen of Dr. von Lützow, and discourses of the pictures and their histories in a pleasant and learned manner.

Henry Wallis.

THE "MADONNA DEL SACCO," BY ANDREA DEL SARTO, IN THE CLOISTER OF THE CONVENT OF THE SERVI AT FLORENCE.

The state of decay into which this noble painting in fresco has fallen has been already noticed in the columns of the Academy. A commission of eminent artists has been appointed by the Italian Government to report upon its condition and to suggest means for its preservation. If the account given in the *Gazzetta d' Italia* of the opinion of the experts is accurate, nothing could well be less satisfactory, for they affirm that its deterioration is principally due to the banging of a door beneath it which leads into the church, and that this must be removed and a glazed porch substituted. They also suggest the glazing of the entire cloister so as to protect this work of art and the other frescoes by Poccetti, Salimbeni, and Viscardi which adorn the arches. Every artist and lover of art must feel interested in the condition and best means of preservation of this famous mural picture, and I shall therefore endeavour to give as accurate an account of it as may be possible without the erection of a scaffold for its close examination. As the wall beneath it is three feet four inches thick, manifestly solid, and as the door is light of structure and is padded, I altogether dismiss it as the cause, in any appreciable degree, of the appearance and decay of the fresco. Could it shake so strong a wall, and could the shocks reach the picture, which is three feet above it, it might be anticipated that the *intonaco* would be loosened—a familiar and, unhappily, frequent cause of damage to frescoes. There is no appearance of anything of the kind; but on the other hand, there are abundant proofs of the action of damp in this part as well as in nearly every other of the arcades. The roof is inclined from the back walls of the cloister to the arches, and is covered with tiles—of course, easily displaced. Leakage in such roofs and carelessness as to their maintenance may be said to be the rule, and the same defects are the sources of injury to innumerable mural pictures everywhere; thus the cause and the effects are equally obvious. In estimating the nature of the decay of this picture it is needful to examine Andrea's work and method of painting. Few frescoes have a higher reputation in popular opinion than this one, and there can be no doubt that it is a very impressive work. It is apparent that the entire picture has been designed and drawn, as the Italians express it, "di maniera"—that is, without the presence of living models; thus some defects in action and form are obvious enough, and the drapery is very conventional in Andrea's large, broad manner. The face of the youthful Virgin is beautiful, as is also that of the Child, who is about three years old. Joseph's face is almost obliterated. The fresco has been thinly and rather carelessly executed, and has afterwards been strengthened by the artist in parts with distemper colour. The Virgin is clad in a red tunic, painted in fresco; her sleeves are pale yellow, also fresco; a green scarf covers her head, and winds round the body; this, I think, is distemper, and has stood well. As usual with Andrea, red, the complement of the green, is thrown into the shadows; it is almost invariably thus that he obtains power and contrast of colour and harmony in his mural pictures. A white bodice is worn by the Virgin, and portions of her blue cloak are seen near the ground; these have been laid in in fresco with a gray tint of black and white, and afterwards covered with ultramarine in *tempera*, which has nearly disappeared. The costume is designed with very little reference to truth, for with the exception of the tunic, the Virgin is clad in the scraps of drapery found in an artist's studio, cast about her in a picturesque way inconsistent with the gravity and dignity with which this figure should always be draped. Joseph is dressed in a tunic of a purplish red, called by the old artists "amatista"—an earth not now found; and the general form, especially of the folds, is weak and conventional. A loin cloth on the Child is of the same colour. The architecture of the background is pale stone colour in fresco, much decayed. The *nimbus* of Joseph is of yellow ochre, also in fresco; those of the Virgin and of the Child have disappeared. The sack (which gives the name to the picture) is slightly yellow, with a green tie of *terra verte*. It is apparent that damp has injured the flesh tints, which have not been painted with sufficient solidity, while the draperies, more forcibly executed, have resisted its action better. The blue *tempera* as usual has suffered, but the green has stood well, and appearances of black spots here and there on the surface suggest fungi, arising from damp. The state of this remarkable and popular work is obviously irremediable, and the only way to preserve it in future is by providing a perfectly water-tight roof. The suggestions of the commission without this are useless. To remove the fresco altogether might rescue it if the *tempera* painting is not injured by the process; but the idea of its removal is necessarily painful. It is probable that in its present position it will disappear in the ensuing century.

I hope that the account which I have given of the real state of a painting, so long the object of admiration, may be found interesting. My recollections of it extend backwards for nearly fifty years, and my impression is that within that period there has been marked decay.

Charles Heath Wilson.

PS.—Fiesole.—The venerable cathedral, founded in 1028 and completed in the fourteenth century, is in the hands of the restorers. The Renaissance altars on the side walls are being removed, and we may be permitted to hope that no modern ones will be substituted. It is by their modern substitutes for older works that the Italians excite the warm criticism of foreigners; by such intolerable designs as those in the interior of the Cathedral of Florence or in Santa Maria Novella that they destroy all confidence in their taste and judgment. Better far were the heavy compositions of George Vasari than those now substituted. The Cathedral of Fiesole is an ancient church of great interest. If it is touched with reverent hands, it may be admitted that it will be well to remove the disfigurements which deform it, like many other ancient Italian churches, always provided that modern ones are not substituted.

NOTES ON ART AND ARCHAEOLOGY.

The Annual Report of the National Gallery for the year 1879 has just been issued. It takes count, among other matter, of the important bequests made by the late Miss Solly of Clifton, by the late Mr. John Henderson, and by the late Mr. J. H. Anderdon. About six thousand pounds has been spent on pictures during the year, more than three-fourths of this having been expended, as has been elsewhere pointed out, upon two Italian pictures. Of these the most famous is the newly acquired Perugino. Several minor English works have been bought at small prices, the Gallery having added to its collection of Morlands, Stothards, and Wilsons. The number of visitors to the Gallery is believed to have been rather less than the number in the previous year, but the difference is slight. A curious return in the Report of the pictures most often selected for copying shows works of Greuze and Sir Edwin Landseer at the top of the list. It has to be noted that the Gallery is only open to visitors 180 days out of the 365. Perhaps a re-arrangement of the duties of some of the officials may lead to what we cannot but think a desirable amendment in this respect.

The *Magazine of Art* prize competition drawings, the exhibition of which at Messrs. Howell and James' is about to close, cannot be said to reveal any very great amount of artistic ability among the subscribers to that excellent periodical. One cause of this, viz., the smallness of the amount awarded for prizes, is, we are glad to see, to be removed at the second competition, when £50 will be set aside for rewards, and distinct prizes given for figure painting and landscape. The drawing by Albert G. Morrow, to which the first prize has been awarded, is very neatly executed and cleverly designed for a youth of sixteen.

The fifth annual exhibition of original paintings on china will be held at Messrs. Howell and James' during the months of May, June, and July, when valuable prizes will be given by many members of the Royal family and others.

The same firm announce an exhibition of tapestry paintings by lady amateurs during next winter.

About half of the modern village built on the ruins of the temple at Eleusis has been purchased by the Archaeological Society of Athens with a view to the excavation of the site. New houses will be built lower down by the edge of the bay, and, when the present population has been withdrawn to these new quarters, the workmen of the society will begin operations—probably in the course of the present year.

The contents of the tomb recently opened at Acharnae in Attica, and found to be of the same construction as the so-called treasury of Atreus at Mycenae, are being prepared for publication by Dr. Lolling, of the German Institute in Athens. They have the same character as the antiquities formerly obtained from the tomb at Spata in Attica. The excavation was at the cost of the German Institute.

Efforts are being made in Athens to prevail on the Government to remove to that city the sculptures found at Olympia in recent years in the course of the German excavations. The people of the district naturally wish to retain them as a matter of pride and perhaps also to attract visitors; but the chief difficulty is the law ordering antiquities to be preserved in the centres where they are found, so far as possible. In the case of Olympia there are circumstances which were not contemplated when this law was framed, and it is hoped that, by giving them fair consideration, the Government will agree to the removal of the sculptures to Athens, where room for them could very well be found in the National Museum. Olympia is difficult of access and ill provided with accommodation, while Athens is in both respects the reverse. Besides, Athens, with all her charms, would be the better for a large increase of specimens of ancient art, so that it may no longer be said by the typical traveller that he can "do" the town in two hours.

Prof. Curtius, of Berlin, contributes to the last number of the *Hermes* a short article against the commonly received opinion that the ancient statues of Harmodios and Aristogeiton in

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Athens are to be recognised in the sketches of two advancing combatants on a vase in the British Museum, on a marble chair at Athens, and in the two well-known marble statues in Naples. Prof. Curtius thinks that these statues, and the sketches as well, had been derived from a pictorial original, and that they represent Miltiades and Kallimachos at the Battle of Marathon, leading on the attack in the attitude in which he supposes them to have been figured in the painting of that battle scene by Panaenos, in the Stoa Poekile at Athens. In this view there is nothing that is not, perhaps, reasonable in itself; but it may be doubted whether it will find general acceptance until stronger arguments are brought to bear against the existing opinion which associates the statues and sketches with the ancient group, made originally by Antenor, and, when it had been carried off by the Persians, reproduced by Kritios and Nesiotes. That the Naples statues cannot be placed so as to form a group is a matter of opinion and experiment on which the last word has not been said.

The order to quit which, as we have before stated, has been given by the French Government to the Museum of the Luxembourg is exciting much indignation in artistic circles in Paris. A petition has been lately drawn up, which all artists are invited to sign, begging that if it is found absolutely necessary that the picture galleries shall be given up for the use of the Senate, they yet shall not be dismantled until some suitable building is provided in the centre of Paris for the reception of the works they contain; and likewise that the museum shall be preserved in its entirety, and not broken up, as at one time contemplated, and its pictures dispersed in other galleries. There does, in truth, seem a great deal of hardship in the sudden ejectment of this time-honoured picture gallery, one of the favourite sights of Paris. What would be said if all the old pictures and relics stored at Hampton Court were unceremoniously turned out into the streets? No doubt the petition against this proceeding with respect to the Luxembourg will be largely signed.

Lieut. Conder is about to explore the site of Kadesh, that ancient fortified city of the Kheta (Hittites), which was besieged by Rameses II. in the fifth year of his reign. This siege, it will be remembered, is represented in a series of great military *tableaux* sculptured upon the pylons of the Temple of Luxor and of the Rameseum, as well as on the north wall of the great hall in the large temple at Aboo Simbel. It also forms the subject of that celebrated Egyptian epic known as the *Poem of Pentaour*. Kadesh is shown in the sculptures as a fortified island situated in a bend of the river, and it is connected by a bridge with one of the banks.

The Duc d'Aumale has been elected a member of the Académie des Beaux-Arts, in place of the late M. de Cardaillac.

A complete history of Faenza ware will be published this spring by the Bolognese firm of Romagnoli. The author is Dr. Carlo Malagola; the work will be entitled *Memorie Storiche delle Maiolche di Faenza*, and will form a volume of about five hundred pages octavo, enriched with many newly discovered documents.

A selection from the late Anselm Feuerbach's sketches is now on view in Berlin. Two large compositions, an *Entombment* and *Medea abandoned by Jason*, are especially praised by connoisseurs.

The German excavations at Pergamus have unfortunately come to an end, the Turkish *firman* granted for the purpose having expired. The last discoveries are statues of Zeus and Augustus, found near the Temple of Augustus, which appears to date from the time of Tiberius.

Among the pictures purchased by the Government of New South Wales at the close of the International Exhibition at Sydney are five by the French artists MM. Dubufe, Landelle, Lesrel, and Defaux. These, with the six English pictures purchased and others recently acquired, will all be placed in the Sydney Museum. This colonial national gallery is, indeed, progressing so rapidly that it evidently hopes some day to be able to vie with similar institutions in older countries.

M. P. Rouquette, of Paris, is about to publish fifty-seven original drawings executed by Honoré Fragonard for Didot's edition of La Fontaine's *Contes* (1795). M. Martial is the engraver.

An exhibition of the drawings of the late architect, M. Viollet-le-Duc, is shortly to be held in the Musée de Cluny, in a large *salle* that has not yet been opened to the public. M. Viollet-le-Duc *fils*, who has just received the order of the Légion d'Honneur, has been appointed, in connexion with M. du Sommerard, to classify the large and important collection left by his father, and to organise its exhibition.

The *Times* announces the death, at Innsbruck, of the German painter, Franz Hellweger, at the age of sixty-seven years. He was associated with Cornelius in some of his most important tasks, working with him during three summers at the frescoes in the Ludwigskirche at Munich. He had also a large share in the decorative works in the cathedrals of Cologne and Spires.

The *Gazette des Beaux-Arts* for February has chiefly an archaeological interest. M. F. Lenormant, whose notes on his tour in Southern Italy have recently appeared in the Academy, contributes a first article on the result of the excavations in Suessula; and M. Anatole de Montaiglon continues his account of the antiquities and curiosities of the ancient town of Sens, describing especially the treasures preserved in its cathedral. Another archaeological subject is that of the ancient apsidal mosaic in the church of St. John Lateran at Rome, executed by the Torriti in the thirteenth century. The other articles of the number include the continuation of M. Lefort's "Velasquez;" the Vereschaguine exhibition; a biographical sketch of Pierre Vaneau, a provincial sculptor; an obituary notice of Alexandre Denuelle; and a review of the last works of the German etcher, W. Unger. The chief artistic worth of this number lies in a very fine etching by M. Rajon from a painting by Velasquez, representing Juan of Austria, jester to Philip IV.

In his last Report on the trade and commerce of Hiôgo and Osaka, H.M. consul furnishes some interesting notes with regard to the condition of Japanese art manufactures. Among these we learn that there is at present a very large demand for Awata ware, principally in the shape of vases, *tête-à-tête* tea sets, toilet services, and, to a limited extent, of dishes; these last-mentioned articles, however, are expensive, as great difficulty is experienced in burning flat pieces without warping, and failures from this cause alone often amount to fifty per cent. The better kind of Kiôto stoneware is very chaste, but generally made in small pieces for native use. With regard to bronzes, those from Kiôto are more artistically treated than those made at Osaka, and contain a large percentage of copper. The great amount of spelter in the latter description gives them a disagreeable appearance, which gilding and colouring fail to remove. Of the many articles included under the name of toys the following are in great demand:—Arima basket ware, paper parasols, silk nursery balls, and tajima straw-covered boxes and cabinets. Considerable quantities of Kaga and Owari porcelain ware are, it is stated, now finding their way down to Hiôgo and Kobe for shipment to Europe, for which purpose they appear to have been specially manufactured. Many new branches of industry in connexion with the art manufactures of Japan are continually coming into existence through the great amount of encouragement afforded by the demand in foreign countries, and it may be hoped that in his next Report H.M. consul may be able to afford us some information regarding the process of manufacturing such *articles de luxe* as the small inlaid bronzes and the transparent *cloisonné* of Kiôto.

THE STAGE.

Forget me Not—a play which made a distinct impression upon the comparatively few playgoers who saw it at the Lyceum last autumn—was revived a few nights since at the Prince of Wales's, the occasion being the first performance at this theatre under the direction of Mr. Edgar Bruce, the new manager. *Forget me Not* bids fair to make a distinct mark both as an acting play and, in a lesser degree, as an addition to the literary drama. The principal character—a sufficiently repulsive one—is played by Miss Geneviève Ward with great and varied power, her performance here being finer than it was at the Lyceum in the "off-season." Miss Ward, we understand, has since last autumn repeated the part often in the provinces. The gentler and more attractive heroine is played by Miss Kate Pattison. Mr. John Clayton represents the chief male character with great discretion and restraint, his performance here counting as one of the best that he has given us. Mr. Edgar Bruce is, on the whole, to be congratulated on the choice of the play. It is likely to bring good fortune to his theatre, even though it by no means follows the traditions of the little Tottenham Street playhouse.

Macbeth is now performing at Sadler's Wells Theatre. Much has been done to ensure the success of the representation in a place full of Shaksperian memories. The scenery, the appointments, and the music are all good, though, of course, not on so costly a scale as was adopted under the same management at the Lyceum. In the yet more important particular of the representation of the chief characters, little is left to be desired. Mrs. Crowe is confessedly about the most competent Lady Macbeth—some would say even the only Lady Macbeth—now on the English stage. Mr. Talbot certainly cannot claim a like distinction; but he is a careful, thoughtful actor, gifted with fine voice and presence. About a dozen years ago he acted Macbeth at Drury Lane, and since then he has been a good deal in the colonies, where legitimate acting finds an appreciation which, until lately, has been apt to be denied to it in London. Another Shaksperian play will shortly be produced at Sadler's Wells, with a cast hardly less efficient than the present; and Mrs. Bateman is evidently doing all that she can do to render the little playhouse, which was so long the sole home of Shaksperian drama, continuously attractive.

Under the auspices of what is styled the International Literary Association there are to be given some afternoon entertainments by men of letters at the Steinway Hall, Lower Seymour Street. The first took place on Monday last, when an audience of moderate size assembled to hear Mr. Edward Jenkins read *Ginx's Baby*. Mr. Jenkins had a severe cold upon him, which, of course, interfered with the effectiveness of his delivery. There was, however, considerable dramatic power shown in the latter part of the reading, Mr. Jenkins having then, in spite of

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his indisposition, warmed to his work. Mr. Justin McCarthy will shortly give a reading, not from his own works, but from Dekker.

M. Sardou's new play at the Théâtre Français has been very fully reported in more than one English paper. Few pieces have excited so much curiosity, but the play is not a success, though it is undoubtedly a sensation. In it M. Sardou has gone even farther than other French dramatists have gone before him in the discussion upon the stage of grave problems. We have listened in France to the discussion at the theatre of the question of why a woman who is not all she should be is sometimes more attractive to a man of too ample experience than a woman who is. We have heard a senator's protest against the *luxe effréné des femmes* drawn out into the dialogue of a four-act play. Divorce has been discussed, and what is to become of illegitimate children, and whether a democrat is not of necessity a humbug, and whether mothers should give up their only children to fight for France. But the profoundest questions of religion and scepticism have perhaps never before been touched so nearly as in the new play, which is made acceptable to mixed audiences only by the acting of Delaunay and Mdlle. Bartet. The actress was some time at the Vaudeville, where, especially in the Désirée Delobelle of *Fromont jeune et Risler aîné* she made her mark as an actress of pathos, but her success in the new piece is more pronounced than in any other character.

In confirmation of Shylock having been treated in earlier days as a comic character, which the chief comedian, the Buckstone or Toole of the day, would play, we reprint Sir William Davenant's prompter's account, in 1706-8, of

"*Mr. Dogget.* On the Stage, he's very Aspectabund, wearing a Farce in his Face; his Thoughts deliberately-framing his Utterance Congruous to his Looks: He is the only Comick Original now Extant: Witness *Ben. Solon, Nikin,* The *Jew of Venice,* &c." (J. Downes, *Rosc. Angl.*, p. 51.)

The Hindu version of Shakspere's *Cymbeline*, "Tara," has been lately very well performed at Baroda by a native troupe, the women's parts being acted by boys, as on the Shaksperian stage.

MUSIC.

ANTON DVORÁK'S SEXTETT.

Last Monday evening was played for the first time at the Popular Concerts a sextett in A major, op. 48, for two violins, two violas, and two violoncellos, by Anton Dvorák. The composer, born in 1841 in a Bohemian village near Kralup, on the Moldau, is one of the most promising musicians of the day. The talent displayed by some of his early works obtained for him the "artist's stipend" granted by the Austrian State to assist "young and talented artists without means." By the kindly influence of Brahms, his *Slavische Tänze* and *Klänge aus Mähren* were published by Simrock. His works have been most favourably noticed by L. Ehlert in the *Berliner National Zeitung*. Herr Taubert, Royal Prussian *Capellmeister*, and J. Joachim have also helped to spread the reputation of the composer, and it is undoubtedly owing to the latter that we have had an opportunity of hearing the sextett this season in London. We may here notice that his first set of *Slavische Tänze* was performed last season at the Crystal Palace concerts, and that a second set is promised at one of the concerts of the present series.

The first movement (*allegro moderato*) of the sextett is full of clear melody, pleasing modulations, and highly interesting thematic developments, and may be considered, despite some peculiarities, as in orthodox form. The leading and second themes are not, perhaps, particularly striking or original, but they are graceful and unaffected, and, furnishing material, not only for the development section, but also for the various episodes, gradually acquire an importance and interest which they do not at first seem to possess. The first somewhat reminds one of the *terzetto* of the third act of *Fidelio*, and the second recals a phrase in "See the Conq'ring Hero comes." While on the subject of reminiscences, we may mention that in the analytical remarks of the programme book the opening passage of the third movement is noticed for its likeness to a theme in one of Beethoven's quartetts.

The second movement, entitled "Dumka" (Elegy), reveals the composer's nationality. The leading theme with marked rhythm commences in D minor and closes in D major. To this succeed a short *adagio* (*quasi tempo di marcia*) and a charming *andante* (*molto espressivo*); the latter leads back to the opening subject. A brief *coda*, recalling the *adagio* and principal theme, brings this short and unpretending movement to an end. It is followed by a *scherzo*. Fast and furious is the pace, and well in keeping with the fantastic title (*Furiant*) of the movement. The *alternativo* is also full of spirit, but of quieter character.

The *finale* consists of an air with variations. The theme is clear and concise, and the variations are clever, and effectively scored. The *codetta*, however, does not form a very satisfactory conclusion.

A first hearing of the work would lead us to regard the first movement as the most intellectual, the third as the least interesting, and the other two as the most characteristic. The influence of Schubert is especially to be traced in the *allegro* and "Elegy." The instruments are throughout skilfully employed, but we do not find the rich and varied scoring to which Brahms has accustomed us in works of a similar kind.

The sextett was excellently performed by Messrs. Joachim, Ries, Straus, Zerbini, Pezze, and Piatti. J. S. Shedlock.

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THEATRES.

COURT THEATRE.

Lessee and Manager, Mr. Wilson Barrett.

To-night, at 8, a Play, in five acts,
THE OLD LOVE and the NEW,
By Bronson Howard and J. Albery.
Messrs. Coghlan, Fisher, Leathes, Price, Dacre, Holman, Benn, Douglas, Phipps, and Anson; Mesdames A. Rosella, Emery, Giffard, J. Rosella, and White.
Morning Performance of "The Old Love and the New," Saturday, March 13. Box-office from 11 till 5. No fees.

DUKE'S THEATRE, Holborn.

Managers, Holt and Wilmot.

On Saturday will be produced (for the first time at this theatre) the great emotional Drama of BELPHEGOR the MOUNTEBANK.

FOLLY THEATRE.

Lessee and Manager, Mr. J. L. Toole.

TOOLE, Saturday evening (for a limited number of nights), in three pieces. At 8, THE WEAVERS.
At 9, the celebrated trial, BARDELL v. PICKWICK.
At 10, OUR CLERKS.

TOOLE, Saturday evening, as SERJEANT BUZFUZ, in the celebrated trial, BARDELL v. PICKWICK, dramatised, by permission of the late Charles Dickens, from his private reading copy, for Mr. Toole.
TOOLE, Saturday evening, as JOHN PUDDICOMBE, in OUR CLERKS, and SIMMONS, in THE SPITALFIELDS WEAVER, for a limited number of nights, prior to the production of "The Upper Crust."

GLOBE THEATRE.

LES CLOCHES DE CORNEVILLE.

To-night at 8, this celebrated Opera, with new scenery, new dresses, and new effects.
Messrs. Shiel Barry, Edward Marshall, Frederic Darrell, C. Ashford, and Wilford Morgan; Mesdames Kate Munroe, Laura Clement, Clara Graham, Kate Chorley. Increased band and chorus. Conductor, Mr. E. Solomon.
Preceded, at 7, by the Oriental Extravaganza,
THE HAPPY MAN.
Mr. Shiel Barry, &c. Doors open 6.30, close at 11.0.
Stage Manager, Mr. H. B. Farnie.

IMPERIAL THEATRE.

Shakspere's Comedy, AS YOU LIKE IT,
Every afternoon at 3, in which Messrs. Lionel Brough, Herman Vezin, W. Farren, Kyrle Bellew, F. Everill, E. F. Edgar, J. Bannister, C. Coe, G. Coventry, F. Charles, E. Allbrook, F. Stephens, G. Trevor, C. Bunch, and Miss Litton, Miss Cresswell, Miss Brunton, Miss Sylvia Hodson will appear.
The overture and incidental music selected and arranged by Mr. Barnett from the works of Dr. Arne, Bishop, Farren, Martini, and C. Horne. The Comedy produced under the personal superintendence of Miss Litton.
Stage Manager, Mr. Coe.
The doors open at 2.30; Overture at 2.40; Comedy precisely at 3; Carriages 5.45.

LYCEUM THEATRE.

MERCHANT of VENICE.

Shakspere's Comedy, having been received with the utmost enthusiasm, will be repeated every evening at Eight o'clock.
SHYLOCK—Mr. IRVING. PORTIA—Miss ELLEN TERRY.
Morning Performances of THE MERCHANT OF VENICE every Saturday, at Two o'clock, during March.
SHYLOCK—Mr. IRVING. PORTIA—Miss ELLEN TERRY.
Box Office open daily from Ten to Five under the direction of Mr. JOSEPH HURST, where seats can be booked six weeks in advance.

NEW SADLER'S WELLS.

SHAKSPERE'S PLAYS.

MACBETH, February 28, for ten nights only.
OTHELLO, March 6, for six nights.
Miss Bateman (Mrs. Crowe), Miss Carlisle, Mrs. Charles Calvert, Mr. Herman Vezin, Mr. H. Talbot, and Mr. Pennington specially engaged for this series of Plays. Mr. Walter Bentley, Messrs. F. W. Wyndham, Robert Lyons, J. Archer, E. Lyons, Rudwood, &c.
Prices, from 6d. to 7s. 6d. Doors open at 6.45. Farce at 7.15; Play at 8.

OPERA COMIQUE.

CHILDREN'S PINAFORE.—EVENING PERFORMANCE.

"CHILDREN'S PINAFORE."
To-night, at 7.45, a new and original Vaudeville, written by F. Desprez; music by Alfred Cellier, IN the SULKS.
Characters by Mr. Richard Temple, Mr. F. Thornton, and Miss La Rue.
At 8.30, THE CHILDREN'S PINAFORE,
Being a representation of Messrs. Gilbert and Sullivan's popular Opera, "H.M.S. Pinafore" (all the characters sustained by children). At 10.30, AFTER ALL.

PRINCE of WALES'S THEATRE.

Sole Lessee and Manager, Mr. Edgar Bruce.

Every Evening the doors will be opened at 7.30. At 8 o'clock will be played an original Comedietta, A LITTLE CHANGE,
By Sydney Grundy. Followed, at 8.45, by Herman Merivale and F. C. Grove's original Play, FORGET-ME-NOT
(by arrangement with Miss Geneviève Ward, and in which she will appear in her original part).
The Characters in the Plays will be represented by Miss Geneviève Ward, Mrs. Bernard Beere, Miss Kate Pattison, Mrs. Leigh Murray, Miss Alma Gordon, and Miss Layton; Mr. Edgar Bruce, Mr. Fleckton, Mr. J. G. Shore, Mr. Edwin Bayley, Mr. Arthur Brewitt, Mr. J. Robertson, and Mr. J. Clayton. New Scenery by Mr. Bruce Smith. The Orchestra will be under the direction of Mr. Bucalossi.
No Fees of any description. The Box-office open daily between 11 and 5.
Secretary and Treasurer, Mr. W. H. Griffiths.

ROYALTY THEATRE.

Managers, Mr. and Mrs. J. P. Burnett.

This evening, at 8.15, J. O.
Messrs. J. P. Burnett, Groves, Charteris, Crisp, Wilkinson, Edwards, Leigh; Mesds. Bennett, Brunel, Robertson, K. Lee, Steele, Drummond, and Jennie Lee. At 7.30, B. B.
Messrs. Leigh, Crisp, &c.; Mesds. Robertson, Lee.

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SATURDAY, MARCH 6, 1880.
No. 409, *New Series.*

The Editor *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*
It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the Publisher, *and not to the* Editor.

LITERATURE.

ROMAN CATHOLICISM AND RITUALISM.

Per Crucem ad Lucem. The Result of a Life. By T. W. Allies, M.A. In 2 vols.

The Anglican Ministry: its Nature and Value in Relation to the Catholic Priesthood. An Essay by Arthur Wollaston Hutton, M.A., of the Oratory of St. Philip Neri; with a Preface by his Eminence Cardinal Newman. (C. Kegan Paul & Co.)

We notice these works together, because both are written by converts to Rome from the English Church, and both directed against those who have remained behind; yet their characteristics are different. Mr. Allies was a member of the old "Oxford School;" Mr. Hutton belonged to the modern Ritualists.

Probably a more frank admission was never made by a literary man than that with which Mr. Allies' book opens. He had published two editions of a learned work intended to vindicate the Church of England from the charge of schism, when (in 1850) he discovered

"that by a statute, passed in the reign of Henry VIII., and accepted by the English Church, the Papal supremacy had been transferred to the Crown; and that the existing relation between the Church of England and the State was simply the result of that statute, which, though it had been repealed under Mary, had been re-enacted under Elizabeth."

It is a curious phenomenon that a man should have written a voluminous and really learned work on the position of the English Church since the Reformation while he was wholly unacquainted with so cardinal a document as the statute in question. Whether he is right in his interpretation of it—whether the Crown really has all the power which the Pope possessed before the Reformation—we do not now enquire. At all events, this startling discovery of this recondite statute led Mr. Allies to change his views with the utmost rapidity, and with equal speed to write a book on the Royal Supremacy which "neither friend nor enemy, so far as he knows, set himself to refute." This is the first treatise republished in this volume. In the same year, while still a beneficed clergyman of the Church of England, Mr. Allies' rapid pen produced a book on *The See of St. Peter*, in which the fullest claims of the Church of Rome are advocated with the same learning and ability with which he had a year or two before defended the Church of England. This was of course his last act as an English clergyman; in those days an English clergyman who adopted Roman views joined the Church of Rome. Fifteen years later, a reference to Mr. Allies in Dr. Pusey's *Eirenicon* called forth a letter to Dr. Pusey in his own defence, which received no acknowledgment; and this same *Eirenicon*, which does not seem to have been exactly a peacemaker, also led Mr. Allies to examine Dr. Pusey's theory of heresy and schism in a more considerable work—*Dr. Pusey and the Ancient Church*—published in 1866. These treatises form the first volume. In the second are republished five articles—on the Testimony of Grotius and Leibnitz to Catholic Doctrines, on the Education of the Ministers of the Church of England, on Christian and Anti-Christian Education, on Church and State in England, and on the Catholic and Protestant Conception of Missionary Work—together with an important treatise on "St. Peter, his Name and his Office, as set forth in Holy Scripture." Each volume has an Introduction, that to the first forming an essay of about eighty pages. As it is obviously impossible within our limits to notice adequately such a collection as this, we must content ourselves with taking a specimen of the author's competency to discuss a historical question. He tells us quite gravely (vol. i., p. 37) that

"it cannot be doubted that, in the first instance, the College of Apostles, having St. Peter at its head, divided the world for the purpose of evangelising it, assigning to each bishop his sphere of action. From that division sprang the whole order of the ancient Church, at the head of which stood the three sees of Peter—Rome, Alexandria, and Antioch—as St. Gregory the Great in his letters observed to the patriarchs of the two latter sees."

That is to say, Mr. Allies introduces a statement which rests on no evidence whatever, with the words "it cannot be doubted;" and this, too, although the diocesan system notoriously followed the lines of the imperial divisions, and in all probability was derived from them. To introduce the statement of any fact which is important for your purpose with the words "it cannot be doubted" is certainly a very convenient way of writing history.

And one instance we will give of his humour. The Act 1 Eliz. c. 1 denies "any manner of power, jurisdiction, &c., on the part of any foreign prince, prelate, State, or potentate," in England. Thereupon Mr. Allies takes occasion to remind us (vol. i., p. 24) that "St. Peter himself, like his Divine Master, was a Jew," and that, therefore, the objection to a "foreigner" "might be pleaded with exactly as much or as little force against the authority of our Lord Himself." If this is a joke, it is a very dull, not to say a profane, one. And yet Mr. Allies cannot be serious; for he must know that the objection would equally lie against a "foreign prince" who chanced to be an Englishman born; and, for that matter, Englishmen are not absolved from yielding obedience in lawful matters to a ruler who chances to be a Jew. Race has nothing to do with the matter, as Mr. Allies very well knows. If any nation has accepted the maxim, "there is neither Greek nor Jew, barbarian, Scythian, bond nor free," it is the English.

Mr. Hutton's work is directed entirely against the Ritualistic party in the Church of England; its aim is to show the Ritualists that, on their own principles, their position is untenable; that the Church of England is not a Church which ought to satisfy those who hold the sacerdotal views which the Ritualists undoubtedly do hold; that it is, in fact, essentially Protestant. It is a curious sign of the times that a Roman Catholic should devote a considerable volume to proving that which a generation back was universally acknowledged; and that the epithet "Protestant," which Laud and his school did not repudiate, should now be with many members of the English Church an opprobrious appellation. The book is extremely well written, and discusses the points at issue with temper and good taste. Mr. Hutton does not forget that he is an English gentleman, and he treats of matters which deserve earnest thought from those whom he addresses. To originality he makes no great pretension, and in that part of the work which treats of the validity of English Orders he confessedly depends mainly upon Canon Estcourt.

Mr. Hutton evidently understands thoroughly the position and views of the Ritualist party; as is natural, some things in which he once took part now seem to him mere follies or solemn mockeries of great realities. His description of the perplexities of an Anglican who has resolved to adopt Eucharistic vestments is as true as it is amusing; and what he says of the young priest, as soon as the bishop's hands have been laid upon him, "inviting all, of whatever age, condition, or sex, to come to him for private confession," will command the assent of all sensible men.

In considering the character of the Anglican ministry, much, of course, turns on the historical questions relating to the consecration of Archbishop Parker. The "Nag's Head fable" has vanished from all respectable pages, and of course does not appear in Mr. Hutton's; that Archbishop Parker was in some way consecrated is agreed; the principal point in question is whether Barlow, the consecrator of Parker, was himself a bishop. As to this, the evidence is not unfairly stated, and Mr. Hutton sees that there is a very strong presumption that Barlow was a duly consecrated bishop. It is, in fact, simply incredible that Barlow, one of the best-hated men in England, could have passed for a bishop for thirty-two years, and taken his seat in the House of Peers as such, without any objection being alleged during his lifetime, if he had not been actually consecrated. He was capable of consecration, and what possible motive could he have had for avoiding consecration, or the archbishop for refusing to consecrate him? Barlow could clearly have gained nothing but insecurity. It is indeed suggested that the thing was done to flatter the King with the notion that he could make a complete bishop without the intervention of any spiritual person. But in order to gratify the King in this way, the absence of consecration must have been a notorious fact; he must have been able to point to a bishop of his own sole making in the face of the world. To have chuckled over the thing with Barlow himself and the two or three who were in the secret would surely not have been very gratifying to him. And it is certain that to the end of his days Henry believed in the sacrifice of the Mass, and therefore was not likely to consent to an act which would have intro-

duced into the Church a number of seeming priests who had not really received power to offer the sacrifice. Henry held, no doubt, that the powers which the Pope had once exercised in England resided in himself; but he could not have inferred from this that bishops needed no consecration, though he might conceivably have thought himself qualified to consecrate. This, however, no one affirms that he did. The fact is that all that can be alleged against Barlow's consecration is the absence of a record of it in Cranmer's register—a register which is said to have been generally very carelessly kept. The other suspicious circumstances to which Mr. Hutton refers are comparatively of no importance.

But Mr. Hutton, like Mr. Allies, by no means admits that, if the historical question as to Barlow's consecration is decided in his favour, then the ordinations of priests and bishops in the Anglican Church are valid; he alleges theological principles to the contrary. Here one cannot but be struck by the highly technical and artificial nature of the rules which determine the "validity" of a rite, and we are therefore not surprised that (p. 523)

"Catholics are not called upon to hold that in no single case has there been a bishop who, for lack of valid baptism, ordination, or consecration, was a bishop only in name. But they may well believe that the government of the Church would be so providentially ordered as to hinder such a person from being called upon to continue the succession."

That is, the "validity" of the consecration of any given bishop in the Roman Catholic Church at this moment is purely a matter of faith and not of evidence. It surely must have occurred to Mr. Hutton that others beside Roman Catholics may have a similar faith in the Orders of their own Church; and he can hardly expect even Ritualists to accept as conclusive the *dicta* of Gury and Lacroix on the conditions of a valid consecration. He says, very truly (p. 160), that

"the Sacrament of Holy Orders, . . . though instituted by Christ, was not, so far as we are able to learn from the Gospel narrative, made by Him to depend on any one outward and visible sign, or on any one form of words. That is to say, the regulation of its matter and form appears to have been left to the Church."

The argument in the last sentence appears to be this:—"Christ prescribed no form of ordination; *therefore* the *dicta* and practices of the existing Roman Church in this respect are to be accepted as of Divine authority." If Mr. Hutton expects the Ritualists to accept this, he must have a very mean opinion of their understanding. In truth, here, as in all books of this kind, we come upon the old standpoint of Roman Catholic controversialists: "Accept the Roman Church; believe what the Church tells you; that is your only safety." The reasoning which is to persuade a man to accept the Roman Church depends ultimately, not on general truths, but on the authority of that Church itself.

The greater part of Mr. Hutton's arguments Evangelical Protestants may accept without being in any way moved to join the Church of Rome. They may assent to Mr. Hutton's proposition (p. 161) that "if we disregard the practice of the Church . . . it is by no means clear that we should be able to insist upon the necessity of Episcopal ordination, as distinct from Presbyterian, at all," with perfect equanimity; and certainly they will be ready enough to admit that the leaders of the Church of England in Elizabeth's time did not contemplate the kind of sacerdotalism which is essential to the theory of modern Ritualism.

Mr. Hutton hopes that he may persuade one or two to pass over to the Roman Church. Perhaps he may attain that modest degree of success; but hardly more. For few men are very anxious about the logical coherence of the religious system to which they belong; most men hold their tenets because they always did hold them, or because they find them in some way pleasant and comfortable; and still fewer have not only the desire for logical completeness, but the courage which leads them practically to follow their principles to their legitimate conclusions. The Ritualist body of the present day does not contain such men as Newman, or Manning, or Ward.

S. Cheetham.

Lord Beaconsfield: a Study. By Georg Brandes. Authorised Translation by Mrs. George Sturge. (R. Bentley & Son.)

Lord Beaconsfield: ein Characterbild. Von Georg Brandes. (Berlin: Gebrüder Paetel.)

When a distinguished foreign critic studies our society, or our literature, or our eminent persons, we care more to listen than to dispute; we learn more by attending to his voice than by raising our own. Probably, notwithstanding the description—pleasing to lovers of the sensational picturesque — of Lord Beaconsfield as a sphinx, each of us has a fairly definite conception of the sphinx's nature, and of his achievement in the world of action and the world of letters. The opinion of a Continental critic will not greatly modify that already formed by each of us; but to see how things look to alien eyes is a piece of education. Besides, the foreign student professes, and perhaps attains, a measure of impartiality too Olympian for a British voter and tax-payer. Absolutely impartial, indeed, he cannot be. A Dane cannot but remember 1862, when a Liberal Ministry left Denmark to arrange her affairs single-handed with Germany, and when Disraeli stepped forward to expose "the weakness, confusion, vacillation, and inconsistency" of the Government. Upon the whole, however, Brandes is a disinterested critic. Continental Liberalism is, in some respects, so different from English Liberalism that one who sides with the intellectual party of movement abroad may yet look with imperfect intelligence and small regard on the faith and aspirations of an English Liberal. Moreover, upon the whole, Brandes writes more as a man of letters than as a politician, and to examine a personality possessing curious aesthetic interest concerns him more than to ascertain the meaning of a "scientific frontier" or a "peace with honour."

From Isaac Disraeli his son inherited the eighteenth-century irony and scepticism which underlie all his romance and mysticism; the romance is positive, and even in the mysticism there is something worldly and materialistic.

"In his castles in the air you do not find the malaria arising from the Maremmas of superstition and prejudice; they are the Fata Morganas of the desert, the products consciously constructed of an arid and fiery fantasy."

From his father, too, came an instinctive liking for the Tory way of thinking, and a peculiar sympathy with the royal house of Stuart. From elder generations and from his race was derived his pride of ancestry. Yet this aristocrat of Abraham's house, popular in boyhood for his personal qualities, and already burning with the consciousness of inward power unrealised and unrecognised, was through his ancestry an alien and an outcast in English society. Young Vivian Grey at school is a "seditious stranger;" Contarini Fleming, with his Venetian countenance, finds himself alone among his blue-eyed, flaxen-haired fellow-pupils. Each is an insulted victim; each thirsts for revenge, and each drinks a delicious draught of that bitter cordial.

With a fund of talents and unbounded self-confidence, Disraeli started on his career. *Forti nihil difficile.* What was the motive-power which impelled his talents? How shall we discover through the young author's writings, asks Brandes, the author's self? Not in the main outline of story, nor in the moral quality of the characters, but "in casual expressions, in turns of thought which serve as exemplifications, in the choice of metaphors, in lyrical outbursts which do not belong to the course of the narrative." Such irrepressible lyrical outbursts Brandes cites from *Vivian Grey* and *The Young Duke*, celebrating the power of ambition and the strength of revenge. Ambition may take the form of a love of fame or a love of power.

"It appears to me that if Disraeli had had his choice, whether to be the powerful president of a secret tribunal or a Tasso fêted at Ferrara, he would have chosen the former. But the two objects have certainly never been separated in his aspirations, although he felt his relations towards them to be different. He saw fame before him as if he could grasp it, or extort it by his talents; there was, therefore, no need to gain over or flatter anyone; he would, perhaps, attain it best by challenges on all sides. Power was far off, very far, and was only to be attained step by step; the path was slippery and tortuous; but he was firmly resolved to spare no pains, to shrink from no humiliation, no trial of patience, that might lead to the goal."

To attract attention is a first step towards fame and power. Graft the desire of attracting attention on an Oriental temperament, and that in an age of Brummell-worship—may not the result be an incomparable dandy? Even Byron was part coxcomb, part man of genius. Disraeli, who had his share in the elegant *cultus* of Byron, uses a phrase which characterises his ideal of life at this period—"half passion, half fashion." The coxcombry of precocious worldliness, of affected cynicism, went along with other youthful vanities of the time. To appreciate perfectly the arts of a coquette and the flavour of a lobster-salad is evidence that one is no longer on the sixth form of a school.

Disraeli had no university training, and the lack of scientific education has avenged itself, and left something lacking in his intel-

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lect. The germs of fantasy and paradox in his mind were in conditions only too favourable for growth. Hence a curious, half-developed mysticism, a taste for the mysterious and ceremonially impressive, a remarkable preference for all unscientific knowledge, a liking for the apparatus of the conjuror. Why should the new and unpicturesque hocus-pocus of the chemist let us farther into the secret of the universe than the venerable and impressive ceremonies of the ancient mage? This boasted "useful knowledge" of the nineteenth century not only strips away the romance and charm of life and levels all the ancient distinctions of race and rank, but tends to falsify one central fact of human nature—that men are governed more by the imagination than by the reason. "Mormon counts more votaries than Bentham."

So speaks and thinks, exclaims Brandes, "der Wissenschaftslose," he who lacks the scientific sense and scientific training. Yet, in the high value placed by Disraeli on imagination as a factor in politics, the originality of the man consists.

"There is some truth, something even profound, in this view of imagination as a political motive-power. It springs from his own peculiarly imaginative temperament; and this mode of looking at things is to such an extent the central point with him that to understand Disraeli's feeling for the part played by imagination in politics and his adroitness in turning it to account is to possess the key to his inward life as poet and statesman."

We might perhaps ask whether the highest imagination, in the world of action or in the world of art, is antagonistic to science, which is but another name for a knowledge of facts, their groupings and their laws. If it be, then so much the worse for imagination.

The novels of Lord Beaconsfield are studied by Brandes in chronological order, and each is traced to its origin in the author's character and circumstances or in some political situation. Their individuality, their piquancy, their poetry, are valued by the critic at the full worth, or perhaps a little more than the worth; while he is not insensible to the too frequent substitution of counterfeit ideas for thought and counterfeit sentiment for feeling. To *Tancred* he would assign a very high place, if not the place of honour, among the inventions of Lord Beaconsfield.

"It is a book having, Janus-like, two faces—the one expressive of impenetrable irony, the other of almost pure mysticism; and the contrast is not done away by *diversus respectus*, for the irony hovers over the mysticism, which is the pivot of the book, and is indeed to be found in the mysticism itself."

In the young Emir, Fakredeen, a curiously altered likeness of the young Disraeli may be found.

"There is in the Emir's political character the most singular mixture of lofty aims and ambiguous conduct, of faith in an idea and faith in intrigue. . . . Fakredeen is engrossed with the idea of the re-organisation of Western Asia. Sometimes he is animated by Disraeli-like confidence in the power of ideas, or in *formulae* which appeal to the imagination; but the next moment he looks about him for petty means and artifices."

External nature in these novels forms a melodramatic background for the struggles of the human adventurers.

"Nature is to Mr. Disraeli never anything but—what he characteristically calls her in two of his works—an Egeria, that is, a source of political inspiration. He has taken refuge with her when weary of politics, like the tired soldier in the *vivandière's* tent. But he never loved her for her own sake."

On the love of man and woman, as presented in *Henrietta Temple* and elsewhere, Brandes writes:—

"In Disraeli's manner of writing about women and love three stages may be noticed. In his early youth, in *The Young Duke*, he shows keen observation and freshness, much insight and surpassing irony; in his manhood he depicts the ardent, admiring love of two creatures, and, strongly affected by it himself, breaks forth into a song of praise in honour of Eros; in the third stage, woman is to him a higher, more representative being than man—she is the symbol of a great idea, and he describes her, and love for her, in the appropriate spirit—that of reverent tenderness. Thus Sybil represents the people and the Church; Eva, in *Tancred*, Judaism and the East; Theodora, in *Lothair*, Italy and national liberty."

Faith in race, faith in the force of great individuals, distrust in the machinery of constitutional government, and, in conjunction with the new Toryism, a deep sympathy with the spirit of revolution—each of these is a note of the genius of Disraeli, and each is the occasion of admirable comment from his critic. Of *Lothair*, Brandes writes:

"What makes *Lothair* psychologically interesting arises from the same position of affairs that has made the style official—namely, that the author stands at the summit of his wishes, and has realised his schemes, so that he no longer needs to take various circumstances into consideration. *Lothair* is a more straightforward book than the 'trilogy,' so-called, which preceded it. It is not only without false mysticism, but, in a religious point of view, it is the most openly free-thinking work that Disraeli has written, so opposed to miracles that it might be taken for the work of a rationalist if the fantastic author had not signed it with his fantastic doctrine, never renounced, of the sole victorious Semitic principle."

From a comparison of Lord Beaconsfield with his great antagonist a few sentences must be given:—

"Gladstone is a character, a man capable of development, and always developing, and of extraordinary gifts, especially of great practical understanding; he has the head of a financial Minister and the heart of a philanthropist; he is a man of figures, with sympathy for the suffering of humanity; but he is uninteresting and wanting in originality. The character of Lord Beaconsfield, on the contrary, is absolutely original; there is something daemonic in him. His mind is of the metallic order, while Gladstone's is of the fluid sort. . . . Gladstone is a clear and energetic, but far too discursive speaker; not a single word, not a telling phrase, stands out in the torrent of his eloquence so as, once heard, never to be forgotten. He has himself defined the relations between the speaker and his hearers; he says that the speaker gives them back in the form of a river what he receives from them as vapour. He himself is the speaker thus defined, and it is on the close relation to his hearers here indicated that the great effect of his words depends; they seldom read well. Lord Beaconsfield's speeches, on the contrary, are eminently monologues, the products of an original, paradoxical, and therefore isolated mind, the work of a bona author, brilliant and sparkling, excellent in parts, but long passages of them are trivial, a mere tissue of spangles."

Having skimmed so much cream from this very interesting volume, I leave much more behind. The English translator has made a pleasant, well-written book, which in the main faithfully represents the original, though, if it were to be subjected to minute tests, it would be found that in some instances less ready acquiescence in a readable phrase would have been wise that so a fuller and more exact substitute for the words of her author might have been discovered.

Edward Dowden.

Henrici Archidiaconi Huntendunensis Historia Anglorum (A.C. 55 to A.D. 1154). Edited by Thomas Arnold, M.A. (Rolls Series.)

Mr. Arnold's Introduction to the Archdeacon of Huntingdon's *History of the English* is so crammed with learning as to be not a little difficult of digestion. Most of his readers, we think, would gladly have spared part of his laborious analysis of the MSS. which he has collated for this edition, in exchange for a little more information respecting the historical additions made by his author to the chroniclers upon whose foundations he built. This information is not withheld, but is for the most part relegated to foot-notes appended to the text, which are far less easy to consult than the Introduction.

The Archdeacon's History was compiled, at the instance of Alexander of Blois, Bishop of Lincoln, upon the basis of Bede and the Saxon chroniclers, and continued down to his own time. It occupied him from about the year 1125 until his death, soon after the accession of Henry II., which is the last event it records. The five editions issued during the author's lifetime were respectively brought down to the successive dates of their appearance. The last three received sundry additions from his hand of a religious, moral, or rhetorical character. A supplementary book, *De Miraculis*, which in his third edition the author annexed to the narrative of the Conversion of the English, Mr. Arnold thinks it right to omit, but evidently with reluctance, and he atones, as far as possible, for the omission by giving copious extracts from it in his Introduction. Its account of the prodigies performed by the English saints he holds to possess "considerable interest," an opinion in which this sceptical, prosaic age of ours will scarcely, we think, concur. Of more historical value are some of the particulars contained in the epistle "De Contemptu Mundi," inserted in another edition, in which the writer describes, from personal knowledge and other special sources, the chequered lives of many of his illustrious contemporaries. This epistle Mr. Arnold judiciously includes in the Appendix.

An ecclesiastic of rank like the Archdeacon, confined within the narrow circle of a provincial diocese, seems to have been less favourably situated for obtaining first-hand knowledge of contemporary events than humble monks, such as Matthew Paris and Ordericus Vitalis, who, at the great monasteries where they dwelt, frequently enter-

tained as visitors men of the highest distinction, and heard them describe many stirring scenes in which they had themselves been actors. Of events which he had personally witnessed, the Archdeacon refers to but two that possess any particular interest—viz., Stephen's breach (while residing at Brampton, near Huntingdon) of his coronation oath not to claim forestal rights in any woods which had been already disafforested, and the rebuilding of Lincoln Cathedral by Bishop Alexander of Blois.

From his partial estimate of the fens (which he describes as "pulcherrimae paludes") and a reference to the Abbot of Ramsey as his lord, it may be gathered that the Archdeacon was a native of Huntingdonshire or Cambridgeshire. He may thence have derived some of the local traditions of Saxon times which embellish the narrative that he has for the most part compiled from native chroniclers. His account of a hero at Balsham, in Cambridgeshire, who singly withstood a whole army of Danish invaders in the year 1010 (p. 178) and of the treachery of Edric at the Battle of Assendune in 1016 (p. 184) may be instances of this kind. His embellishments, however, are often so obviously rhetorical that it is difficult to put faith in any. He imitates Thucydides in ascribing long speeches to distinguished generals upon the eve of important engagements; Caesar, William the Conqueror, and the rival leaders at the Battle of Lincoln in 1141 being thus credited. His love of exaggeration displays itself in his multiplying by ten the number of five hundred men whom the earlier chroniclers state to have fallen in the assault on Worcester in the reign of William Rufus (p. 214). He is responsible for altering the Saxon chronicler's statement, that in the Conqueror's days a man of mark might fare unharmed across the kingdom with his bosom full of gold, into the poetical version, "puella auro onusta" (p. 210). He describes in the following grandiloquent terms the battle of Burford in 752: "Acies loricis crispantes; galeis acutas, lanceis hirsutas, vexillis depictas, auro resplendentes" (p. 121)—which are more appropriate to a conflict of Romans and Parthians than to the armies of Wessex and Mercia. He perverts a simple statement of earlier writers that there was a great murrain among birds in 672 into a story of a "maxima pugna volucrum," which he caps by another of later date in which one thousand were found dead on the field (p. 61). This he interprets as one of the portents of the time, about which he is specially credulous, telling or inventing numerous stories of historical calamities having been preceded by omens in the sky, blood boiling in pools, and the like. Notwithstanding the suspicion thrown upon his pages by this florid extravagance, we are indebted to him for a few striking narratives which he can hardly have invented, but must be presumed to have borrowed from writers not now extant. Of this class are the anecdotes of Cnut and the tide, and the heroism of Siward Earl of Northumbria.

The Archdeacon's characteristics as an historian are disposed of by Mr. Arnold in the following well-balanced judgment:—"He was ambitious, but not laborious; literary, but not exact; intelligent, but not penetrating." His chronology of the period before the Conquest appears to be very inaccurate, but he may be relied on when dealing with events of his own time. That he was ignorant of Saxon is apparent from his frequent misrenderings of common words, such as "mere" and "dyke," which he converts into names of places (pp. 111, 153), and the fact that his citations of native phrases and verses are rarely given in the original. His chief merits as a chronicler seem to have been the comparative impartiality of his political views and a freedom from racial prejudice remarkable in a writer of purely Norman blood. Mr. Arnold has performed his editorial task, if possible, only too conscientiously, and no aid that marginal headings, notes, glossary, and index can render to the student has been forgotten.

Henry G. Hewlett.

Our Future Highway. By Verney Lovett Cameron, C.B., D.C.L., &c. 2 vols. (Macmillan.)

Mr. Cameron's excellence as a traveller was triumphantly established by his march *Across Africa*. The present work exhibits rather his deficiencies. In tramping through the Dark Continent pluck and the pistol may be the voyager's best friends; in an excursion through the well-trodden Mesopotamian valley the pen must be well trained, well informed, and always bright if it is to carry the traveller creditably through two volumes. In comparing this work with the record of Mr. Cameron's previous achievement, we see at once how essentially different are the qualities requisite for success. We pardon almost every kind of literary fault in the man who presents us with the rude impressions of a great battle with Nature in the closest of her strongholds; but we cannot extend the same consideration to an account of a journey upon the Tigris and the lines of at least ten competing schemes of railroad. In this field Mr. Cameron's work bears no comparison with that of others. Mr. Grattan Geary's book *From Bombay to the Bosphorus*, describing, as to its greater part, the same route, is in every way superior to that of Mr. Cameron.

Perhaps Mr. Cameron's error, which is conspicuous on nearly every page, is natural to a man of his experience. In travelling through Africa the best thing he could do was to keep a journal, to enter in that journal the smallest incidents in the life of each day, and to give the contents of that journal to the public. He seems to have followed the same plan in a country where the every-day incidents of travel are familiar to all readers and have but little interest. It is requisite, for the writing of an interesting book upon a country so well known as that Mr. Cameron now treats of, that the writer should have the faculty for giving *impressions de voyage*, as Alexandre Dumas entitled his works, with originality and with some unusual knowledge. Mr. Cameron has no originality, and his style is perhaps almost the least interesting to which it is possible to descend. We may hope that this book will not detract from his well-earned reputation. Now and then through its tiresome pages we catch glimpses of the rare and sterling qualities he undoubtedly possesses—courage and personal strength—but, on the whole, there is no useful purpose whatever served by the publication of such a book.

This may seem a harsh judgment, but it is formed after a most careful reading. The following is a fair specimen of Mr. Cameron's literary style:—

"It was with mingled feelings that we rode away from Baalbek, for, though we were glad to be again on the road after such an unforeseen delay, the ruins seemed to grow upon us, and, as we lost sight of them, it seemed like leaving old friends."

Mr. Cameron's route is from Cyprus to Beyrout; through Baalbek and Homs to Aleppo; thence to Diarbekr and Mosul. From Mosul, he follows the well-known Tigris route to Bagdad, and from Bagdad by the Shat-el-Arab and the Persian Gulf to Kurrachee and London. He does not conceal his admiration for Lord Beaconsfield's policy. One Nazim Khan congratulated Mr. Cameron on being "the countryman of Gladstone and Argyll," but the Nazim "rather winced" when Mr. Cameron "told him of the Russian rule in Poland, the enormous standing armies which are at the beck of the Czar, the knout and Siberia, the secret police," &c. We, however, will not follow Mr. Cameron into politics. There must be something of the Rip van Winkle about a man who has spent years in tramping through the oblivion of Central Africa. The *idée mère*—Mr. Cameron is very fond of displaying French, *à propos*, as he would say, *de rien*—of this work is the discovery of the best line of railway, and if Mr. Cameron had with that view given his book a practical flavouring, it would have possessed more substantial value. The railway results of his journey, which are really of some importance, are huddled up in two or three pages of a chapter in the second volume, to which we can approach but slowly through the bewildering mass of trivialities, which, as we have said, would possess interest if they related to perfectly unknown tribes of Africa, but which are wearisome beyond expression as concerning the well-known habits of Asiatic Turkey, and, we must add, when they are set down with the undiscriminating and uninteresting pen of Mr. Cameron.

It is curious to notice with what shrewdness the natives of a village so remote as Tel Kala'ach appreciate the construction of a railway. They do a very fair business, as they buy the wheat of the surrounding villages at the same price as if they were farther from the coast, and, as they have comparatively little to pay for carriage, they make large profits. If a railway were made, they argued that they would be in a still better position, but they objected very strongly to having a railway beyond Tel Kala'ach. That is an interesting reference, but the majority of Mr. Cameron's pages are occupied with matter such as the following:—

"At Tripoli we had bought from two small boys, who were dragging him about, a little mongrel terrier—which had evidently strayed from some ship—for the large sum of fivepence, and the little beggar was here, there, and everywhere after the hares and foxes."

Now and then, as if by accident, he touches

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upon matter to which he would have done wisely to devote a large share of attention—the consequences of the war to the population and to productive industry. Near Homs he met with families "travelling with all their scanty belongings packed on camels and donkeys." On being asked

"what they were tramping the country for, the answer was nearly always the same. The village they were quitting had dwindled down in numbers owing to sickness and the war. In consequence of this, the taxes, which had been assessed at the last census according to the then population, had begun to press heavily upon the reduced numbers, and they were going to some town or village which had not been so unfortunate, where they hoped to find life less burdensome."

Mr. Cameron, who is evidently a man of frank and generous nature, while he does justice to the rival work of Mr. Grattan Geary in describing it as "clever," is probably a far better authority than Mr. Geary as to the natural habitation of turkeys and bustards, and he points out that Mr. Geary is wrong in his idea that turkeys first came from America. Mr. Cameron gives one or two very interesting details of Turkish misgovernment, which he collected from Mr. Malet, whom he met at Aleppo. Mr. Malet, then first secretary of legation at Constantinople, is now political agent in Cairo. Mr. Malet spoke of a headman of a village

"who had built a very fine house out of bribes he had received from people who tried to escape the conscription. He had not seemed at all ashamed of this. When men were drawn to serve in the army he had told them to give him amounts varying according to their wealth, and then to go away and hide in out-of-the-way places until the parties sent round to collect the conscripts had gone away, when he would send and give them notice that they might return. When the recruiting officers came he betrayed all these people to them, so they had both to pay and to go as soldiers, whilst he pocketed the money, and also got rid of probable enemies."

Such information makes us wish for more, and we doubly regret when Mr. Cameron relapses into his usual style, which is of this sort:—"Two hares were started and coursed, and one killed after a good run; and I was delighted to find that Sultan could, after the first hundred yards, get away from Schaeffer's Masood."

It is a great fault in this book that the progress of the journey is obscured by the continual narration of trumpery incidents of sporting. Mr. Cameron is always "after gazelle," or "flushing snipe and duck," or doing battle with "pig," with no variety in the process; but we obtain a better glimpse of the real prowess of the man when, in vol. ii., p. 34, we see him riding a race with Sheik Hosayn, and while galloping beside the Sheik, Mr. Cameron says, as if it were the easiest matter in the world, "I put my arm round his waist, and, before he well knew where he was, had him across my saddle." That is the man to walk across Africa, but his hunts after gazelle are a little tedious. When he gets to "the country stretching away to the Tigris north of Mosul," this is the leading incident:—

"I tried patient stalking. At last my perseverance was rewarded, and I got within a hundred and fifty yards of three [gazelles], and, carefully selecting the biggest, sent a Henry expanding bullet into his *pot pourri*. He went a short distance, but another through his heart dropped him dead."

We dare say Mr. Cameron will think it "sickly sentimentality" on our part, but we must confess that we find this sort of thing somewhat nauseous. The chapter on railway communication is, as we have said, the only valuable portion of these uninteresting volumes, and the line which Mr. Cameron advocates with much good sense and sound argument would pass "from Tripoli to Homs, Hamah, Mara, Idlib, Aleppo, Urfa, under Mardin, Nisibin, Mosul, and then by the valley of the Tigris to Baghdad, thence to Bushire, and in some future time by Laristan and Beluchistan to Karachi." But—and the omission is significant—Mr. Cameron nowhere tells us where the money is to come from for this great enterprise upon the line of "our future highway."

Arthur Arnold.

Selections from the Kur-án. By Edward William Lane. A New Edition, revised and enlarged; with an Introduction by Stanley Lane Poole. (Trübner.)

This interesting and instructive volume is more modestly than correctly described in the title-page from which we have extracted our heading. So much new and original matter has claim to distinct consideration, and is without the scope of a second edition or re-issue. The book is, in fact, to quote the words in the Preface, a brief "Sketch of the beginnings of Islám," illustrated, or rather supplemented, by Lane's *Selections from the Kur-án*, revised and enlarged. The author has, too conscientiously perhaps, given a list of authorities from whom he may not only have purposely borrowed, but whose words he may have unwittingly used in the course of his Introduction; and he could hardly have supplied a better guarantee for the soundness of his information. It will gratify the English reader to observe that one-third of the able Orientalists he has named—not necessarily linguists—are his own living fellow-countrymen, some of them apparently on the mere threshold of a distinguished career. Mr. Poole's subject is divided into four chapters, treating of "the Arabs before Mohammad," of "Mohammad," of "Islam," and of "the Kur-án" respectively. These are, we think, better adapted to the general taste of the day than could be any abridgment, or modification, of Sale's "Preliminary Discourse," such as the late Mr. Lane himself prefixed to his *Selections* on first publication. The opening chapter is agreeably interspersed with poetry and anecdote; and we are glad to see utilised, among the specimens of the former, Mr. Lyall's spirited translations, which, while sufficiently literal for truth, are made to imitate the metres of the original Arabic.

Referring to the virtues and repute of the Arab women of the desert, our author says:—

"It was the wife who inspired the hero to deeds of glory, and it was her praise that he most valued when he returned triumphant. The hero of desert song thought himself happy to die in guarding some women from their pursuers Wounded to the death, 'Antarah halted alone in a narrow pass, and bade the women press on to a place of safety. Planting his spear in the ground, he supported himself on his horse, so that when the pursuers came up they knew not he was dead, and dared not approach within reach of his dreaded arm. At length the horse moved, and the body fell to the ground, and the enemies saw that it was but the corpse of the hero that had held the pass. In death, as in life, *sans peur et sans reproche*, 'Antarah was true to the chivalry of his race."

This account of the death of a popular character in Arab romance would, perhaps, be disputed by those who apply the test of close criticism to legend as well as history. We hear of a more probable and more ancient tradition, showing that 'Antarah was killed by an arrow shot at him by a man of Tayyi, as he was riding along alone in a pass among the hills. Moreover, M. Fulgence Fresnel, in his third letter* on the Arabs before Islamism, gives to another desert warrior the credit of the heroic deed celebrated in Mr. Poole's story. The learned writer says:—

"Rabiah, fils de Moukaddam, . . . un des plus illustres cavaliers de la tige de Moudar, et des plus valeureux, . . . fut tué par un Soulaymide nommé Noubayschah dans la journée de Kadid. Voici comment ce meurtre fut amené selon diverses traditions, dont une remonte à Abou-Obaydah, et une autre à l'Asmaiyy."

He then proceeds to relate that, pending adjustment of a blood feud between the two Bedouin tribes of Soulaym and Firás, a party of the former, seeking to avenge the death of two comrades, came upon a convoy of women belonging to the latter. With the convoy were some chiefs of the Firás, and among them was "Rabiah," then ill with small-pox, and borne in a litter. The young man saw the threatening danger and, notwithstanding his weak condition, mounted his horse, to reconnoitre the enemy's movements. As he was about to ride off he heard some women hint that he was bent on saving his own life; so, turning to his sister, he remarked they should know him better than to think he could turn his back on a foeman. Galloping towards the Soulaym horsemen, he attracted their attention, and one came out of the rank to meet him. He simulated flight, and rode back towards the women; then, turning upon his pursuer, he slew him in single combat before their eyes. Soon afterwards, "Noubayschah" wounded him in the arm with an arrow; his mother bandaged the wound; but the Soulaym were pressing on, and no time was to be lost for ensuring the safety of the convoy. He bade the women mount their camels, and retire through a gorge of the hills. This achieved, M. Fresnel adds:—

"Il se porta donc au lieu le plus étroit du défilé et, pour ne pas tomber de cheval, ficha en terre la pointe de sa lance, et resta appuyé sur la hampe, tandis que les femmes prenaient le chemin du camp. Cependant l'ennemi n'osait point approcher de Rabiah. Noubayschah, fils de Habib, qui l'observait avec attention, s'écria subitement:—'Il penche la tête: je gage qu'il est mort!' et il ordonna sur le champ à un homme de Kouzâah, qui se trouvait avec lui, de décocher un trait sur le cheval de Rabiah. Le Kouzâide obéit et atteignit le cheval, qui

* *Journal Asiatique*, February, 1838.

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s'emporta, et jeta par terre, du premier bond, le cadavre qui le montait."

Another version of the tale, we are informed, makes "Noubayschah" himself wound the horse as well as its rider. In any case, his body having fallen to the ground, the Soulaym Bedouins penetrate the gorge, but the convoy had escaped them. Rabiah's enemies covered his remains with a heap of stones.

Of course, the same thing may have happened to two heroes; the same honourable termination of a life may have been spontaneously chosen by two kindred spirits; or the more modern hero may have avowedly imitated his predecessor. In justice to one, however, we must not omit a *quasi* certificate of originality which M. Fresnel accords to "Rabiah" in the following postscript to his narrative:—

"Abou-Oubaydah dit expressément d'après Abou-Amr, fils d'Alala, 'Je ne sache pas d'autre exemple d'un homme tué, ou mort naturellement, qui ait sauvé un convoi de femmes.'"

But, after all, these points do not demand any strict verification. We accept the stories as national, or, it may be, tribal, traditions, truthfully illustrating the characteristic qualities of men who, compared to the money-making or pleasure-seeking occupants of towns, are heroes from birth to death. 'Antarah or Rabiah—let our protector of women be one or the other—may be accepted as a faithful type of Arab chivalry.

Many will find the sketch of Muhammad too laudatory; but not many will find it hard reading. It has the immense advantage of imparting a great deal of information in a few clear and well-expressed paragraphs; and those who have never yet attempted to wade through a Life of the prophet of Islam may be attracted by Mr. Poole's brief chapter to learn something more of the figure which he has described. The author's notice of the Muhammadan religion is in much the same strain, and to much the same effect, as that of its founder. In either respect it would be curious to compare the late writings of Mr. Bosworth Smith and Mr. Poole with those of our expounders in former centuries. Let anyone set them, for instance, side by side with "The Life of Mahomet, Mohammed, or Muhammed, the Saracen Law-giver," as recorded by Purchas in the third book of his *Pilgrimage*, and mark the change of treatment now exhibited. The chapter on the "Kur-án" is very short, and too immediately connected with the Selections which follow to require separate consideration.

For the Selections themselves, their use to the general reader is undeniable. They have been carefully grouped under two headings—Islám, and other religions regarded in Islám. In the first division are systematically set forth "the more important utterances of Mohammad on what his followers must believe and do;" the second contains Muhammad's own "versions of the history of the patriarchs and other personages of the Jewish and Christian writings." The second division, morever, is "almost unchanged from the first edition;" but to the first many fresh extracts have been added, and some new matter has been supplied in the foot-notes.

"Wedan," the opening word in the quotation—or, let us call it, paraphrase—from Ezek. xxvii., used in Mr. Poole's Introduction (p. xxx.) as evidence of the ancient commerce of the Arab traders, will doubtless afford occasion for new remarks in the forthcoming revised English version of the Old Testament. As the text now stands it is "Dan also," a reading adopted in the Latin Vulgate and, we believe, most translations. We observe that the Arabic version of the Bible printed in London in 1848 begins the verse (19th) with "Dan," but that "Wa Dan" is in the one printed at Oxford in 1871. Whether "Wa" is a conjunction or the first syllable of a proper name is still a question for commentators.

F. J. Goldsmid.

NEW NOVELS.

Christy Carew. By the Author of "The Hon. Miss Ferrard." In 3 vols. (Bentley.)

Jeff Briggs' Love Story, and other Sketches. By Bret Harte. (Chatto & Windus.)

The Story of Barbara. By Miss Braddon. In 3 vols. (Maxwell & Co.)

Young Lord Penrith. By John Berwick Harwood. In 3 vols. (Hurst & Blackett.)

In spite of discussions on Irish politics too lengthy to be suitable to a novel, *The Hon. Miss Ferrard* was so clever, so original, and yet so simple in construction that we hoped great things from its author. *Christy Carew* has, however, few, if any, of the qualities which distinguished the former work, while it has more than all its faults. The characters are of the middle class of Dublin society, and live, almost without exception, in a world of sordid aims and vulgar behaviour. From the latter charge the heroine herself is not exempt, and she behaves to her step-mother in a way which amply justifies that lady's treatment of her. In other respects she is hardly a living being at all, and the most impassioned novel-reader will have a difficulty in getting up any excitement over her attachment to Sugrue. By far the best chapter in the book is a very delicate and life-like portrait of Father Considine, the old bibliophile, who lives in a tumble-down cottage on the hills, dines off three potatoes and a herring, and has two hundred and fifty Douai Bibles and an Elzevir copy of Theocritus. (Is there an Elzevir edition of Theocritus, by-the-way? We doubt it.) There are a great many different sorts of priests scattered up and down the book, who form a text for endless after-dinner conversations which no one who is not Irish is likely to read. The influence of one of them spoils the life and breaks the heart of Esther O'Neil, Christy's bosom friend, who acts as a foil to all the vulgar and good-hearted ladies to whom we are introduced. Esther dies almost at the last page, just after her old friend, Father Considine. We knew this was inevitable; but surely it was absolutely unnecessary to drown poor little Elsie, Christy's step-sister, in whom, as an unobtrusive infant, the reader had taken some interest. The author has committed various artistic mistakes. Stress is laid on events which end in nothing—as, for instance, the reading of Sugrue's letter by Mrs. Carew. We shall hope to see something from the same pen very much better than this.

Jeff Briggs (in Mr. Bret Harte's new volume) is one of the most attractive of all the long-limbed, rough-spoken, soft-hearted giants with whom Californian fiction has made us acquainted. His lines have not fallen in very pleasant places, for he is landlord of the "Half-way House," an inn which could not be made to pay in spite of Jeff's hard work and the pious, if not always relevant, ejaculations of his aunt. Like many others of his build, he falls in love at first sight, and this love threatens to be the ruin of him, body and soul. It would not be fair to the author to tell his story—how Jeff was saved, and what became of Miss Mayfield, the heroine of the idyll, who is less lively than most of Mr. Harte's ladies. There is a splendid fight on the mountain side with some robbers, and for one moment we feared that we had seen the last of our old friend Yuba Bill, but the author has been merciful, and has reserved him to be the hero of many more adventures. "Views from a German Spion" contains a very clever description of carnival revellings among the lower orders in a small German town, and gives a vivid, if dreary, picture of their pleasures.

Can any good thing come out of Nazareth? was a question asked long ago, and after reading *The Story of Barbara* we are tempted to enquire, "Can a well-bred lady really come out of Camberwell, as described by Miss Braddon?" Barbara is a mere shadow, whose passiveness stood her in good stead, and in due time brought her reward. But what is to be said for the breeding of an old lady who refers to her husband as "Mr. T.;" or for the vivacity of a young lady who habitually speaks of her father as "the author of my being," or sometimes, with a kind of circumlocution that passes for wit nowadays, as "the author"? This repulsive young person, Flossie, is Barbara's only sister, and she leads up to the great catastrophe of the book by accidentally dropping an important letter of Barbara's to her absent lover. Flossie conceals this fact, and the loss of the letter is not discovered for some years, when circumstances force her to confess her carelessness, which she does with much indifference to the ruin she has wrought. The men of the novel are the ugly and unattractive Mr. Penruth, husband of Barbara; his weak brother, Mark; and Barbara's early lover, Major Leland, whose tendency to unprovoked conversation about his own exploits has seldom been equalled even in the pages of novels. In addition to this domestic history, there is, of course, the usual allowance of murders and suicides to keep up the spirits of the reader.

No one can complain of want of incident in *Young Lord Penrith.* Every form of violence against which we petition in the Litany finds its place in these pages, and St. Paul himself did not surmount more perils than the hero, Hugh Ashton. Mr. Harwood's book has the merit, or demerit, of laying bare the plot from the very beginning. From the moment we learn Hugh's anxiety about the fate of the pleasure-boat with a beautiful young lady on board we know that, in spite

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of their apparent disparity of position, Maud Stanhope is his destined wife. And surely, if gallant deeds go for anything, he richly deserved her. Hugh might have taken out a patent as a saver of life, so varied are the dangers he conquers. We followed him when he rescued Maud, when he swung Will Farleigh up the edge of a cliff, when he took a drowning crew off a sinking ship and stopped two trains from banging into each other, and then our reason tottered and refused to grasp any more. Beside these exciting events there are murders and attempts at murder, burglaries, suicides, and sudden deaths, all of which are conducted to a happy conclusion. The part of the book dealing with the Cornish coast is interesting and life-like. Mr. Harwood knows what he is writing about here, and perhaps also when he introduces his readers to the great capitalist, Mr. Dicker—as vulgar a man as it has often been our lot to meet with even among capitalists. Mr. Harwood's own style is not free from blemishes. "He had saved a little money now, had Peter Bland," is a form of expression he frequently indulges in; and though he mentions Hugh's "golden hair" more than once in the beginning, the hero is ever after spoken of as possessing dark locks.

L. B. Lang.

CURRENT LITERATURE.

Royal Windsor. By William Hepworth Dixon. Vols. III. and IV. (Hurst and Blackett.) Since the first two volumes of *Royal Windsor* were noticed in these pages, the versatile hand and brain, whose work, whether fiction, biography or history, never failed to arouse the interest of the public, have passed away, and the present volumes of his latest work have been finished by a daughter's pious care. The history of the Castle is carried on from the first feast of St. George held by the first Tudor king down to the reign of the present Queen, when the stately pile, which has been by turns a fortress, a prison, a Court, has with more peaceful times adopted the more peaceful aspect of the sovereign's country home. But the book is scarcely a history; nor does it pretend to be one. Detached scenes which mark an epoch in the life of the Castle have been selected and narrated in a dramatic style, with picturesque details and imaginary conversations which often contain the author's explanations of the causes of historical events. Characters and personal peculiarities are distinctly marked. Perhaps the colours are laid on with too vivid a brush to suit the taste of those who have tried for themselves to gain a clear sight of the past through the mists of historical uncertainty and contradiction; but to others this very quality will be an attraction. There are few great movements in the history of the country in which Windsor has not been concerned, and about which Mr. Dixon has not some fresh incident to relate, or fresh details to add to what was known before. Surrey and Wyat's midnight raid on Richard Gresham's house in Lombard Street and the Bishop of Winchester's Stews in the early days of the Reformation is told in a very amusing style, and so is the *fracas* between the French ambassador and the Provost of Eton, who refused to let him out of the college after hours. None of the Stuart kings find much favour in Mr. Dixon's eyes. He thoroughly enters into the feelings of the Windsor people when James I. tried to shut up the park and curtail the public rights of taking firewood from the forest, though it is very doubtful whether "Page and Ford" could ever "stalk through the grass with dog and gun" without considerable risk, for the use of handguns was forbidden by statute to persons who had not £100 in lands, a qualification which neither of those worthy burgesses was likely to possess. The Civil War and the abdication of James II. are the last stirring events which come within the scope of the book, and about both there is something new and fresh, especially in the chapter on Fortescue and Dodington and the other Cavaliers who were the last prisoners confined in the Castle. As in the case of the preceding volumes there are no references to authorities, but there is a good Index.

Contemporary Portraits. By E. de Pressensé, D.D. Translated by Annie H. Holmden. (Hodder and Stoughton.) This book may be divided into two sections, dealing respectively with the affairs of Catholicism and Protestantism in our time. These are unequal in length, and still more unequal in value. On Thiers, Arnaud de l'Ariège, and, still more, Bishop Dupanloup, M. de Pressensé has nothing very striking to say; he says nothing that is not sensible, but nothing which anyone else might not have said as well. Even in the papers to which the title of the volume can only apply very loosely—"The Antecedents of the Vatican Council," "Strauss and Voltaire," and "The Culturkampf in Germany"—we do not rise above the level of newspaper articles. We are told what a sober and (in the best sense) liberal Protestant thinks of these subjects; but then this is just what anyone would have expected such a Protestant to think. And it may be questioned whether the warning to France against engaging in a *Culturkampf* is not neutralised by the proviso that preaching is to be free so long as it "does not incriminate any of the laws and institutions of the country." We in England should have thought it an infringement of religious liberty if a clergyman of the Established Church could have been prosecuted who, a few years ago, called the Divorce Act a "statute of Omri." The real interest of the volume lies in the three (or rather four) longer sketches of "Adolphe Monod," "Alexandre Vinet," and "Verny and Robertson." These are sympathetic studies of four great preachers who, in different ways and in very different degrees, got beyond the narrowness of Evangelical orthodoxy without losing the fervour of Evangelical devotion; and the author delicately suggests the lesson from their careers that it will be found necessary to keep closer than some of them did to orthodox beliefs, while their liberality of temper can be combined with it if only the thought of the Church be left free from external interference. The book will be useful if only to make French and English Protestants less ignorant of each other's recent Church history. Comparatively few Englishmen, even if heirs to the Evangelical tradition, know how widely the English Evangelical revival influenced Protestant thought on the Continent as soon as the long peace gave it a chance. On the other hand, M. de Pressensé, while recognising this influence to the full, falls into considerable inaccuracies relative to English Evangelicalism. The activity of Wesley and Whitefield did not begin at the end, but before the middle, of the eighteenth century; and instead of predestination being an essential doctrine of the Gospel as conceived by them, it was one on which they fundamentally disagreed, and on which the later Evangelicals for the most part agreed to differ. The translation (issued, it seems, simultaneously with the original) avoids the faults commonest in translation from the French—it is fairly readable and idiomatic. But it has some obvious and easily avoidable blunders.

Register of the Rectors and Fellows, Scholars, Exhibitioners, and Bible Clerks of Exeter College, Oxford. By the Rev. C. W. Boase. (Oxford: Privately printed.) Exeter College was founded in 1314 by Walter de Stapledon, Bishop of Exeter, with the object of establishing a seat of learning for the natives of Devon and Cornwall, and for more than five centuries it retained an intimate connexion with those counties. The connecting links have gradually been severed, and the present roll of fellows contains only two holders of local fellowships. An ample knowledge of the history of the West country is an indispensable qualification for the historian of Exeter College. Without it the clues for the succession of earlier fellows could never have been discovered, and the college may be congratulated on possessing in Mr. Boase an antiquary well versed in the history of the West of England. The life of a college in the University of Oxford is a fragment of our national history. From the careers of the fellows of Exeter may be traced the various changes in the religious life of England. In the early years of Elizabeth most of its members were devotees of Roman Catholicism. Under Holland, the illustrious Professor of Divinity, it was imbued with Puritan feeling. After the Restoration its discipline was lax, and its fellows delighted in "drinking and duncery." Of all its fellows in the last century not more than half-a-dozen rose to eminence in literature or science. Its fortunes were highest in the days of Prideaux and Conant, when a great crowd of distinguished foreigners and the English nobility flocked thither to sit at the feet of those learned dons. The first and greatest Earl of Shaftesbury was sent to Exeter College, and has left us a lively account of his college life. The staid Earl of Radnor was another of the pupils of Prideaux; and Anthony Wood, when writing his Life of that great Rector of Exeter, did not lose the opportunity of attacking his Churchmanship through those two illustrious peers. Any undaunted antiquary who may not shrink from taking up the history of Oxford learning from the period when it was dropped by Wood will find his labours lightened by the industry and knowledge of Mr. Boase. We hope that this volume may be followed by similar works on the other colleges of the university.

A Holiday in Iceland. By N. L. van Gruisen, jun. (Elliot Stock.) The writer describes how he travelled over the hackneyed route from Reykjavik to the Geysirs by way of Thingvellir, thence to Hekla, and home by Reykum. This has been detailed a dozen times in as many years, and we are quite surprised that publishers are not more alive to the fact. Iceland is no longer a *terra incognita*. It is no longer *ultima Thule*. It is within five days' sail of Leith, and is visited yearly by some scores of people. That part of the country described by the author is the most familiar and most easy of access of all. The details of voyage are more curiously inaccurate in many respects than we could have imagined possible. The book must have been compiled from a much-blurred note-book, without any reference to a trustworthy work. The spelling is shocking. No attempt is even made to preserve the phonetic effect. A few examples will suffice. Dr. Hjaltalin appears as *Hjalekin* (p. 28); Hrafnagjà is called *Hrafna Dagh* (p. 52); Nærfholt becomes *Neurfholt* (p. 79); the Thjorsà is called the *Thorsjor* (p. 88); the River Oxeraà becomes the *Axis*, and so on. Now as to details of facts, two quotations will save us the necessity of any further comment:—(p. 41) "At length, Zoega, dismounting, commenced to lead his horse down the two hundred feet precipice, stepping from crag to crag as nimbly as a cat." There are *five* errors in these three lines: at the point of descent into Thingvellir the chasm is not two hundred feet deep; the descent is effected by a sloping causeway, anything but a precipice, on

which there are no crags; and finally, although we have seen Zoëga's plucky little brown pony do wonderful things, we are certain it never stepped as nimbly as a cat down the Thingvellir causeway. We have no space to point out the errors in the following sentences, but any Icelandic traveller will at once detect them:—"The Strokr is an ill-conditioned looking well of about ten feet diameter and of basin-like form, the sides contracting until, at a distance of some twenty feet below the surface, a kind of tube is seen where the water is boiling with great fury" (p. 63). And again with reference to Helkea:—"Then far below, in a kind of crevice near the base, a cloud of reddish smoke betokened the new crater of '78. This eruption broke out in April, but never reached any great importance, and by the middle of July had almost ceased" (p. 83). Without wishing for an instant to be unnecessarily caustic or severe, we may honestly ask the author, when he next attempts to write even a little journal of travel, to take care that his facts are correct, and to avoid the possibility of misleading people who really desire to know the truth.

Woman's Work and Worth: with Hints on Self-Culture. By W. H. Davenport-Adams. (John Hogg.) Nowadays, few persons can fail to recognise the social importance of woman's future position in society; any work proffering fresh information on the subject is, therefore, of interest. This bulky addition to the literature of women's claims, notwithstanding the enormous quantity of matter it contains, by no means furnishes all that one could have wished for upon this topic. The author is very anxious that all the educational advantages enjoyed by the masculine half of humanity should be shared by the feminine half, and he adduces innumerable *data* to prove woman's capability of competing with man in the more intellectual pursuits of life, yet is evidently fearful of carrying his proposition to its logical conclusion. "I have assumed," he is careful to remark, "that woman's chief duty lies at home," ignoring the fact that many thousands of toiling, and would-be toiling, females have no home, and unless more paths be open to them have little prospect of ever making one. Mr. Adams's information as to what literary, artistic, and scientific work woman has done, if not very new, is very copious, and is, as a rule, carefully compiled, although it would have been rendered more interesting to the general reader had it consisted of memoirs of a few famous women instead of such a tremendous array of names; it is, probably, the most exhaustive cyclopaedia of female biography yet published. The book is, moreover, replete with appropriate quotations and stimulating anecdote, but—by those really interested in the subject of female education—the two final chapters will be regarded as the most valuable portion of the work. They are devoted to a full and very useful account, corrected and brought down to the present moment, of what is now being done towards the promotion of advanced female education; furnish particulars as to the subjects taught at the various existing colleges and high-class schools; the cost of teaching and the results, so far as known, of the tuition, as, also, much kindred information. The book, so far as it goes, is calculated to prove serviceable to all occupied in the matter of woman's work, but, as already intimated, it fails to deal with a large portion of the question; the educational curriculum to be adopted will be an important factor in the solution of the problem, but certainly does not constitute the solution itself. There are some curious *errata* that should be corrected in a second edition; as, for instance, that at p. 372, where the authorship of *Les Dames Illustres* is ascribed to a "Mademoiselle Jacquette."

NOTES AND NEWS.

The third volume of *Henrici de Bracton de Legibus et Consuetudinibus Angliae Libri Quinque*, edited by Sir Travers Twiss, Q.C., as part of the Rolls Series, has passed through the press, and will shortly appear. It will contain Bracton's treatise, "De Assisa Novae Disseysinae," and the editor's Introduction will treat of the origin of the Great Assize and the important amendments made in the administration of justice during the reigns of Henry II. and Henry III. It will also call attention to the disappearance of the "Magnus Rotulus" of the statutes, which Sir Robert Cotton describes in the early part of the seventeenth century as preserved in the archives of the Tower of London, but with which no roll of the statutes at present preserved in the Public Record Office is found to correspond.

Messrs. R. Bentley and Son have in the press *Honor Carmichael*, a posthumous novel by Miss Henriette A. Duff, of whom an obituary notice appeared in the Academy of November 22, 1879. Her *Virginia: a Roman Sketch*, was, it will be remembered, received in 1877 with a unanimous verdict of approval by the press, and we are assured that *Honor Carmichael* will show a marked advance of skill in construction and narration on her former work. The scenes are laid in the South of France and in England.

Messrs. C. Kegan Paul and Co. have in the press an authorised translation of the forthcoming German edition of the *Life of Amalie von Lasaulx*. It will be published shortly under the title of *Sister Augustine*.

We understand that Principal Caird's long-promised work, *An Introduction to the Philosophy of Religion*, is now so far advanced that Mr. Maclehose, the publisher to the University of Glasgow, expects to have it ready before the end of this month. He has also just put to press a new volume of poetry by the author of *Olrig Grange* and *Hilda*.

M. G. Hanotaux is to publish for the Camden Society a very curious memoir of Mdme. de Motteville, written with a view to Bossuet's funeral oration on Henrietta Maria, Queen of Charles I. Bossuet has evidently made use of this memoir, and has taken several passages from it almost *verbatim*.

We regret to say that Prof. Bugge, of Christiania, has been for some time, and still is, seriously indisposed, so that he will not be able to bring out his paper on the Celtic Origin of Norse Mythology so soon as his friends had hoped. His illness is ascribed to overwork.

Dr. Leopold Seligmann will deliver a course of three lectures on Shakspere's *Lear*, *Macbeth*, and *Hamlet*, at the rooms of the Society of Biblical Archaeology, on Tuesdays, March 9, 23, and 30, at 8.30 p.m.

Mr. John Hodges has in the press a *Chronicle of the English Benedictine Monks, from the Renewing of their Congregation in the Days of Queen Mary to the Death of King James II.*, edited from a MS. at St. Gregory's Priory, Downside, by a monk of the same congregation. The work was compiled in 1709 by Dom Bennet Welden, O.S.B., a monk of St. Edmund's, Paris, and frequent allusions to the MS. are made by Dodd, Tierney, Oliver, and other writers.

Another contribution to the history of the Order is the *Zeitschrift für Geschichte und Statistik des Benediktinerordens*, which is shortly to appear under the editorship of Dom Maur Kinter, O.S.B., archivist of the monastery of Reigern, in Moravia.

We understand that Messrs. Macmillan and Co. will shortly publish for the Delegates of the Clarendon Press a treatise on Geodesy by Col. A. R. Clarke, C.B. The only adequate treatise on Geodetic Surveys hitherto published in the English language was Sir G. B. Airy's article on "The Figure of the Earth" in the *Encyclopaedia Metropolitana*. Since this was written many most important contributions, scientific, descriptive, and official, have been made to our knowledge of the subject. Col. Clarke, having fully availed himself of these works, hopes that his book will to some extent fill a gap in our scientific literature.

After the lull which ensued upon the Laing sale, book-collectors have again had their attention aroused this week by two important events: the disposal on Monday, by Messrs. Sotheby, Wilkinson and Hodge, of an assemblage of rare editions of *Reynard the Fox*, in various languages; and, on Tuesday and Wednesday, by the same firm, of Mr. Lake Price's collection of books containing woodcuts, including "Little Masters" of the French and German schools, such as Le Petit Bernard, Jean Cousin, Geoffroy Tory, Jost Amman, Tobias Stimmer, and Virgil Solis, as well as some beautiful *Livres d'Heures* and the first edition of the famous *Poliphilo*. The competition was fierce, and was not confined to English bidders, French houses being likewise represented. Mr. Quaritch seems to have been the largest buyer on these as on several recent occasions.

Messrs. Crosby Lockwood and Co. will shortly publish *A Manual of the Alkali Trade, including the Manufacture of Sulphuric Acid, Sulphate of Soda, and Bleaching Powder*, by John Lomas, alkali manufacturer, Newcastle-upon-Tyne and London.

The Rev. Canon Simmons, of Dalton Holme, has sent to press for the Early-English Text Society his edition of *The Lay Folks' Catechism* in continuation of his *Lay Folks' Mass Book*. The Catechism is in Early-English verse in the Northern dialect, and expounds these six things:—(1) the fourteen Articles of the Christian faith; (2) the Ten Commandments that God has given us; (3) the Seven Sacraments that were then in Holy Church; (4) the Seven Deeds of Mercy to our fellow-Christians; (5) the Seven Virtues that every man should practise; and (6) the Seven Vices that every man should refuse. The Seven Deeds of Mercy are thus described:—

"The first is to fede tham that er hungry.
That othir, for to gif tham drynk that er thirsty.
The third, for to clethe tham that er clatheless.
The ferthe, is to herber tham that er houseless.
The fifte, for to visite tham that ligges in sikenesse.
The sext, is to help tham that in prisin er.
The sevent, to bery dede men that has mister."

The short Latin original of the treatise will be edited, as well the Northern text, by Canon Simmons, with Notes, Introduction, &c.

Prof. Tyler, of the United States, has rearranged and edited Prof. Henry Morley's *First Sketch of English Literature*—much to its improvement, says Mr. Arthur Gilman. He has gathered into a consecutive narrative, for instance, the information about Bacon that was scattered about on pp. 381, 464, 517, 524, and 584 in the original Morley; has split up the latter's 100 and 185 page chapters into more of reasonable length; has added new matter, and brought the book down more nearly to the present day. "If ever there was a good book spoilt in the making it was Mr. Morley's *First Sketch of English Literature*," says his Transatlantic critic; and now his American cousin has set it all right. They manage these things better in the States, you see.

The poets of Bohemia have sent to Mr. W. R. Morfill copies of their works, with autographs and dedications, as an acknowledgment of his sympathetic article on the Bohemians and

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Slovaks published in the *Westminster Review* for October last.

A LITUANIAN Literary Society has been founded in Germany under powerful and influential auspices. Its object is to collect everything that has reference to the language and history of Lituania, to establish a library for that purpose, and to publish a journal. It is well known that the Lituanian language, hemmed in as it is on every side by German, Polish, Russian, and Lettish, is rapidly dying out, and that, unless everything that is within reach is now collected, it will soon be lost for ever. Lituanian, as was shown by Bopp, is in some of its grammatical forms nearer to Sanskrit than any other European language; and though, by leaving out the qualification in some of its grammatical forms, a wrong impression has been created that Lituanian was really a kind of European Sanskrit, the true scientific interest of that ancient language has always been recognised by all students of the science of language. The founders of the new society for saving what can still be saved from the approaching wreck of Lituanian deserve the gratitude and active support of all scholars. The first number of the *Mittheilungen* of the Lituanian Society has just appeared. We see among the members the well-known names of Nesselmann, Bezzenberger, Mannhardt, Fick, O. Schade, and Voelkel. The five honorary members are the President of East Prussia, Dr. von Horn; Bielenstein, the President of the Lettish Literary Society; Pott, Miklosich, and Max Müller. It was settled at the first meeting of the society that Lituanian must be spelt without a th.

THE February number of the *Vyestnik Evropy* contains some remarks on the educational statistics of Russia. From these it appears that fifty per cent. of the pupils attend the middle-class schools and receive a classical education. Of these, however, only seven or eight per cent. pass on to the high schools, the others breaking off at the less advanced stage. Thirty per cent. study with a special view to the clerical office, but very few of these attain to positions of importance in the Church. The pupils attending the private middle-class schools are reckoned at six per cent., and the remaining fourteen per cent. may be divided between the Real Schools and the military gymnasia.

DR. HANS BENNEWITZ, of Magdeburg, has published at Halle a dissertation on "Chaucer's *Sir Thopas*: a Parody on the Old-English Romances." His quotations from the latter fully justify Chaucer's skit on them.

A TRANSLATION of Mr. Justin McCarthy's *History of Our Own Times* will shortly be issued by Messrs. Schlicke, of Leipzig. The translator is Mr. Leopold Katscher.

MESSRS. MARCUS WARD AND CO. have just published *Joan of Arc*, by Janet Tuckey, as the fourth volume in their "New Plutarch" Lives of Men and Women of Action.

MR. W. J. ROLFE's edition of *King John*, in his handsome series of school and college editions of Shakspere's plays has just reached us from the United States. The Notes are as full and good, and posted up to the latest date, as in previous plays, and are enlivened by quotations from the Cowden Clarkes, Johnson, &c., on the special value, dramatically, of certain words and phrases. The "Critical Comments on the Play" are from Gervinus, Mrs. Jameson (more fully), Dowden, and Furnivall. An *addendum* gives from Campbell's *Life of Mrs. Siddons* that great actress's account of her own conception and acting of Constance.

ON the celebration of the tercentenary of Camoëns, two new translations and also five new Portuguese editions of the *Lusiad* will be published.

A COMMISSION has just been instituted, under the title of "Commission de Géographie historique de l'ancienne France," the chief work of which will be to complete and supplement the labours of the "Commission de la Topographie des Gaules." M. Henri Martin is the president.

WE had occasion some time since to review favourably a school edition of the first book of Horace's Odes, published by Mr. T. E. Page, Master at Charterhouse and late Fellow of St. John's College, Cambridge, in Messrs. Macmillan and Co.'s new series of "Elementary Classics." We are glad to learn that Mr. Page intends editing the remaining books of the Odes in the same way, but taking care that each book shall be complete in itself. This done, Mr. Page contemplates the preparation of an edition complete in one volume for the "Classical Series." addressed to colleges and the higher forms of schools; for this purpose he will abridge or amplify, as the case may require, the notes in the elementary edition, adding notes on points of criticism and philology, and finally a general Introduction to the whole work.

A SOCIETY for the promotion of Jewish studies has just been founded in Paris under the presidency of Baron James de Rothschild.

THE speedy publication is announced of two volumes of verse—M. Jean Aicard's poem, *Miette et Noré*, and a collection of tales of Paris by M. Maurice Bouchor. It is likewise stated that M. Emile Zola is about to begin a new novel, the scene and subject of which will be the fashionable shops, and in which he proposes to study trade in Paris.

PRINCE LUCIEN BONAPARTE asks us to correct an *erratum* in the sixth line of his letter which appeared in our last number. For "one quarter *of* a lunation" read "one quarter *or* a lunation."—In our paragraph about Gutenberg last week the *n* was accidentally left out of Mentz, which thus appeared as Metz.

MESSRS. FIRMIN-DIDOT are just publishing a *facsimile* chromo-lithographic reproduction of a remarkable Portuguese MS. of 1610, belonging to the Lisbon Royal Academy of Sciences, entitled *Pontificales Missae*, the work of Estevam Gonçalves Netto. It was exhibited by the Portuguese Government at the Paris Exhibition of 1867.

MESSRS. SAMPSON LOW AND CO. send us what claims, and with very good reason, to be "the popular paper-knife." In addition to being very light and pliant, it contains on its blade a large amount of information on postal subjects, together with a scale showing inches and centimètres. When the use of this paper-knife becomes as general as it should be, those who insufficiently prepay their letters will merit the contempt as well as the reprobation of mankind.

THE French Academy has filled up the vacancies caused by the death of M. de Sacy and M. St.-René Taillandier by the election of MM. Labiche and Maxime du Camp.

THE publishers Roux and Favale, of Turin, will shortly issue a work full of interesting details on Venetian life, in its artistic and social aspects, from the earliest times to the fall of the Republic. It is from the pen of Prof. Molmenti, well known for his devotion to Venetian studies, and will be entitled *La Storia di Venezia nella Vita privata dalle Origini fino alla Caduta della Repubblica*. It has carried off the great prize for works on Venetian history instituted in 1868 by the deceased patrician, Stampalia.

THE centenary of Dr. Chalmers, the distinguished divine, falls on the 17th inst., and the occasion will be celebrated at various places in Scotland. Dr. Chalmers was born in 1780, and died in the year 1847.

Not a Fair Start will be the title of No. 3 of "Moxon's Select Novelettes," to be published at the end of this month. Mrs. Walter Leigh Hunt is the author.

THE March number of the *Revue Historique* will contain "Le Procès de C. Rabirius et l'Opposition démocratique au Temps de Cicéron;" "Le Comité de Salut public de l'An III. et l'Espagne," by A. Sorel; "Un Corsaire normand sous Louis XIV., Mémoires de Jean Doublet de Honfleur," by Ch. Bréard; "Napoléon I. et le Roi Louis," by Baron du Casse.

THE *Revue Critique* states that M. Miliaraki has discovered at Andros a Greek MS. of the sixteenth century containing the poem of *Acritas*, in which the author's name is given as Eustathius.

MAGAZINES AND REVIEWS.

THE second number of *Le Livre* is a decided improvement upon the first. A series of articles on the provincial libraries of France is begun, and promises to be very interesting; the present instalment contains an account of the Rouen library, with two etchings illustrative thereof. The article on armorial bindings is continued. M. Honoré Bonhomme, already well known to lovers of French literature by the contributions he has made to a better estimation of the specially French genius of Piron, begins a discussion of the fairy tales of the late seventeenth and eighteenth centuries. A short note of the late M. Prosper Blanchemain's is accompanied—for so the fates would have it—by an obituary notice of the author. The notice is signed "O. U.," and may therefore be safely attributed to the editor of *Le Livre*. M. Uzanne is, as it behoves writers of obituary notices to be, very kind to the merits of his subject, and a little—not excessively—blind to his defects. M. Blanchemain was a book-lover of a type which is now commoner in France than in England, and of which the most distinguished living representative is the venerable M. Paul Lacroix. This type distinguishes itself by an omnivorous love of books rather than by strictly critical examination of their merits, and too often descends after the fashion of a *chiffonnier* into the gutters of literature. But it is a type which no student of letters could spare, and which provides in ample measure material for those who have more critical power to exercise themselves with. M. Blanchemain was in easy circumstances, and could indulge his vein without difficulty. His special period was the sixteenth and early seventeenth century, nor did he, it would appear, know much of the older French literature. But his editions of Ronsard, of St. Gelais, of Magny, and other members or contemporaries of the *Pléiade* deserve gratitude, and will have it. We need only add that Mr. O'Shaughnessy's English letter contains some noteworthy criticism of Mr. Swinburne's *Study of Shakespeare*.

THE January number of the *Revue Archéologique* contains two articles which might perhaps be overlooked by some of those whom they concern—viz., archaeologists and classical scholars. M. Heuzey, a most competent judge in matters relative to the history of art, in a paper on "The Babylonian Terra-cottas," arrives at the important conclusion that Babylonian art is generically different from that of Assyria. Though proceeding from the same starting-point, it developed itself in a different spirit, and may be said to occupy an intermediate position between that of Egypt and Assyria. M. Benoist gives us a fragment of a critical and exegetical work on Catullus (relative to xxix.), destined to appear shortly. The editions of Ellis and Munro are frequently referred to.

THE "Görres Gesellschaft" of Bonn has set

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on foot an *Historisches Jahrbuch*, edited by Dr. Georg Hüffer, and published by Theissing at Münster. Its object is to provide an organ for those historians "who regard Christ as the central pivot of history, and the Catholic Church as the divinely appointed institution for the education of the human race." With this object it purposes to maintain a strictly scientific character, and the contents of the first number quite bear out that intention. Among them are two articles specially interesting to English readers—one by Baron von Reumont, giving extracts from some unpublished papers of the last of the Stuarts, the Cardinal of York, together with notices of the rest of the Stuart family. Another article, by Freiherr von Helfert, deals with "Nelson before Naples in 1799;" it merely gives a *résumé* of the facts which a second article is to criticise.

THE GREEK LIBRARY AT SMYRNA.

Few travellers are aware of the interesting collection of objects of ancient art which are kept in the library and museum of the Greek community at Smyrna, known as that of the Evangelical school, near the Greek Cathedral of S. Photeina. Several stelae and slabs bearing ancient Greek inscriptions are preserved under cover, and railed off on the south side of the cathedral; but the choicest specimens are kept in the library. Most of the inscriptions have been published from time to time in an occasional periodical issued by the committee of the museum. The best sculptures in the collection are a headless faun and a caryatid figure from Tralles, close to Aidin. Among the coins I noticed a silver Ptolemy with a youthful head; reverse, an eagle to the left, in front LN, behind KI, for, I suppose, Kitium in Cyprus. Far more interesting are the MSS., of which one splendid volume deserves a detailed description. It is in the largest quarto, and contains the Pentateuch, with the Books of Judges and Ruth beautifully written in Greek, with marginal scholia. This MS., which consists of 261 pages, is illustrated with between two and three hundred exquisite illuminated miniatures; but, as many of these are double, the real number may be reckoned as nearly as many again. Nothing can exceed the grace and delicacy of some of these paintings, which belong probably to the twelfth century. I append a few notes of the subjects of some of the most remarkable. (1) The Creator standing towards the left sustains the globe. (2) The divine hand is seen extended over chaos. (3) The divine hand divides the light from the darkness, which are personified by two figures, one of which carries a torch. (7) An extremely delicate representation of the creation of the fish and fowls. (9) Adam. (22) The expulsion of Adam and Eve from Eden by a ray of white fire. (27) Cain and Abel, the latter of whom brings a lamb. (30) The rainbow. (39) Treading the winepress and the covering of Noah. (44) Destruction of the Tower of Babel, from which the various nations depart habited in various national costumes. (71) Lot and his daughters depart from Sodom; his wife is shown as a white figure looking back toward the city. (41) Pharaoh's dream, the fat kine devouring the lean; very quaint. (142) Joseph crowned with a diadem on his throne, with Egyptians engaged in weighing corn in front; very fine. (147) Joseph feasts alone, the Egyptians at another board. (149) Wagons starting to fetch Jacob; fine. (168) Moses at the burning bush; below he is seen putting off his shoes. (176) Dismay of the Egyptians at the lice, which, six in number and purple in colour, settle upon them; the figures are admirable. (183) The murrain. (187) The pursuit in chariots of the Israelites, who are defended by a pillar of fire; the pillar of cloud is poetically personified by an angel enveloped in a dark veil. (189) Destruction of the Egyptians in the sea. (190) Dance of Hebrew damsels. (191) The rest at Elim; palm-trees in a sort of oasis. (192) The giving of quails and manna. (194) Moses strikes a rock of pink-veined marble; figures very fine. (195) Arms held up during the battle. (201) The Mercy Seat, with two gold cherubim. (202) The golden candlestick. (206) Priest before altar. (211) The golden calf. (222) Priest and leper. (225) The scape-goat, which is black, with gilded horns and legs. (237) Return of spies with grapes. (239) Stoning a criminal; very fine. (244) Death of Miriam and her interment in a sarcophagus of pink marble veined with blue. (247) The brazen serpent. (270) Two figures gathering grapes and corn. (287) Joshua with a blue *nimbus*. (332) Figures with the most delicately painted faces; behind are buildings with curious architectural details; one of the finest miniatures of the series. (333) Jael and Sisera. (346) Ruth and Boaz among the corn.

This magnificent MS. was the property of the cathedral church, and is supposed to be that mentioned by Pococke as the property of the Greek Metropolitan.

MS. A—34. A quarto volume of the twelfth century, beautifully written in double columns, containing the works of S. Gregory Nazianzen.

MS. B—8. An imperfect volume in large octavo, containing ninety-six leaves, with most curious illuminations of early—eleventh or twelfth century—date. It is a work on physiology written by Epiphanius, Archbishop of Cyprus.

MS. B—50. A volume on *charta bombycina* of ecclesiastical music, very beautifully written.

MS. G—1. The gospels, in octavo, of the eleventh century. This book contains 251 leaves, and has five illuminated headings to each gospel.

MS. G—2. The gospel of St. Matthew, in octavo, of the thirteenth century, followed by that of St. Mark. A volume of 209 pages.

MS. G—5. The four gospels, with the Epistle of Eusebius prefixed—290 pages, very finely written—of the eleventh or tenth century. There is a picture of each evangelist at the commencement of his gospel.

Beside the above MSS.—which, with one exception, are written on vellum—and several others of less interest, the library contains a fine Book of Hours, on vellum, printed at Paris by Simon Vostre. Greville J. Chester.

THE FRENCH ARCHIVES.

The importance of the "Dépot des Archives du Ministère des Affaires Etrangères de France" is well known. This institution was founded in 1688 by order of Louis XIV. Its collections were continued from that date without interruption, and were speedily supplemented by the addition of the papers of the great Ministers of an earlier age—Richelieu, Mazarin, Colbert. Since the seventeenth century this jealous and almost inaccessible Office has kept a faithful, if too narrow, watch upon the documents relating to the foreign policy of France. Most European States would find in the Reports of the French ambassadors materials that would enable them to complete and often to rewrite a large portion of their history. At the present day the number of MS. volumes preserved at the Ministry of Foreign Affairs is said to exceed 40,000.

These priceless Archives were long closed to everybody. Only a very few workers—who can be counted on one's fingers—Voisenon, Anquetil, Lémontey, and the celebrated Fox—made their way into them at long intervals. The principle, up to within a very few years ago, was that the Archives of Foreign Affairs were a State secret.

However, as foreign Governments were setting an example of greater liberality, it was at length perceived that secrets two hundred years old were, or ought to be, secrets no longer. In 1874 the Duc Decazes, then Minister for Foreign Affairs, seemed to wish to half open the door. A commission was appointed, which was to superintend and authorise within reasonable limits the communication of the papers deposited in the Archives.

The Archives were classed under three heads:—(1) The oldest series of diplomatic correspondence down to the Peace of Utrecht (1713); (2) from the Peace of Utrecht to the end of the reign of Louis XV. (1774); (3) from Louis XVI. to our own days.

With regard to the first period, all researches were to be entirely free—any document might be copied and published; for the second, permission had to be obtained; for the third, documents were only communicated in exceptional cases, and under special conditions, laid down by the Minister in each case, according to the nature of the documents.

But it was not enough to have regulations; their application was likewise necessary. Now these new arrangements, which were approved unanimously by the press, were in reality a dead letter, or little more. The traditions so deeply rooted in the old staff of the Archives were too strong even for the will of the Minister. But some promising changes have just been effected in this staff and in the composition of the Commission of the Archives which are of better augury for the future.

The direction of the Archives is entrusted to M. Guéroult, whose urbanity is known to all those who have had relations with the Ministry of Foreign Affairs. M. Girard de Rialle, a talented writer and a man of liberal instincts, is placed at the head of the sub-direction.

The most certain indication of the new spirit which is henceforth to preside over the communication of documents is to be found in the re-handling undergone by the Commission of Diplomatic Archives. The new president is M. Henri Martin, senator, member of the French Academy, and author of the *History of France*, which possesses a European reputation. With him are a group of senators, deputies, members of the Institute, and publicists, who have specially devoted themselves to historical and diplomatic studies. We remark in this list the names of MM. de Rozière, senator; Spuller, deputy; Renan; Maury, Director of the National Archives; Monod, editor of the *Revue Historique*; Boutmy, Director of the Ecole des Sciences Politiques; Rambaud, A. Sorel, &c.

It is hoped that, as soon as this new organisation has been brought into working order, the undertaking of a general revision and of the preparation of a catalogue of the wealth of the Archives will proceed rapidly. The public will thus be enabled to acquaint themselves with the real state of the collections, and to avail themselves, under proper superintendence and with the necessary restrictions, of the invaluable and boundless stores of historical information which they contain.

OBITUARY.

The Rev. Charles William Russell, D.D., whose name has long been familiar in the religious and literary world, died at Dublin on the 26th ult. He was born in the county of Down in 1812, and has presided over the administration of Maynooth College since 1857, having been himself trained in that institution. Many years ago he published translations from the German of the tales of von Schmid and of Leibnitz's system of theology. His life of Cardinal Mezzofanti (1858) had its origin in an article on that wonderful master of living and dead languages which appeared in the *Edinburgh Review* during 1855. The book was

raised in price and size by the inclusion of notices of the most celebrated linguists in all countries. It was translated into Italian and published at Bologna in 1859. When a second edition of the Life appeared in 1863 it was augmented by ten additional *facsimile* autographs of the Cardinal in different languages, which were selected from a larger number in the Italian translation. In 1869 Dr. Russell received the honour of being appointed a member of the Royal Commission on Historical Manuscripts; and since 1872 he has edited, in conjunction with Mr. Prendergast, several volumes of the Calendars of State Papers relating to Ireland, beginning with the reign of James I. Dr. Russell contributed to the eighth edition of the *Encyclopaedia Britannica*. His articles in the ACADEMY on M. Damalas' Commentary on the New Testament (October 28, 1876), and on Hilgenfeld's edition of the Epistles of Clement of Rome (September 1, 1877), will be in the memory of our readers.

THE name of Mr. Augustus Granville Stapleton, who died at Warbrook, Hampshire, on the 26th ult., has been for more than half-a-century familiar in the political world. He was born in 1800, and was educated at St. John's College, Cambridge. On leaving the university he became private secretary to Mr. Canning, and acted in that capacity until the premature death of the illustrious statesman. A few years afterwards he wrote a history in three volumes of the *Political Life of Canning from September 1822*. His smaller work on *George Canning and his Times* (1859) was deficient in method and needed curtailment. In 1843 he published, under the title of *The Real Monster Evil of Ireland*, a scheme for the relief of the destitution in that unhappy land; and four years later he issued another pamphlet on the duty of the British people with reference to the Irish priest. During the last thirty years Mr. Stapleton has produced a host of tracts and pamphlets on the political questions of the day. One of these, describing the true reasons for the breaking-out of the Franco-German war of 1871, was reproduced in Brussels in a French translation.

THE recent death of Izmail Ivanovich Sreznevsky deprives Russia of an excellent and indefatigable scholar. Born in 1812, and educated in the University of Kharkof, he at an early age devoted himself to the study of the Slavonic languages and of the literary antiquities of Russia. In 1854 he became a member of the Imperial Academy of Sciences, and in 1855 Professor of the Slavonic Languages in the University of St. Petersburg. In all that concerned the national literature, the history, and the archaeology of Russia, he took a lively interest; and on all those subjects he contributed a very great number of valuable articles to the *Transactions* of the Second Division of the Academy. Beside these he published a great many other excellent contributions to scientific periodical literature, edited numerous old Slavonic literary records, and for half-a-century never flagged in his efforts to throw light upon the early history of his native land and of other Slavonic countries. The *Dictionary of the Old-Russian Language*, to which he devoted many years of his life, has not yet seen the light. Among his published works may be mentioned his *Examination of the Heathen Worship of the Ancient Slavonians* (1848), *Zaporogian Antiquities* (1833-38), *Ideas as to the History of the Russian Language* (1850), *Materials towards a Comparative and Explanatory Dictionary and Grammar* (1854-56), *Ancient Slavonic Records* (1868), and many others, all in Russian.

BY the death of Isidoro de Lumia, Sicily has lost an accurate and powerful historian, second only to Michele Amari. During sixteen years he filled the post of Director of the Archives at Palermo, and brought out a series of important historical publications of great literary merit as well as diligent research.

SELECTED BOOKS.

General Literature.

BRIEFE Alexander's v. Humboldt an seinen Bruder Wilhelm. Hrsg. v. der Familie v. Humboldt. Stuttgart: Cotta. 4 M.

BRIEFWECHSEL d. Freih. Karl Hartwig Gregor v. Meusebach m. Jacob. u. Wilhelm Grimm. Hrsg. v. C. Wendeler. Heilbronn: Henninger. 11 M. 50 Pf.

BUISSON, F. Dictionnaire de Pédagogie et d'Instruction primaire. 2me Partie. T. 1. (A-H.) Paris: Hachette. 15 fr.

CHABOT, le Comte de. La Chasse du Chevreuil. Paris: Firmin-Didot.

CONRING, A. v. Marroco, das Land u. die Leute. Berlin: Hempel. 8 M.

EGLI, J. J. Etymologisch-geographisches Lexikon. Leipzig: Brandstetter. 12 M.

JULLIEN, Ad. Goethe et la Musique. Paris: Fischbacher. 5 fr.

PHILOMNESTE JUNIOR. Les Fous littéraires. Bruxelles: Gay et Doucé.

SARDOU, Victorien. Daniel Rochat. Calmann Lévy. 4 fr.

Theology.

CHEYNE, T. K. The Prophecies of Isaiah. Vol. I. C. Kegan Paul & Co. 12s. 6d.

History.

BEAUTEMPS-BEAUPRÉ, C. J. Coutumes et Institutions de l'Anjou et du Maine antérieures au XVIe Siècle. T. 3. Paris: Pedone-Lauriel.

BORCH, Frhr. L. v. Regesten zur Geschichte d. kaiserl. Kanzler Konrad, Bischof v. Hildesheim u. v. Wirzburg. Dresden: v. Grumbkow. 1 M. 50 Pf.

MARX, E. Essai sur les Pouvoirs du Gouverneur de Province sous la République romaine et jusqu'à Dioclétien. Paris: Thorin.

MEINHOLD, P. De Rebus Salaminiis. Berlin: Calvary. 1 M. 60 Pf.

URKUNDENBUCH, ostfriesisches. Hrsg. v. E. Friedlaender. 2. Bd. 1. Lfg. 1471-81. Emden: Haynel. 4 M.

Physical Science and Philosophy.

HICKISCH, C. Die Tungusen. Eine ethnolog. Monographie. Dorpat: Schnakenburg. 3 M.

KOERNER, O. Die homerische Thierwelt. Ein Beitrag zur Geschichte der Zoologie. Berlin: Nicolai. 1 M. 50 Pf.

PERCY, John. The Metallurgy of Silver and Gold. Part I. Murray. 30s.

Philology, &c.

BLANC, E. Epigraphie antique du Département des Alpes-Maritimes. Nice: Malvano-Mignon.

HARLEZ, C. de. Etudes éraniennes. I. Paris: Maisonneuve. 2 fr. 50 c.

HILLEBRANDT, A. Das altindische Neu- u. Vollmondsopfer in seiner einfachsten Form. Jena: Fischer. 7 M.

CORRESPONDENCE.

NEBUCHADNEZZAR'S MADNESS.

New York: Feb. 7, 1880.

In the issue for December 13 of the Philadelphia, U.S.A., *Sunday School Times*, was an article contributed by Canon Rawlinson on the "Light from Oriental Discoveries on the Book." In it he stated, as his first illustration of the confirmations afforded by Assyrian monuments to the Bible, that Nebuchadnezzar's madness appears to be referred to in his own standard inscription; and, in support of the statement, he quoted Sir Henry Rawlinson's translation, to be found in the Appendix to the second volume of Canon Rawlinson's *Herodotus*. Another paper, the New York *Independent*, remarked in a criticism upon the article that Canon Rawlinson ought to have known that this was a very early, tentative translation of Sir Henry's, and "has long been given up;" and that Ménant's *Annales d'Assyrie*, or even the *Records of the Past*, would have shown him that, as now translated, the inscription contains no reference by Nebuchadnezzar to his madness. Canon Rawlinson writes, under date of December 31, a reply to this criticism, in which he says:—

"With respect to the inscription in question, I was of course perfectly aware that a different version of it had been put forth in the *Records of the Past* by a respectable Assyrian scholar, the Rev. J. M. Rodwell; but I intended to maintain the correctness of Sir H. Rawlinson's original translation, which he has never retracted, and of which he sanctioned the republication without alteration in the year 1875—the same year in which Mr. Rodwell's translation made its appearance. I did not think the pages of the *Sunday School Times* the proper place for linguistic controversy; and I therefore made no allusion to Mr. Rodwell's version. In point of fact, I dispute its accuracy; and I think it bears internal evidence of being impossible."

That Mr. Rodwell's translation is, in substance, the one which is, nevertheless, universally accepted by Assyrian scholars is easy enough to prove from the writings of Oppert, Ménant, Lenormant, Schrader, George Smith, and Sayce; but as no American has yet made himself a proficient in Assyrian studies, I find it difficult to learn what is the evidence on which Canon Rawlinson represents Sir Henry Rawlinson as adhering to his original translation. He says that Sir Henry "has never retracted" it. This assertion would seem to be contradicted by Canon Rawlinson's own words: "Col. Rawlinson once thought he had found a reference to the illness in the Standard Inscription, but he now explains the passage differently"—*Herodotus*, vol. i., p. 516, note 4 (first edition, 1858); as also inferentially, where the Canon says: "It has been thought that there is a reference to Nebuchadnezzar's malady in the standard inscription. But this is now doubted"—*Five Great Monarchies*, vol. iii., p. 584 (1865). But now, not only does Canon Rawlinson assert that Sir Henry has never retracted his original translation, made, I believe, in 1855, but one or two other statements of his almost compel me to believe that Sir Henry has reverted to it. I notice that in the second edition of Canon Rawlinson's *Herodotus* the note quoted above is modified so as to *omit* all mention of the fact that Sir Henry "now explains the passage differently," and it is made to read that there appears to be a reference to the madness in the Standard Inscription. I also notice that in the first edition of *Herodotus* the appendix to the second volume, in which Sir Henry's translation appears, does not bear his initials in brackets, as is the case with scores of notes in the first volume, which had his constant supervision; just as the second had that of Sir Gardner Wilkinson. I should have imagined that Canon Rawlinson had himself inserted it, without Sir Henry's revision, from a newspaper copy of his translation of 1855, as Sir Henry says, in the *Journal* of the Royal Asiatic Society, was done in the case of the Nimroud inscription, quoted by the Canon on the preceding page. But I notice that in the second edition of 1875 this translation of the Standard Inscription, with its reference to Nebuchadnezzar's madness, appears unchanged, and that over it have been inserted Sir Henry's initials "[H. C. R.]," indicating that it had his approval. Now, although it is hard to believe that Sir Henry, after twenty years, should have "sanctioned the republication, without alteration," of this his early translation, in any such sense as would make him responsible in the least for its correctness, yet the fact that his initials are now placed over it would seem to indicate that such is the case. This, too, would warrant Canon Rawlinson's representation, in his letter to the *Sunday School Times*, that he still depends on Sir Henry, notwithstanding that this translation, so captivating to a hunter after "confirmations," has been given up by all other scholars. Perhaps some of your readers may be able to refer me to any passage in Sir Henry Rawlinson's writings, not accessible to me here, in which he has said what would justify the Canon in suppressing the note in which, certainly with Sir Henry's approval, he said in 1858 that Sir Henry "now explains the passage differently."

WILLIAM HAYES WARD.

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"EUROPE AND ASIA."

6 Stone Buildings, Lincoln's Inn: Feb. 26, 1880.

It was only on the 14th of January last that I chanced to be informed of the review of my book, *Europe and Asia*, in the ACADEMY of the 13th of the previous September. In that review I found myself accused by Mr. Arthur Evans of "coolly appropriating whole pages from his work [on Bosnia], with only verbal alterations—and these not improvements—in most cases without citing his book or making any acknowledgment whatever." I immediately wrote to Mr. Evans, who resides at Ragusa, requesting him to name those whole pages in my book which were appropriations of whole pages of his book. I have now received certain "parallel passages," which he sends as a specimen of his justification. I wish to show both the futility of such "parallels" as evidence of "wholesale appropriation," and also to point out another serious misstatement of Mr. Evans's.

The facts which Mr. Evans states in support of his charge are the following:—(1) In little more than a dozen lines I mention certain historical facts with respect to Sissek which Mr. Evans also mentions, but in so different a way that he spreads them over two pages. (2) I mention that, in the market-place of Agram, there is an equestrian statue of the Ban Jellachitch, and—as everyone who has seen it and knows its significance must describe it—I describe it as fronting in the same direction in which Mr. Evans describes it as fronting. (3) I mention certain facts with respect to the costume of the Croatians, among whom I travelled, which Mr. Evans also mentions. (4) I mention having been struck with certain characteristics of the House-communities of Croatia, which Mr. Evans was also struck with; and (5) I mention that over Serajevo towers Mount Trebovitch, that the springs of the Bosna become at once a river some fifty yards in breadth, and other similar facts which Mr. Evans also mentions.

Now, as to some of the historical facts briefly mentioned by me about Sissek, it is possible that they may have been the result, on Mr. Evans's part, of original research, and it is possible that I may have found some of these facts only in Mr. Evans's volume. I would rather, at any rate, admit this possibility than take the trouble of looking through my notes of the innumerable books read during the three years in which I was writing, or preparing to write, *Europe and Asia*. And if it was, as I thus admit that it may possibly have been, it follows, of course, that I must further admit that, with reference to one or two facts, I ought possibly to have cited Mr. Evans as my authority. Perhaps, also, some of the *words* I have used may have been reminiscences of having read Mr. Evans's book. But I confess that I am not aware that any one of these possible reminiscences was of such originality and brilliancy as to make it in any way incumbent on me specially to refer to Mr. Evans.

With respect, however, to all the other four categories of facts mentioned both by Mr. Evans and myself, his charge of "appropriation" of them from him I can scarcely characterise as other than grotesque. These facts, at all events, are either mentioned in ordinary books of reference, and even in common dictionaries, or they are taken from my own personal experience—an experience far more prolonged and extensive than Mr. Evans's when he wrote his book on Bosnia. I travelled in the countries of which I wrote as many, if not more, *months* than Mr. Evans travelled *weeks* in them; and, in particular, I, who am accused of borrowing from Mr. Evans the topographical facts I mention about Serajevo, actually stayed more *weeks* there than he stayed *days*. But, further, though I do certainly not refer to Mr. Evans as my authority for what I could state on my own personal experience with respect to certain characteristics of the House-communities of Croatia, I find that, as confirmatory of my own experience, I have actually referred to Mr. Evans and his book both in my text and in a note (p. 476).

Let me point out also this curiosity of criticism. Though Mr. Evans now, in one of his "parallel passages," treats my agreement with him as to the hospitality of the South Slavs as a proof of "appropriation;" in his review of my book he comments severely on what he represents as leading to a conclusion perversely different from his own as to South Slav hospitality. Differ, or even but appear to differ, from this candid critic, and you are a fool; agree with him, and you are a thief!

Permit me, in conclusion, to notice what I have above alluded to under the mild term of "another misstatement." For it is a "misstatement" which I resent almost as strongly as that with respect to my "cool appropriation of whole pages" of my critic's book. Throughout this, as throughout my two preceding volumes, Christianity is represented as at once effect and cause of a vast Moral Revolution. I argue that it is but the development of a Revolution of the sixth century B.C., which was common to both Europe and Asia, broke up all the Ancient Civilisations, and initiated a new age, not only of religious, but of political, and of social development—the age of what, as distinguished from those truly Ancient Civilisations which were broken up in the sixth century B.C., must be named, both in Europe and in Asia, the Age of Modern Civilisation. More years of systematic study than I care to count give me, not only the confidence, but, as I venture to think, the right, to say that this theory of the origin and history at once of Christianity and of Modern Civilisation will be found so fully verified as to affect all the current theories on these subjects. Not a hint, however, does my critic give of the existence even of such a theory in my book. But, on the contrary, in the very teeth of a theory pervading every page of it, and that makes his affirmation not false only, but grotesque, Mr. Evans declares that "no words can express Mr. Glennie's *abhorrence* of Christianity." And yet—will it be believed?—in the very midst of one of those very "parallel passages" offered as evidence of my "appropriation," I found, on turning to it in my book, that Mr. Evans had carefully omitted the following sentence:—"This" ["the geniality and generosity, open-heartedness, and open-handedness," of the members of the South Slavonic House-communities] "is Christianity in its better aspect as part of a great Moral Revolution" (p. 476).

Such, then, as I have above shown, is the groundlessness of Mr. Evans's charge of "wholesale appropriation." And such, as I have in this last paragraph shown, is one ground, at least, of *my* better-founded charge of misrepresentation. As for those inaccuracies which doubtless occur in my book, and which some change of a letter or a word would put right; those critics who, like Mr. Evans, make so much of them, I shall take the liberty of dismissing with a phrase of Locke's—"They miss the scope, and stick in the incident."

J. S. STUART-GLENNIE.

THE LITERATURE OF FOLK-LORE.

Fern Bank, Higher Broughton, Manchester: Feb. 27, 1880.

The library of Harvard College appears to be making a special feature of collections relating to folk-lore, folk-story, and folk-song. The recently published Annual Reports of the President and Treasurer of Harvard College, 1878-79 (Cambridge, 1880), contains the following interesting description:—

"The collection of folk-lore includes, in addition to legends and superstitions, early ballads and tales of popular origin, and proverbs; mediaeval romances follow as an appendix. It does not include works relating to mythology proper, which will immediately precede folk-lore in the shelf-arrangement, nor many important works which appear as parts of more general collections, and will be shelved elsewhere, nor, as a rule, modern poetic renderings of ancient legends. Modern ballads will find their place with their respective literature or with music. The arrangement of this collection is primarily linguistic, and there are various subdivisions. The order of arrangement and the number of volumes are as follows:—

I. General Collections	240 vols.
II. Indo-European:—	
1. Germanic:—	
a. English and Lowland Scotch...	429 ,,
b. Dutch	10 ,,
c. Flemish	13 ,,
d. Frisian	4 ,,
e. Icelandic	27 ,,
f. Danish and Norwegian ...	80 ,,
g. German	591 ,,
i. Swiss (almost exclusively German Swiss)	42 ,,
2. Romanic:—	
a. Spanish	84 ,,
b. Portuguese	12 ,,
c. French	151 ,,
d. Italian	111 ,,
e. Roumanian	23 ,,
3. Keltic (Breton, Erse, Irish, Cornish)	40 ,,
4. Greek (Modern)	34 ,,
5. Slavonic:—	
a. Russian and Little-Russian ...	121 ,,
b. Servian	35 ,,
c. Bosnian, Montenegrin, and Dalmatian	8 ,,
d. Croatian, Slovenian, and Bulgarian	13 ,,
e. Bohemian, Moravian, and Slovak	42 ,,
f. Polish and Sorabian Wendish	53 ,,
g. Lithuanian	10 ,,
6. Aryan:—	
a. Indian	35 ,,
b. Persian and Armenian... ...	19 ,,
III. Semitic (Arabian and Hebrew) ...	49 ,,
IV. Scythian:—	
1. Finnish and Lappish	33 ,,
2. Esthonian	8 ,,
3. Hungarian	20 ,,
4. Turkish and Mongol	12 ,,
V. Miscellaneous (Basque, African, Japanese, Chinese, Polynesian, Eskimo, North American Indian, &c.)	30 ,,

"The collection of mediaeval romances numbers 340 volumes, and is classified as follows, according to the scheme adopted by Didot in his *Essai de Classification des Romans de Chevalerie*:—

1. General Collections.
2. Breton or King Arthur Cycle.
3. Spanish Cycle.
4. Charlemagne Cycle.
5. Romances of the Crusades.
6. Romances of Classical Antiquity.
7. Romances of Love and Adventure.
8. Theological and Allegorical Romances.
9. Miscellaneous."

The above particulars will show that our Transatlantic cousins have at least a substantial foundation for a good folk-lore library. It would be interesting to know whether any English library has yet, to any considerable extent, made a special collection of the books dealing with the legends, customs, and superstitions of the people.

WILLIAM E. A. AXON.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 8, 5 p.m. London Institution: "Life-saving Apparatus," by F. I. Palmer.
8 p.m. Society of Arts: "Manufacture of India-rubber and Gutta-percha," VI., by T. Bolas.
8 p.m. British Architects.
8.30 p.m. Geographical: "An Autumn and Winter

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Yacht Voyage along the Coasts of Norway and Lapland," by Lieut. G. T. Temple.

TUESDAY, March 9, 1 p.m. Horticultural.

3 p.m. Royal Institution: "Physiology of Muscle," by Prof. Schäfer.

8 p.m. Anthropological Institute: "Visualised Numerals and other Forms of Mental Imagery," by F. Galton; "Notes on Prehistoric Discoveries in Central Russia," by C. H. E. Carmichael.

8 p.m. Civil Engineers: "Purification of Gas," by H. E. Jones.

8 p.m. Photographic.

WEDNESDAY, March 10, 8 p.m. Society of Arts: "Recent Advances in the Production of Lambeth Art Pottery," by J. Sparkes.

8 p.m. Microscopical: "On a Sponge Parasitic within *Carpentaria Raphidodendron*," by Prof. P. M. Duncan; "On the Functions of Angular Aperture," by Prof. E. Abbe; "Double and Treble Staining of Animal Tissues," by Dr. H. Gibbes; "On a Petrographical Microscope," by A. Nachet; "On *Podophrya Quadripartita*," by J. Badcock.

8 p.m. Telegraph Engineers.

8 p.m. Geological: "Rocks of the South of Ireland and North Devon," by Prof. E. Hull; "Review of the Family *Diastoporidae* for the Purpose of Classification," by G. R. Vine; "On a New Theriodont Reptile (*Cleiorhizodon orenburgensis*, Twelvetr.), from the Upper Permian Cupriferous Sandstones of Kargalinsk, near Orenburg," by W. H. Twelvetrees.

THURSDAY, March 11, 3 p.m. Royal Institution: "Recent Chemical Progress," by Prof. Dewar.

7 p.m. London Institution: "Some Predecessors of Bach and Händel," by Prof. W. H. Monk.

8 p.m. Society of Arts: "Balmain's Luminous Paint," by C. W. Heaton.

8 p.m. Mathematical: "Notes on a General Method of Solving Partial Differential Equations of the First Order with Several Dependent Variables," by H. W. Lloyd Tanner; "Note on the Integral Solution of $x^2 - 2Pyz = -z^2$ or $\pm z^2$ in Certain Cases," by S. Roberts.

8.30 p.m. Royal. Antiquaries.

FRIDAY, March 12, 8 p.m. Astronomical. Quekett.

8 p.m. New Shakspere Society: "On Kemp and the Play of *Hamlet*—Tarleton and Yorick," by Dr. B. Nicholson; "On Shylock," by H. Beighton; "Which is the Finest Passage in each Division of Shakspere's Work? Hints towards an Answer," by the Rev. W. M. Wynell-Mayow.

9 p.m. Royal Institution: "The Dynamo-Electric Current and Some of its Applications," by Dr. C. W. Siemens.

SATURDAY, March 13, 3 p.m. Royal Institution: "Dryden and his Period," by George Saintsbury.

3 p.m. Physical.

3.45 p.m. Botanic.

SCIENCE.

Minutes of Proceedings of the Institution of Civil Engineers. Vols. LV., LVI., LVII., LVIII., forming the Proceedings for the Session 1878–79. (Published by the Institution.)

IT used to be said that English engineers built works, and French engineers wrote about them. In former days this was no doubt in substance true. The sturdy race of men who were our earlier engineering celebrities, such as Brindley, Rennie, George Stephenson, and many of their followers, were more apt at handling the working hammer or the drawing compass than the pen; and, excellent as were the results at which they arrived, they would have been somewhat at a loss to explain clearly the mental processes by which these results had been arrived at, or to justify them by any written theoretical investigations. Such men were *practical* men in the highest and best sense; as they had acquired, by careful observation, good judgment, and long experience, the faculty of deciding, by a sort of intuition, what was the best and most suitable thing to do in any case that came before them. Our neighbours across the Channel have always been famed for acquirements of a different kind. The power of writing clearly appears to be a national characteristic with them, so strongly contrasted with the ponderous obscurity of the Germans; and those who are acquainted with French scientific literature know how admirably this quality is carried out in almost everything that appears. And when we add the fact that the French are notable adepts at mathematical and mechanical investigation, it can hardly be wondered at that their writings upon engineering works have generally been much in advance of our own. The rule, however, has not been of universal application. Smeaton, for example, was a brilliant exception; he was not only a great practical engineer, but also an eminent philosopher, and his writings have always been held up as models in the profession. Many of his successors have followed in his steps, and if we want a proof that our countrymen are striving, in the present day, to take a higher place than formerly in regard to the literature and science of engineering, we need only point to the series of volumes of which the set for one year are mentioned at the head of this article.

When, a century ago, it first occurred to Smeaton and some of his brother engineers that it would be a good thing to hold occasional friendly meetings, they had no idea of carrying their discussions beyond mere conversation. It was not till a much later time that the plan of writing papers, in imitation of the Royal Society, came into vogue. The Institution of Civil Engineers was established in its present form in 1818, and it obtained its charter in 1828. For some time they conducted their proceedings without publicity, but in 1837 they began to print the records of their meetings, and the publication has continued regularly to the present time.

The volumes not only afford an interesting record of the progress of engineering throughout the kingdom, but, which is more *à propos* to our present object in noticing them, they exhibit a gradual but important advance in the mode of treatment of the subjects appertaining to this profession, in their literary and scientific aspects. For a long time the aims of the Institution were but limited. The managers saw that it was all-important, for the interests of the rising members of the profession, that there should be obtained and placed on record accurate and carefully drawn descriptions of works executed by the most eminent engineers of the day; and they therefore invited papers of this character, giving but slight encouragement to essays or discussions on matters of principle, which, being stigmatised as "theoretical," were rather looked down upon by the heads of the profession. This was, perhaps, at that time, a wise resolve; at any rate, the result has been most advantageous, as the volumes contain a mass of practical data on engineering works, of inestimable value, and which have been highly appreciated by the profession in all parts of the world.

Of late, however, this policy has been somewhat changed; for, while good descriptions of works of real importance or novelty are still valued, essays on matters of principle are invited and received; and as, in later times, the ranks of the profession have been often recruited by men of high education and great general ability, there has been no backwardness in responding to the call.

It will present a fair view of the present state of engineering literature if we give a brief notice of the contents of the four volumes before us, omitting, as unnecessary for our object here, any allusion to technical matters. In the first place, the *extent* of the publication is significant. Down to 1869, one moderate-sized volume sufficed for each year's proceedings; then two were allowed; but in 1874 the allowance was further extended, and we have now four closely printed octavo volumes, of some five hundred pages each, issued by the Institution each session.

The contents of the volumes are divided into three sections. The first of these records the proceedings of the meetings. Out of all the papers sent to the Institution, a certain number only are selected to be publicly read, these being, of course, such as are most suited for discussion. During the last session of twenty-seven meetings, fourteen papers were chosen in this way, treating of the construction of harbours, docks, and dock gates; the warming and ventilating of large buildings; moveable bridges; lighthouses, with special reference to the application of the electric light; railway and water-works in foreign countries; and carriage-way pavements in large towns. The papers were illustrated by detailed descriptions of many large and important works executed under these various heads. Many of the papers treated scientifically of the principles involved in the works they referred to, and they all gave rise to long and interesting discussions, during which a great variety of facts and opinions were elicited from the members present, the whole being recorded in the volumes. These conversations form of themselves a very useful feature of the Institution, as they not only promote the amicable discussion of disputed professional topics, but by the comparison of opinions of the best authorities they tend, perhaps more than any other mode of investigation, to establish the truth in regard to them.

The second section of the proceedings consists of what are called "Other Selected Papers," *i.e.*, memoirs which, though not read at the meetings, are yet considered of sufficient value to be put on permanent record. There were during last session twenty-seven papers under this class, treating of canals in France, reclamation of desert lands, local water supplies, rock blasting, surveying, works in America, German railway management, irrigation in Ceylon, the St. Gothard tunnel, water filtration, the strength of materials, sea-beaches, Swiss bridges, machinery, and other engineering works of various kinds. The non-selection of these memoirs for public reading does not imply any disparagement to their merit or value; on the contrary, many of them show great ability on the part of the writers, and they all contribute, some very materially, to the advancement of professional knowledge. It is worthy of remark that among the authors of these papers are often found foreign engineers of eminence, who pay a high tribute of respect to the English body by desiring their writings to be published under the auspices of the Institution.

In addition to the two classes of papers named above, the society have added a third section to their proceedings, which has excited much interest, namely, a series of "Abstracts of Papers in Foreign Transactions and Periodicals." The Council have thought they could do good service to the profession generally by making known what was being

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done in regard to engineering works, or engineering science, in foreign countries. For this purpose they have organised, among the members themselves, a staff of contributors who have undertaken to examine the publications of other countries, and to prepare short abstracts of such articles as are most interesting. These abstracts not only inform the English reader what is going on elsewhere, but, which is of more importance, they direct the English engineer where he may find data that may have an important bearing on special professional questions that come before him. The notices of this kind given in the present volumes are about 275 in number, drawn from foreign works in all languages; they now form a very prominent feature of the publication, and do great credit to the Institution, not only from their obvious interest and utility, but as showing the education and the literary ability to be found among engineers; for to make a good abstract of a complicated technical paper in a foreign language involves no mean amount of knowledge and skill. As a further contribution to this department, a series of special papers have been added, giving a summary of the progress of various branches of engineering in all parts of the world.

The illustrations form an important part of the volumes. These are indispensable, from the nature of the subjects treated of; and it has been a problem of no small difficulty how to compress the elaborate details often required into figures which, while they are of real use for engineering purposes, shall be brought within the compass of an ordinary octavo volume. This, however, has been successfully accomplished, and the illustrations, as a whole, may be looked upon as models of artistic production.

It need hardly be said that the *Proceedings* of the Institution are highly prized by the members, to whom they are of the greatest benefit, particularly to the large number residing abroad; and there is no doubt that the desire to possess these volumes is one of the motives which lead to such large and increasing applications for admission to the Institution. For it must be explained that this society does not allow the sale of its publications; they are only distributed to the members and to a few favoured institutions and libraries, and they are delivered to their recipients in all parts of the world, free of charge.

The volumes are worthy of the Institution, which, as it is probably the largest and the most prosperous of all the scientific bodies of the world, also excels all other societies in the character of its published records. The Council, who hold a heavy responsibility in the management of such an institution, have no doubt felt that it was incumbent on them to use the powerful influence at their disposal for the benefit of the profession, and they have done well to begin in a manner which has been so promptly appreciated. Their success in this will no doubt stimulate them to devote their attention to other matters where their action may be beneficial.

It only remains to add that no small share of the credit attaching to the volumes is due to the able manner in which their production has been superintended by Mr. James Forrest, the secretary to the Institution.

William Pole.

AD. ROEMER ON THE SCHOLIA OF THE CODEX VENETUS B OF THE ILIAD.

Die Exegetischen Scholien der Ilias im Codex Venetus B, eine philologisch-kritische Untersuchung. Von Adolph Roemer. (München.)

Those who are not deterred by the subject of this dissertation will find that it has the somewhat rare merit of supporting a definite philological thesis by a sufficient number of well-considered and convincing arguments.

The *Scholia* in question owe their celebrity in great degree to the accident that the MS. containing them is to be found side by side in the library of St. Mark's with the all-important *Venetus A*. The Scholia of these two MSS. were edited by Villoison (1788). But while the Scholia of Ven. A are unique, those of Ven. B are found in several other MSS., some of which (especially the *Victorianus* and *Lipsiensis*) were used by Bekker for his edition of the Scholia to the Iliad (Berlin, 1825). The Victorianus (in the library at Munich) is believed to be a transcript from the Townley Iliad of the British Museum. Bekker, however, incorporated the new material in such a way as to give no idea of the real relation between the several MSS. Consequently, as Dr. Roemer observes, it continued to be the general belief that the Venetus B was the chief representative of the class of Scholia which it contained, and which, in contradistinction to the critical Scholia of Ven. A, are termed "exegetical." It is the object of Dr. Roemer's present work to show that this is a mistake. The Scholia of the Victorianus—*i.e.*, of the Townleianus—contain, it seems, all, or very nearly all, that is to be found in Ven. B, and they contain a great deal that is not to be found there. Moreover, it can be shown that in nearly all cases the shorter form of the Scholia is the result of omission. It follows that in a new edition of these Scholia the Townleianus should be taken as the basis, and that the reprint of the Scholia of Ven. B recently published at Oxford, under W. Dindorf's editorship, has not the character of finality.

The mere fact of a Scholium in one MS. containing more than the corresponding Scholium in another would not be sufficient to show priority. Dr. Roemer accordingly proves his point by a series of instances in which the priority of the fuller version is manifest. A single example will show the nature of this proof.

On the words δίπλακα μαρμαρέην (Il. iii. 126) the Victorianus informs us that the old copies read, not μαρμαρέην, *shining*, but πορφυρέην, *purple*, and goes on to note that this agrees with other passages (quoted) which speak of *purple* garments. Ven. B leaves out the mention of the reading πορφυρέην, and consequently the rest of the Scholium, with the quotations, is unintelligible.

The omission of old various readings, of which the Scholium just quoted is an instance, is common in the Ven. B. It is remarkable that the interest in textual criticism, which the great Alexandrians have in common with modern scholars, had almost died out in the period of the later Scholiasts. Another characteristic of Ven. B is the habit of throwing into one connected paragraph the matter which in the Victorianus is divided into two or three distinct Scholia.

Dr. Roemer's Preface shows that he is an appreciative critic of the poetical art of Homer. Is it necessary to add that he is *not* a follower of Lachmann?

It may seem strange that the Townley MS. should have received so little attention, while MSS. of inferior value have been examined and edited. The reason, we fear, is simple. These other MSS. have been within the reach of scholars and students. The Townley MS. is in England.

D. B. Monro.

NOTES OF TRAVEL.

We hear that Mr. R. Arthington, of Leeds, the originator of the Tanganyika Mission, has offered the London Missionary Society the sum of £3,000 on the understanding that they will at once place a suitable steamer on Lake Tanganyika, visit all the tribes on its shores, explore the country between the north end and the Albert Nyanza and the neighbouring lakes, with the view of finding the best route from Lake Tanganyika to the Nile, and of bringing under the influence of Christian teaching the populations of the region up to 1° N. lat.; and they are also to visit as soon as possible the populations of Ulegga (or Uregga), Manyema, and Urua, and of the region of Lakes Moero and Bangweolo, classify their languages, and translate into them portions of the New Testament. We should almost fear, however, that Mr. Arthington's munificent gift will hardly suffice for the carrying out of so extensive a programme.

The Rev. C. J. Wilson and Mr. Felkin, of the Church Missionary Society's Nyanza expedition, in their journey northwards from Lake Victoria, diverged to the north-west at Rabatchamba, and, as a letter from Mr. Wilson, published last week, stated, they were on November 29 at Dem Solimam, a place somewhat to the south of the ninth parallel of north latitude. Later advices, we learn, left them still there in December, and intending to travel by way of Shaka and El Obeid to Khartum. We understand that, exclusive of stoppages—a serious item in reckoning journeys in Africa—it would take them ten days to reach Shika, whence it is twelve days' journey to El Obeid, from which point they will be ten more days in getting to Khartum. In keeping thus well to the westward of the Nile, they will travel through a very interesting region, which is at best imperfectly known. They will pass through a portion of Kordofan, and the report of their observations during their journey will be awaited with much interest, for their course lies through what may be called the home of the slave-trade. We may add that, in deference to the wishes of foreign Governments, who are anxious that Mtesa should not be molested, the Egyptians have withdrawn from the region immediately to the north of the Victoria Nyanza, and the country has lapsed into a state of absolute chaos.

The London Missionary Society have received letters from their expedition on Lake Tanganyika giving full details of their proceedings, to which we briefly referred on February 21. Messrs. Griffith and Hutley, accompanied by Mr. Hore, crossed over to the western side of the lake on October 27, and landed at Mtowa, which is situated on the inner end of a broad cape between Cape Kahangwa and Birindi,

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Kasenge and Kavala Islands. In seeking for a locality for the mission station there, they met with numerous caves and arches in the red earth, formed when the lake was at a higher level than now, and they also found a slate quarry. Mtowa is in the territory of the chief of Ruanda, a town to the south, and the country between the two places is very beautiful. The rounded hill-tops, the numerous mountain streams abounding in tropical wealth and luxuriance, and the thick trees, with rich foliage and tropical creepers, make up, according to Mr. Griffith's account, a scenery which is seldom equalled in any land. From a point half way to Ruanda, a fine view is obtained of the lake, the group of islands mentioned above, and beyond even to Cape Kabogo and the mountainous shores of Kawendi and Kungwe on the east side of the lake, while to the south the shores of Uguha and Marungu are seen, and to the north the hilly country gradually rises to the mountainous region called Goma. From the general similarity of the country to Devonshire, and for other obvious reasons, the missionaries propose to give the name of Plymouth Rock to this the first settlement on the western shore of Lake Tanganyika.

A new French expedition is about to undertake an interesting journey of exploration from the West Coast of Africa into the Western Soudan. This expedition, under M. Olivier, an engineer, has started from Dakar on Cape Verde, and intends to ascend the Rio Grande as far as possible; the party will afterwards travel by land to the sources of the Niger, and then descend that river to its mouth. M. Olivier will bear all the expenses of the expedition, and he intends to assume the *rôle* of a doctor, as the healing art is held in high esteem among all the native tribes.

M. Th. Lecart, it is stated, is about to undertake a scientific mission in the country between the Senegal and the Upper Niger, with the view of making researches into the ornithology and entomology of that region.

We hear that Prof. J. E. Nourse, of the United States Observatory, under whose editorship the official account of Hall's second Arctic expedition has lately been issued, has been commissioned by the United States Government to prepare a narrative of all efforts which have been made towards the construction of an interoceanic ship-canal through the American isthmus. Prof. Nourse will be assisted by Lieut. J. T. Sullivan, U.S.N., in his task, which will involve the examination and digesting of the records of various expeditions, as well as of the accounts of the explorations of individual travellers.

We hear from Washington that Messrs. Morison and Brown, who sent out Lieut. Schwatka and "Joe" on an expedition to the Arctic regions, have received no intelligence of them since March last. Before Lieut. Schwatka started, he was furnished, by permission of the United States naval authorities, with copies of Capt. C. F. Hall's notes on Melville Peninsula, and it was understood that he would probably go there. As it is known that he was disappointed in his expectation of obtaining Esquimaux guides to lead him to Neitahille, whence some relics of Sir John Franklin were said to have been brought some time back, it is thought that he has most likely gone to Melville Peninsula.

The Rev. S. Macfarlane, the well-known New Guinea traveller and missionary, has lately returned to England.

Seven Years in Southern Africa: being the Record of Travels, Researches, and Adventures in the Countries between the Diamond Fields and the Upper Waters of the Zambesi, is the title of a compendious work published by Dr. Emil Holub in the author's native language, the Czech. A German edition is being printed in Vienna.

SCIENCE NOTES.

The Report of the Meteorological Council for 1878.—This Report, although referring to a period ending with last Easter, has only just been distributed, owing to the fact that the Council are instructed by the Treasury to make their report to the Royal Society in June, so that the document cannot possibly be presented to Parliament until the ensuing session. The contents, therefore, appear to be somewhat out of date. The percentage of storm warnings justified by subsequent weather was 77·5, nearly the same as in previous years. The results of the forecasts, which were only set on foot in April 1879, do not form any part of the Report. In part ii., the more scientific portion of the paper, we find a description of a new mode of discussion of wind data from ships' logs, by Mr. F. Galton, and a few other announcements of investigations undertaken by the Council. As regards the forecasts issued gratuitously to some thirty farmers during the last hay season, the results, as estimated by the recipients of the telegrams, have just been published in the newspapers, and the outcome is very fairly satisfactory.

Observations of Nebulae and Clusters of Stars made with the Six-foot and Three-foot Reflectors at Birr Castle from the Year 1848 to about the Year 1878. By the Earl of Rosse. Parts I. and II. In vol. ii. of the *Scientific Transactions* of the Royal Dublin Society, Lord Rosse has published the observations of nebulae procured by means of the great telescopes of his observatory in the course of thirty years. The late Earl, the constructor of these great instruments, had brought out several papers on a selection of the nebulae and clusters observed, the last one having appeared in the *Philosophical Transactions* of the Royal Society for 1861; but, with the exception of a monograph on the great nebula in Orion, published in the *Philosophical Transactions* for 1868, no further account of the observations had been given, and it was time that astronomers should be put in possession of whatever observations had been procured. It was obviously desirable that the original notes of the observers should be pretty fully transcribed in order to give due weight to their evidence. The brighter and more striking objects of Sir John Herschel's Catalogue of 1833 having been first examined, and the more interesting ones having been delineated in drawings published in the former papers, there remained less scope for the pencil, and the micrometer has been more frequently used instead. However, twenty-five nebulae or groups of nebulae have been figured on four plates, and the new drawings of the crab-nebula Messier 1, of G. C. 1,227 = H. V. 28, and of the spiral nebula Mess. 51, will be considered especially interesting. The absence of any indication of the places of the nebulae, except in a limited number of cases, is a serious drawback, since it renders constant reference to other publications necessary, and, indeed, gives to the observations a merely supplementary character. It is acknowledged that some difficulty has arisen now and then in regions rich in nebulae in identifying the object observed with a catalogued nebula; but it is believed that very few cases of uncertain identity remain. Into the text have been introduced diagrams, which are rough copies of those drawn at the telescope, and which will be useful in any re-examination, when they can be compared directly with the heavens. In an Appendix some letters are printed in vindication of the performance of the six-foot reflector, against some disparaging remarks which have appeared in a magazine article. Astronomers, however, will probably be guided in their judgment chiefly by the work which has actually been accomplished. The present publication comprises the nebulae between 0h. and 14h. of right ascension; part iii. is intended to contain those within the last ten hours.

Periodicity of the Aurora.—Prof. Rubenson, of Stockholm, has begun the publication in the *Transactions* of the Swedish Academy of a complete catalogue of the auroras observed in Sweden from 1536 to the present time. Part i., covering the period up to the beginning of this century, has just appeared, and it is a copious storehouse of facts filling 184 pages quarto.

Prehistoric Archæology in France.—The last number of M. Emile Cartailhac's *Matériaux pour l'Histoire de l'Homme* is embellished with five admirably executed plates in illustration of a valuable paper on the *tumuli* of Avezac, in the Hautes-Pyrénées, by MM. Piette and Sacaze. The group of barrows under description included fifty mounds, varying from three to thirty mètres in diameter, and ranging in height from twelve centimètres to two mètres. Each mound is surrounded by a stone circle, or cromlech. All the *tumuli* which have been opened belong to the early part of the iron age, or to Prof. de Mortillet's *Hallstatian* period, though the famous cemetery at Hallstadt is referred to the transition period between the bronze and the iron using ages. There is a complete absence of bronze weapons, all the arms being of iron, but the ornamental objects are either of bronze, or of bronze associated with iron. Some of the iron-bronze *fibulae* are extremely elegant. The interments have been by cremation, and a great variety of cinerary urns have been disinterred. One of the most curious of these vases is surrounded by the weapons of the deceased, the blade of the sword having been rolled up so as to resemble the coil of a crozier. All the evidence derived from the exploration of the *tumuli* tends to show that they belong to a time soon after the use of iron had been introduced into Gaul. Nevertheless, it appears that no Gallo-Roman urns have been found and hence it may be inferred that these burial-places were not used after Aquitania had been conquered by the Romans.

Meteorology of Portugal.—M. de Brito Capello, the Director of the Infante D. Luiz Observatory at Lisbon, has published three useful papers—"On Barometrical Pressure at Lisbon, 1856-75," "On Rain at Lisbon, 1836-75," and "On the Meteorology of the whole Country based on the Returns from Nine Stations." These papers have been reprinted in the French *Atlas Météorologique* for 1878.

Thermometer Exposure.—M. Capello proposed at the Congress at Rome a screen for general adoption for thermometrical exposure, which offers several advantages. It is on the principle of Stevenson's, as being a closed louvred cage, but it is made of copper or zinc, and has double louvred walls with a space between. It is painted white. The dimensions are—height, two feet ten inches; breadth, two feet one inch; depth not stated. The paper is given in the *Atlas Météorologique* for 1878.

The late Mr. Edward Hearle Rodd, whose lamented decease we had recently to announce, had in the press at the time of his death an interesting work on the Birds of Cornwall, and we are glad to learn that this will shortly be published by Messrs. Trübner and Co. The volume will be edited by Mr. J. E. Harting, and will contain a memoir and portrait of the author from a recent photograph. Apart from its value as a trustworthy guide to the ornithology of Cornwall, the addition of the memoir and portrait will make it an appropriate and acceptable *souvenir* to the author's numerous

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friends and acquaintances throughout the country.

The museum recently instituted in connexion with the chair of anthropology at the University of Moscow has been presented by Prof. Lund, of Aarhus, Jutland, with a valuable collection of objects belonging to the stone age in Denmark.

PHILOLOGY NOTES.

The last number of the *Hermes* (vol. xv., part i.) contains matter of more than usual importance. In an elaborate paper of forty-three pages Hübner discusses the ruins of Citania in Portugal, and the remains found there. His conclusion is that these ruins and remains belonged to an *oppidum* of the primitive population, which, in spite of some influence from Roman culture, was still in a half-barbarous condition. H. Jordan contributes two good papers, one on *Pomerium* and *Esquiliae*, the inscription recently discovered in Lake Fucinus, and on *olea* and *oliva*; the other on the *parabasis* in Plautus' *Curculio*, the genuineness of which he disputes. Mommsen discusses the date (1) of the death of Porcia, the wife of Brutus; (2) of the epistles of the second book and of the *Ars Poetica* of Horace. E. Stutzer considers, from an historical point of view, the chronology of the speeches of Lysias. Tiedke continues his investigations into the metre of Nonnus. A Greek inscription found at Cyzicus in 1874 is discussed and assigned to the latter part of the sixth century B.C. by Mordtmann. Zeller ("Der pseudophilonische Bericht über Theophrast") argues against Diels in favour of his own hypothesis, expounded in a previous number of the *Hermes*, that the Stoic, against whom Theophrastus is arguing, is Zeno. The last article is by E. Curtius, on the two statues usually supposed to represent Harmodius and Aristogeiton, and has been already mentioned in the Academy.

In the *Rheinisches Museum* (vol. xxxv., part i.) the most important papers are the first ("Die Römischen Gründungsdata"), in which G. F. Unger discusses the date of the foundation of Rome, and the last, by Usener, on the date of the composition of Plato's *Phaedrus*. The recently discovered fragments of Euripides are discussed by Blass and Bücheler. P. Egenolff publishes a new collation of the Copenhagen MS. of Herodian περὶ μονήρους λέξεως. The genuineness of the poem entitled *Phoenix*, and attributed to Lactantius, is defended by H. Dechent. K. Lange has an interesting essay impugning the trustworthiness of the descriptions of the statues at Constantinople by Christodorus and the Pseudo-Libanius. Notes on the history of Greek literature are contributed by A. Daub, on points of Latin lexicography by Bücheler, and on Seneca's Epistles by Ribbeck.

MEETINGS OF SOCIETIES.

Royal Society of Literature.—(*Wednesday, Feb. 25.*)

W. Knighton, Esq., LL.D., in the Chair.—Mr. Robert N. Cust, in a paper "On Late Excavations in Rome," gave an interesting account of the recent researches in that city, which have been mainly due to the energy and zeal of the late Emperor Napoleon III., of Mr. J. H. Parker, and of the present Italian Government. In the course of a rapid but clear survey Mr. Cust dealt especially with five particular portions of the area of Rome which have been the scene of successful explorations, viz.:—(1) The Palatine Hill, the site of the house of Augustus and of the palaces of the later emperors; (2) the Forum; (3) the baths of Titus and the Colosseum; (4) the baths of Caracalla; (5) the banks of the Tiber within the city. The paper was illustrated by maps kindly sent for the purpose by Mr. J. H. Parker and Mr. John Murray.

Society of Antiquaries.—(*Thursday, Feb. 26.*)

Edwin Freshfield, Esq., V.-P., in the Chair.—Mr. Lawrence P. Gomme read a paper upon the open-air-Courts of Hundreds and Manors. After a reference to courts in the open air, as usual among savage tribes, Mr. Gomme spoke of those which were known to have existed among the Hebrews, the Hindoos, the Icelanders, the Danes, and the Russians, and instanced the Tynwald Court in Man and the Eisteddfod in Wales as survivals of the same practice in these islands. Of Shiremoots held in the open air, there are no records extant, except local names, such as Shirehill, Shirewood, &c., which are evidence of obsolete practices. The Hundred Court partakes more of the character of a Manorial Court, and resembles in all points a Court Baron, except that it is held for the inhabitants of a whole hundred. At Swanborough Clump, in Wiltshire, such courts have been held within the memory of old men now living. In Warwickshire, the Court of Knightlow Hundred was held on Knightlow Hill at sunrise on Martinmas-day, and the rent due to the lord was deposited in a hole on Knightlow Cross; and there are a few other examples in Norfolk and elsewhere. In the case of Manorial Courts, the practice was once general, but is now rare; and where the meeting is summoned and commences out of doors an adjournment is generally made to a neighbouring public-house for the transaction of business. Mr. Gomme referred to the customs of the Manor of Aston, in Oxfordshire, of which an account is given in *Archaeologia*, xxxiii.; to the Lawless Court at Rochford, held at night, when neither lights nor ink are allowed; to a court held near Basingstoke, in the Lawday Mead, when the lord of the manor is elected by the suitors; and to another at Warnham, near Bognor. There are also traces of a similar practice in the Channel Islands.—Mr. Ralph Nevill exhibited a square block of terra-cotta with a greenish glaze from Esher Place. It bore a buckle—the badge of the Pelhams—with the date (1534) and an inscription. The house was built by Bishop Waynflete, and was purchased from the see of Winchester by Queen Elizabeth. The date of its being pulled down is not known, but the gate-house was bought by Mr. Pelham, brother to the Duke of Newcastle, in 1729, and additions were made to it in the same style of building.

FINE ART.

ART BOOKS.

A Rule of Proportion for the Human Figure. By John Marshall, F.R.S., F.R.C.S., Professor of Anatomy, Royal Academy of Arts, &c., &c. Illustrated by John Cuthbert. (Smith, Elder and Co.) Mr. Marshall, who has done such good service already in art education by his *Anatomy for Artists* and *Anatomical Diagrams*, now presents us with a new rule of proportion for the human figure, which is at once simple and scientific. Its novelty consists in rejecting the stature of the body as a proper basis of measurement, being itself a complex measure composed of different parts—viz., the axis, including the head, neck, and trunk, and the lower limbs, which overlap the trunk at the thighs. Regarding the human form as a structure composed of an axial portion and appendages, his system commences with the measurement of these homological portions, and thence deduces the stature, &c. "Four factors . . . constitute the essentials of the rule." (1) The length of the head, neck, and trunk; (2) the distance between shoulder joint and hip joint; (3) the length of the arm and hand; (4) the length of the leg and foot. Taking one-ninth of the head as the unit of measurement, he divides these four lengths into so many heads and units. The head, neck, and trunk, which constitute the axial portion of the body, he estimates at four heads exactly; the distance between the hip and shoulder joints at two heads; the length of the arm and hand at one head and four units; and that of the leg from the hip joint to the heel at four heads; adding five units for the additional length of the foot extended downwards. These are the proportions for a full-grown male figure, and will not apply either to the female figure or to immature persons; but Mr. Marshall applies the same system to the female mature figure and to male proportions of various ages—why he has not thought it necessary to give diagrams of female proportions at various ages he does not tell us. It is one of the advantages of Mr. Marshall's system that his unit, if taken as an inch, will make a figure corresponding in height to what has been proved to be the average stature of Englishmen, and that his ratio of nearly seven heads and a-half for the standing measure is in accord with the result of modern observation. To attain to the classic proportion of eight heads degenerate moderns must stand on tiptoe; then we do it—just. We have no doubt that Mr. Marshall's rule and Mr. Cuthbert's diagrams will be of great value to artists, as the former is simple and easy to remember, and both are founded upon ascertained facts.

Needlework. By Elizabeth Glaister. "Art at Home" Series. (Macmillan.) The aim of this book is not so much to teach how to work embroidery or how to design it, as how to cultivate a taste for what is good and true in this kind of art. It appeals, therefore, to a very large public, and its use will extend beyond the sphere of practical workers to that still larger class of buyers whose good or bad taste has so great an influence on production. It is difficult to believe that anyone who reads Miss Glaister's book with any care, and studies the dainty devices which adorn it, can be satisfied with poor or vulgar work in future. As for the embroiderer herself, to whom the book is addressed, it will be her fault and not Miss Glaister's if she fail to find some valuable hint on every page. Wisely discarding the ambition of laying down rigid principles with regard to so elastic an art, the authoress confines herself mainly to practical suggestions with regard to the decoration of different articles, such as curtains, chairs, and screens, accompanying them with descriptions of patterns, which have been already worked with success; but she does not leave the reader without sound general advice as to methods of study in design and choice of material and colours. The introductory chapter and those called theoretical and practical are not only very instructive, but are written with much charm, as the following quotation will testify:—

"You will find that the arts go hand in hand, they are a most united family of sisters, and if the grave elder ones are a little overpowering, seeing that they claim the whole life of their devotees, there are many merry little sisters, both good and fair, ready to brighten your leisure hours, while the one you choose for your special friend will lead you to an acquaintance with all the gracious troupe."

Although the authoress "would not be thought to despise nature, or to undervalue the study of natural objects, on which all good ornament is founded," we think she directs the student's attention too exclusively to art work as a source of inspiration for design. In so conventional an art as needlework the knowledge to be derived from ancient patterns and designs of all kinds is practically infinite, and generally to be trusted, and ignorant attempts at copying nature realistically cannot be too much condemned; but surely it is going a little too far to say,

"If, being called Margaret, you wish to powder your mantle with daisies, do not listen to people who talk about 'nature' because they do not know art, nor draw your flower from the particular species that grows on the lawn, but adopt some such treatment as fig. 4, which comes from the tomb of Marguerite of Bavaria at Dijon. It is a true Marguerite, and will suit your purpose admirably."

This flower may be a "true Marguerite," but

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it is not the Marguerite of England, and if, as Miss Glaister rightly hopes, Margaret's needlework will last after her death as a monument of the things that in her time were loved and sought after, she should work the daisy that was loved by Margaret of England in the nineteenth, and not that which was loved by Marguerite of Dijon in a previous century. We think also that it would have added much to the value of her book if Miss Glaister had given a few hints as to the decorative treatment of natural objects, such as flowers, with illustrations, showing their natural growth and their adaptability to design.

EXHIBITIONS.

The Exhibition of the Institute of Art, now open at 9 Conduit Street, contains many pretty things, but nothing of much importance in the way of modern art productions. Mrs. Warner Sleigh deservedly carries off the prize for water-colour painting with a delicate little figure of *Zephyr*, and Miss Watson's flower pieces are good. Of Art Needlework there are some good specimens, the best being by Mrs. J. Elliot, to whose charming screen with birds and aquatic plants worked upon oatmeal cloth the first prize has been awarded. Miss Frances Deane takes the prize for lace with some very good point; Miss Samuda sends a prettily painted fan; and Miss Shoesmith a hanging of satinette, painted with a very bold and effective design of tropical birds and foliage. We regret to see that the judges have not awarded prizes in many of the classes, and that the articles exhibited attest the justice of their decision in this respect.

The visit of the Queen to Baveno has suggested to M. and Mdme. de l'Aubinière the idea of an exhibition of views of that neighbourhood, painted, as the catalogue tells us, during a seven months' stay on the shores of Lago Maggiore. The works now on view at the Belgian Gallery in New Bond Street comprise thirty water-colour drawings by Mdme. de l'Aubinière of very various degrees of merit. There are two or three clever sketches of quaint old houses in the village, and an *Interior of a Courtyard at Baveno* (No. 7) deserves attention for the care with which a difficult subject is worked out. The lower part of this picture, in spite of the somewhat monotonous neutral tint for which Mdme. de l'Aubinière seems to have a considerable affection, is admirably treated; the gleams of the setting sun and the distant hills in the upper part are not so well managed. *Under the Acacias, Pallanza* (No. 12), and *Monterone, from the Moors above Baveno* (No. 22) are effective sketches; the twilight in the latter is truthful, and the obscure masses of moor and hill are well given. The finished picture of the same scene (No. 4) is far less satisfactory. The foreground is good (foregrounds are evidently a strong point with this artist), but the moors and hills are a failure. We cannot say, indeed, that the pictures included in this exhibition show that Mdme. de l'Aubinière has mastered the difficulty of representing on a large scale sweeps of moorland or mountain scenery. There is, however, a good study of the peculiar tints of a mountain slope in the middle distance in *Intra, Lago Maggiore* (No. 20)—a rather lop-sided composition—and we must not omit to draw attention to a charming little picture called *The Last of the Light* (No. 19), a view of the mountains from the moors above Baveno. The woodland scenes are, generally speaking, successful; and one in particular, *The Course of a Torrent* (No. 24)—a very daring subject—shows considerable power of dealing with foliage. One or two trees above the figures seem to be rather carelessly worked, but the rest of the picture is in many respects satisfactory. M. de l'Aubinière has contributed a few oil paintings to the exhibition, most of them evening studies of scenes in the neighbourhood of Baveno. His skies are noteworthy, and in a view of *The Lakes of Maggiore and Varese from the Mountains above Baveno* he has cleverly reproduced the peculiar effect of twilight over a striking landscape.

ART SALES.

On Thursday, Friday, and Saturday in last week, Messrs. Christie, Manson and Woods were engaged in selling the large and valuable collection of pictures formed by Mr. James Fenton, of Norton Hall. The sale excited considerable interest, not only on account of the extent but also of the variety of the collection. The older English pictures were sold on Thursday, the assemblage of Old Masters fell under the hammer on Friday, and the pictures by artists now living were disposed of on Saturday. The Old Masters were not, generally speaking, by any means of the first order, and they did not fetch high prices. Among the early English pictures were some Morlands and Wilsons of pleasant quality and in good condition. These, with one exception—a picture by Morland of a butcher bargaining with a farmer—sold cheaply; the painting just named realised 290 guineas (West). We note also in the sale Romney's portrait of Lord Warwick's two children, £273 (Rhodes); *The Rialto, Venice*, by Guardi, 410 guineas (Colnaghi); *The Tunnel Bridge*, by J. M. W. Turner, 220 guineas (Wertheimer); a fine landscape with three cows, by T. Sidney Cooper, 240 guineas (Hooper); *A Glade in the Forest*, by Creswick—the figures being by Mr. W. P. Frith, R.A.—300 guineas (Vokins); *The Isle of Wight*, as seen from Lymington, by John Linnell, from a sketch made at the remote date of 1815, 480 guineas (Wertheimer); *The Young Fisherman*, by Thomas Webster, R.A., 235 guineas (Nathan); *Les Causeuses*, by the late William Collins, R.A., a picture of the year 1830, and exhibited at the Royal Academy, 335 guineas (Ellis); *The Sheepfold, Evening*, by J. Linnell, a picture painted in 1851, 455 guineas (Agnew); *Rienzi in the Forum*, an early work of Mr. Alfred Elmore, exhibited in the Academy in the year 1844, 210 guineas (Evans). The entire sale realised £12,491, and was, perhaps, the most important yet held in King Street this season.

The sale of the renowned collection belonging to Prince Demidoff cannot fail to rank as a very notable event in the art annals of our time. Treasures of such vast extent and of such extraordinary variety are rarely brought into the public market, and it is not wonderful that the occasion should already have drawn to Florence a host of collectors and *connoisseurs*. The sale is announced to commence on the 15th of the month, and the days set apart for public exhibition are the 10th, 11th, and 12th; but to those fortunate enough to have secured private invitations the collections have been accessible since the first day of the month. The illustrated Catalogue which has just been published affords ample evidence of the extent and value of the Prince's possessions. In certain directions, indeed, and especially in all the manifold forms of ornamental design, the contents of the Palace of San Donato may be said to provide the means of a liberal education in art. If there is anything to desire it is in the department of painting, and notably in those great schools of painting in which, from local association, we might have expected the fullest display. The Masters of Italy of the fifteenth and sixteenth centuries are not very strongly represented, but there are many choice examples of the art of Holland and of the French school of the eighteenth century. In virtue of the pictures alone, however, the sale would scarcely claim exceptional importance. Its extraordinary interest to students as well as to collectors depends upon the rich array of objects of luxury and ornament upon which the decorative artists of the last four centuries have lavished the resources of their genius. The circumstances of the sale as set forth in a prefatory note to the Catalogue are in themselves curious and interesting. The fortunate possessor of the Palace of San Donato has apparently grown weary of these accumulated records of the past so diligently collected by himself and his predecessors. He aspires to exchange the *rôle* of a collector for that of a creator, and to employ his vast resources in a form that shall embody the spirit and talent of his time. Having acquired the Villa Medici, he is about to erect there an entirely new building, which is to rival in magnificence, if not in beauty, the palace constructed in 1569 by the combined talents of Buontalenti and John of Bologna, and with this intention he is content to pass on to others the treasures which have so long adorned the Palace of San Donato. We have already hinted that the strength of the picture gallery depends upon work of the Northern schools, but it is not to be supposed that the art of Italy is otherwise poorly represented. In sculpture, in furniture, and in magnificent embroidery the Italian genius is triumphantly vindicated, and among the most interesting pages in the Catalogue are those devoted to the contents of the *salon* named after Luca della Robbia. Here are to be found exquisite examples of the master himself and of several of his illustrious fellow-workers, including a charming infant figure by Desiderio da Settignano and a Madonna of the sweetest character and the most tender beauty by Rossellino. The craft of the Florentine sculptors in its application to objects of furniture is illustrated in the Throne of Giuliano de Medici dating from the end of the fifteenth century and by numerous cabinets of somewhat later date; while in this same room are hung rich embroideries of Italian design, and two superb pieces of tapestry executed from the cartoons of van Eyck and Roger van der Weyden. The Dutch pictures make up a very extensive collection, numbering some superb examples of the greatest masters. We may mention in particular *Le Concert de Famille*, by Jan Steen; a full-length portrait by Terburg; several landscapes by Ruysdael, Cuyp, and Philip Konick; a small interior by van der Meer, of Delft; *The Usurer*, by Metzu; a superb Paul Potter; a series of highly characteristic works by David Teniers; and several portraits by Rembrandt, who is also represented by a half-length figure of Lucretia. The collection, it may be added, is specially rich in goldsmiths' work, including a representation of the style of every European country in porcelain, both ancient and modern, and in watches and snuff-boxes.

NOTES ON ART AND ARCHAEOLOGY.

Everyone knows the popularity of the Messrs. Scribner's magazines—the *Monthly* for grown people, and the *St. Nicholas* for children. In these magazines good writing has, of course, not been absent, but the particular element which has made the success of the serials has been the illustrations. It was, therefore, a very good thought on the part of the publishers to issue—as they have just now done—a "portfolio" of *Proof Impressions* from their two magazines. Though called a "portfolio" it is in reality a book—a Christmas book or an Easter offering, of the most luxurious kind. Some of the pictures are quite admirable. Modern wood-cutting has not gone farther than in the exquisite representation of an object of still-life here recorded—a peacock feather fan. As far as the designs themselves are concerned—and irrespective of their generally perfect transfer to the block and their

careful painting—praise is not of course to be universally given. The expression, for instance, of the girl child with the baby in the snow, in one picture, is distinctly exaggerated. But what an admirable design is that of "Jarl Sigurd's Christmas Eve"—how dainty are so many of the landscapes—how picturesque the interiors! And again, the plate No. 58—a portrait engraved after the original pastel in the Berlin Museum—is an exquisite little performance, of which the technical merit belongs, at all events, to the artist of *Scribner*. When so many vulgarly and flashily illustrated books are about—and some of them in high places where one does not expect to find them—it is refreshing to come upon a series of illustrations so meritorious as these.

The Yorkshire Fine Art Society, the headquarters of which are at Leeds, will open a loan exhibition of pictures on May 1 next; and on September 1 an exhibition of modern paintings and other works of art, contributed principally for purposes of sale. The guarantee fund now amounts to £7,000.

Some very valuable notes on moated mounds—that is, earthworks such as those which are, in the Saxon Chronicle, attributed to Eadward the Elder, and Aethelflaed, the Lady of the Mercians—appear in the last number of the *Builder*, under the initials "G. T. C."

Sir Frederick Leighton has finished his large fresco of *The Arts of War* in one of the large lunettes of what is known as the South Gallery at the South Kensington Museum. The cartoons for this and for its companion lunette, *The Arts of Peace*, are so familiar to all visitors to the Museum that it is scarcely necessary to describe their general design. In that now finished, the President of the Royal Academy has wisely, we think, refrained from all temptation towards an abstract or allegorical representation of his subject, and has chosen to illustrate it by a scene in its history. Nothing could be more appropriate to a museum which contains so many splendid specimens of metal work and embroidery than the scene chosen by Sir Frederick, viz., the interior of an armourer's yard in Italy in the Middle Ages, filled with numerous picturesquely dressed figures of men and youths choosing their swords and armour, and a group of beautiful women embroidering tabards. We must postpone further description and criticism of this very important work till it can be seen from the distance at which the success of its effect can be properly judged. At present a curtain hides it from public view, nor will this be removed until the Queen's visit, the day for which has not yet been fixed.

Our Government has again declined, for financial reasons, the proposal to form here a collection of casts from ancient sculptures. Meanwhile, in Paris preparations are being made to carry out a scheme of this kind on a large scale. Apparently the collection in Berlin will be taken as the model, at least as regards extent. The arrangement there is not such as should be followed, and in fact it is in course of being changed. But while a collection of casts should be as comprehensive as possible, the admirably selected series in Munich and Strassburg show that even with very limited means a highly instructive exhibition can be produced.

Prof. Legros has presented to the Art School of Aberdeen, through the Dean of Guild, eleven drawings, fifty-two etchings, and one portrait in oil, all executed by himself. The school has also received gifts of nine drawings and two etchings by pupils in the Slade School, University College, London; two etchings by Rembrandt; a water-colour and an etching by F. Bonvin; two etchings by Jacquemart; two by Léon Richeton; and one by de Nittis. These works of art are for the present exhibited in the Town and County Hall of Aberdeen.

The death is announced of Mr. Charles Lees, R.S.A., in his eightieth year. He was a regular contributor to the exhibitions of the Royal Scottish Academy, and was best known by a number of historical works—*The Murder of Rizzio*, *The Death of Cardinal Beaton*, *John Knox during his Confinement*, &c.; by a view of St. Mark's, Venice, under moonlight; and by various winter subjects, curling scenes, &c.

One of the students of the German Institute in Athens, who has occupied himself with classical architecture, intends to make a thorough examination of the Propylaea, and has already made a beginning at that most interesting point where the Temple of Victory adjoins the south-west end of the Propylaea. At the present moment the Temple of Victory is one of the burning questions in archaeology, and accordingly much is expected from this new investigation. The new fragments of the balustrade of this temple found in the excavations on the south side of the Acropolis are very much defaced, and have lost all the charm of the reliefs previously known. They are to be seen in the museum on the Acropolis, behind the Parthenon.

The *Revue Archéologique* for January gives a view of the statue of *Victory* from Samothrace, in the Louvre, mounted on its ancient pedestal in the shape of the prow of a galley. The marble blocks forming this pedestal were found in 1878, and have now been put together in the Louvre. The statue naturally stands facing in the direction of the prow, and perhaps this fact might be useful in determining the position of the *Victory* of Paeonios at Olympia on its three-sided pedestal resembling in general the prow of a galley.

In the Uffizi Gallery of Florence a new room has been recently thrown open. It is named the "Sala di Lorenzo Monaco," and contains the famous *Coronation of the Virgin* by that master, painted for the Benedictine Monastery outside Porta Pinti, demolished during the siege of Florence in 1529. The picture has been restored by the late Signor Franchi. In the same rooms are paintings by contemporaries of Lorenzo Monaco, and likewise several specimens of Beato Angelico and Botticelli. A fine triptych by Gentili da Fabiano, formerly in the church of San Niccolò, is shortly to be added to the collection.

M. L. Baschet is bringing out, in fascicules, a work on *Les Chefs d'Œuvre d'Art au Luxembourg*. The text will be by Gaston Schéfer and others; and the illustrations will be executed chiefly in *photogravure* by Messrs. Goupil.

The death is announced of the French painter Adolphe Roger, a pupil of Gros, whose best-known works are the paintings of the baptistrey of Notre Dame de Lorette, and the great cupola of St.-Roch; of M. Heris, the expert of the Belgian museums, and author of an *Histoire de l'École Flamande de Peinture au XVe Siècle* (1856); and of the Marchese Pietro Selvatico, of Padua, a distinguished writer on art.

In April next the Musée des Arts Décoratifs, which has been transferred from the Pavillon de Flore to the Palais de l'Industrie, will be opened to the public. It will comprise two distinct parts: (1) the museum properly so called, with the objects bought by the committee of management, and lent or given by collectors; (2) a temporary exhibition, organised by MM. Dreyfus and Ephrussi, of decorative art designs, specimens of jewellery, furniture, tissues, &c., from the Renaissance to the present time. This exhibition will include M. Paul Gasnault's ceramic collection, which has just been bought by M. Doubouché, and is to be placed in the Limoges Museum, which already possesses the Jacquemart collection.

A statue is to be erected in the course of this year to George Sand. The site proposed is the Vallée Noire in Berry, the spot where so many of her romances had their birth.

The drawings and paintings of Martin Disteli, the famous Swiss caricaturist, are to be exhibited at Olten during the Schutzenfest.

It is announced that the small town of Urfa, the scriptural Ur of the Chaldees, has been nearly destroyed by fire. The inhabitants removed their valuables to the house traditionally known as Abraham's birth-place, which was uninjured.

Two reproductions from George Cruikshank's works, one being the well-known *Election for Beddle*, and the other a clever political satire entitled *Coriolanus addressing the Plebeians*, published in 1820, are given in the *Magazine of Art* this month in illustration of a memorial article on that artist by Alice Thompson. It is strange that, though two years have now elapsed since George Cruikshank's death, no detailed biography of him has yet been published

In the last two numbers of *L'Art* are given two etchings from a pair of pictures in the San Donato collection, ascribed to Teniers. These are entitled *Taste* and *Smell*. The one represents a laughing youth holding a goblet apparently filled with some pleasant drink, while another youth behind waits with a jar to replenish the glass; and the other, an old gardener and his wife, who are supposed to be deriving satisfaction from the scent of a splendid pot of carnations that the man holds in his hands. The title strikes one as somewhat fanciful, but the pictures themselves are pleasantly treated little bits of common life.

THE STAGE.

Certainly the time has come when a Shaksperian performance creditably done is sure of being well received. We chronicled last week the successful representation of *Macbeth* at New Sadler's Wells, and might have recorded at the same time the agreeable performance of *As You Like It* in Westminster. The Imperial Theatre within the building of the Royal Aquarium has, under Miss Litton's management, become noticeable for the refinement of its performances, and the new performance of *As You Like It* is no exception to the now well-established rule. To begin with, the scenery by Mr. Perkins, and the costumes from designs by Mr. Forbes Robertson, are excellent; there is thus a fitting frame for the picture which the play itself presents. Then, again, though certain minor characters, and some which are hardly to be accounted insignificant, do not find good representatives, some three or four of the principal persons of the drama are embodied by the performers with great capacity, good taste, and discretion. Mr. Vezin appears as Jacques. The part played by Jacques in the comedy of *As You Like It* is wont to be over-rated; or, at all events, nothing is more common than to mistake that portion of his part wherein lies the importance. The speech of Jacques about the seven ages of man—a speech traditionally regarded as the great effort of elocution—has little bearing on the play. It is really but an instance of a melancholy man's discontented and misanthropic observation of life, and an instance that Jacques, like "Signior Benedick," "will always be talking." But the very fact that it has so little to do with the action of the play makes its appropriate delivery a more difficult task than otherwise it would be. No one copes with its difficulties better than Mr. Hermann Vezin, who is discretion and temperance itself, and who does not fail to see in the part other and subtler opportunities for this display of character

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than this famous speech affords. Mr. Lionel Brough is of course a merry Touchstone, but in the reflective portions of the part—in the utterance of its quaint conceits—he is not seen quite at his best. Mr. Kyrle Bellew plays Orlando with some sense of the poetry of the piece and the spirit of the character. Miss Litton is a happy Rosalind. Her dress becomes her, and her bearing becomes the part. She has that mixture of vivacity and gentleness which was certainly Rosalind's own, and if she is somewhat less forcible than one or two other contemporary interpreters of the part, she has the *qualités* of her *défauts*, as well as the *défauts* of her *qualités*. Indeed, this *As You Like It* at the Imperial is on the whole a very enjoyable performance: unequal; here and there disappointing; but with the merits greatly in excess of the faults.

At the Princess's Theatre, where the performance of *Drink* was cleverly repulsive and where that of *The Streets of London* is commonplace, though sensational, we are promised before very long an interesting representation. It seems that Joseph Hatton and Mr. Charles Dickens, jun., have together dramatised the great novelist's unfinished story, *The Mystery of Edwin Drood*. A drama must have a conclusion, even if a story have none, and in the dramatic version of *Edwin Drood* we shall look for something more than the exposition of John Jasper as the would-be murderer of Edwin. Everybody has long ago guessed that he was the would-be murderer. No other person was seriously interested in the disappearance of the ingenuous youth. The question readers put to themselves was never, Who was the would-be murderer? but rather, How will his attempt be discovered? and, Was the youth really murdered after all? More than one writer of fiction, both in England and America, we believe, has set himself to devise the natural end to the story; and one writer, a young Englishwoman, who had studied Dickens with extreme minuteness, managed in her work to catch quite the trick of his style; but certain facts revealed by Dickens in the six completed numbers which make the only half of the work which the public possesses, were hardly duly borne in mind by her. After all, this dramatic version now promised is quite likely to be more interesting by reason of the stage creations it may give us of Grewgious, Edwin, Jasper, and Rosa than by reason of any ingenuity which it may display in arriving at an appropriate end.

The promised performance of *La Fille de Madame Angot* at Drury Lane Theatre at Easter will afford an opportunity of testing, with respect to the musical drama, what has already been tested with respect to comedy: that is, whether a piece which has been confessedly very successful on a small stage and under the conditions of performance in a small house will bear transplanting to a larger area. The experiment, if it can ever be made with success, will probably be made successfully with *Madame Angot*, where an increased band sounds throughout a larger theatre and gorgeous scenery can occupy the eye. The effects of pure comedy, which depend upon naturalness, are not to be so stretched with impunity on the transfer of the piece to a larger house.

Mr. Charles Kelly now plays, with great ease and naturalness, the part of Joseph Surface in the performance of *The School for Scandal* at the Vaudeville, Mr. John Clayton, as was said last week, having had occasion to transfer himself to the Prince of Wales's to take a prominent part in the performance of *Forget Me Not* with Miss Geneviève Ward. The *Daily News* reports that *She Stoops to Conquer* will be played at the Prince of Wales's at the conclusion of Miss Ward's engagement.

Mr. Boucicault's re-appearance in England may be expected early in April.

MUSIC.

RECENT CONCERTS.

A large audience assembled on Thursday February 26, at St. James's Hall, on the occasion of Mdlle. Janotha's first pianoforte recital in London. This talented pianist has given of late at the Popular Concerts many sterling proofs of mechanical and intellectual ability, and we must frankly say that we do not think she did herself full justice either in the selection or performance of the various pieces at her recital. The programme was unusually short, and contained only one novelty. The concert commenced with Beethoven's sonata in C sharp minor ("The Moonlight"). Her playing of the first movement lacked warmth, the second repose, and the *finale* both power and passion. After the sonata came a *bourrée* from the English *suite* in A minor of Bach, and Chopin's *scherzo* in B minor, both well played, the latter especially with great brilliancy and delicacy of expression. After these a duet for two pianofortes by Herr Otto Goldschmidt, a light, graceful, and showy composition, which was performed with *entrain* by Mdlle. Janotha and the composer. The last piece was Schumann's Carnaval (op. 9). Some of the numbers were rendered in a peculiar and not altogether satisfactory manner, but the rest were given with much feeling and animation.

Herr Barth was the pianist at last Monday's Popular Concert, and played, as solo, variations on a theme by Paganini, op. 35, by Brahms. The composer has written two series of fourteen, and the programme book announced that a "selection from each would be given (with the approval of the author)—viz., *nine* from book i. and *three* from book ii., and disposed with the requisite consideration for effect," but Herr Barth gave *thirteen* from book i. and *four* from book ii. The variations are decidedly original, but the chief aim of the composer seems to have been to produce a work teeming with technical difficulties of every description. The pianist played them with wonderful ease, power, and self-possession—in fact, the greater the difficulty the greater the playing. He well deserved the hearty applause given to him, and acknowledged the same by giving as an *encore* Henselt's difficult study—"Danklied nach Sturm." Herr Joachim gave also a very fine rendering of Bach's wonderful *chaconne* for violin alone, and gave for an *encore* a movement from Bach's fifth *suite*. Bach's variations in the *chaconne* form a marked contrast to those of Brahms; both are replete with difficulties, but in the former they are without doubt only a means to an end. The programme included Mozart's *divertimento* in B flat and Beethoven's trio, op. 70, No. 2. Herr Henschel was the vocalist; he was in excellent voice, and sang with much effect an air ("Ye verdant Hills!)" from Handel's *Susanna*, and other songs.

Herr Joachim was solo violinist at last Saturday's Crystal Palace concert, and played with exquisite delicacy and refinement Spohr's concerto in A (No. 12). He also performed (for the first time in England) a theme and variations for violin and orchestra of his own. The theme is short and simple; the variations clever and pleasing, but full of difficulties, which, however, cease to be such in the hands of their author. The programme included *chaconne* and *rigodon* by Monsigny, and Beethoven's symphony No. 2 in D.

Mr. E. Dannreuther gave the fourth and last of a series of four interesting chamber concerts at Orme Square on Thursday, February 26. The programme included a MS. quartett in G by C. H. H. Parry, and Scambati's pianoforte quintett in F minor (second performance). Mr. Dannreuther gave a vigorous rendering of Beethoven's "Sonate-testament" (op. 111).

J. S. Shedlock.

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LITERATURE.

France since the First Empire. By James Macdonell. (Macmillan.)

This is an eminently readable book. The style is easy and sparkling. It makes no severe demands on the thought or attention of the reader. The numerous anecdotes, if not very new, are well selected and smartly told. The characters of many prominent personages who have figured in French history during the present century are portrayed with truth and much literary finish. The writer is evidently moving over ground that he has made himself familiar with by study. He has no novel or peculiar views to set forth, and those who have read any history of the period will find little in his book with which they were not acquainted before. But it may be suspected that French history from 1816 to 1848 is a *terra incognita* to a great many Englishmen who are familiar with the events of the first Revolution, and have a fair general knowledge of what has passed in the central country of the West since the fall of Louis-Philippe. To such persons this book will be not only interesting but useful. It does not, indeed, pretend to be a connected narrative of events, neither is it a comprehensive review of the period as a whole. It is simply a collection of pleasant, chatty sketches of persons and situations, interspersed with comments which, if not throwing any very new light on French politics, are sensible, and forcibly expressed. In criticising it, we must remember that the author did not live to complete it. We are told that he had collected large materials, and that many years would probably have passed before it could have been finished. It may be that the literary polish apparent in even the most defective chapters only shows that he was in the habit of composing piecemeal, pitching on a scene here and a character there, as it struck him in his reading, and giving it such shape and finish as he thought necessary. He may have intended these detached studies to be merely the embellishments of a much more solid and comprehensive survey than is now given to us. Many authors love to work in this way. It is unfortunate that among the fragments now collected there is none relating to the second Republic, a subject which Mr. Macdonell was fitted to handle by his own personal knowledge and observation, and to which his contributions would probably have been both original and valuable.

From a statement in the Preface we learn that the chapter on the Revival of the Legitimist Monarchy is the only one which the author had really completed. To this chapter, therefore, it is best that criticism should confine itself. At least half of it is taken up with portraits of individuals with which there is no fault to be found, except that the space might have been more profitably occupied. However, an author has a right to choose his public; and for one reader who desires a serious explanation of the Legitimist episode, there are probably ten who prefer to be regaled with anecdotes about Louis XVIII. and *bons mots* of Talleyrand. The same people, no doubt, will be interested to learn what noblemen presided over the royal kitchen, cellar, and pantry, and will not enquire what Ministers governed France. It is strange that no room has been found for even the names of the Duke Decazes and M. de Villèle; but stranger still that there should be no indication of their respective policies, although the conflict between those policies is simply the history of France under the Legitimist Monarchy. It would have been well to point out that devotion to an absolute King has never been the ruling sentiment with the party, which, since 1830, has been known as the Legitimists. Anyone who thinks so will find their conduct on several occasions an insoluble puzzle. They are, and always have been, not so much Royalists as feudalists. They called as loudly as the *Tiers Etat* for the convocation of the States-General in 1789, and their *cahiers* show what they hoped to gain by it. The Crown was to be forbidden to sell titles of nobility; wrongful assumption of titles was to be punished; nobles alone were to wear swords; the Bastille—the prison for the nobility—was to be demolished; the powers of the Minister of Police were to be restricted; the States-General were to meet regularly and not to be subject to dissolution by the King. The Court, on the other hand, convoked the States-General for the one purpose of depriving the nobility of its chief remaining privilege—exemption from the *taille*. After the Restoration the aim of the party led by Villèle, the Ultra-Royalists, as they were called, was not to invest the King with absolute power, but, on the contrary, to make him dependent on an assembly so composed as to reflect the views of the squirearchy. For this purpose they devised an electoral law especially intended to defeat the influence of *préfets* and other functionaries and to substitute for it that of the great proprietors. This law was rejected by the Chamber of Peers, where Court influence preponderated. The lower Chamber, consisting, like the Assembly of 1871, of "rurals," pulled to pieces the Ministerial budget, protesting that they would not be reduced to registering the decrees of the Crown. In a similar spirit they attempted to create departmental councils largely independent of Government control. All this, no doubt, was accompanied by extravagant professions of duty to the Sovereign which drew from Louis XVIII. the compliment or the sneer that they were a "chambre introuvable." But he dissolved them before the end of 1816, and in the elections which followed the influence of the Government was directed against the Ultra-Royalists. The whole machinery of arbitrary power was exerted to neutralise their influence over the rural voters, at that time very subservient to the great proprietors. In the new Chamber we find Villèle denouncing the censorship as a violation of the Charter and "dangerous to the very basis of the Constitution;" while Chateaubriand opposes the conscription as "arming the Crown with a power for oppressing the public liberties." What these Royalists desired was a militia officered by country gentlemen—a sort of feudal levy, in fact. These aspirations of "Legitimism" Mr. Macdonell has not sufficiently brought out.

During the reigns of Louis XVIII. and Charles X. the monarchy was accepted by the nation, not indeed with enthusiasm, but with practical unanimity. Down to the very eve of the revolution of July its solidity was generally regarded as unquestionable. Republicanism, which had never been the creed of more than a very small minority of the population, could hardly be said to count as a political force after the expedition to Spain. What there was of it was merged for the time in Bonapartism, which itself existed chiefly as a vague sentiment. It had not in those days become the rallying point of reactionary interests, and, as a party, its followers made a very small figure. The liberal *bourgeoisie* were as truly monarchical as the so-called Royalists, and, though in theory and language they were less obsequious, a wise king would have seen that they afforded the surest support to the throne. That the Monarchy should eventually disappear was in the destiny of things; and perhaps France would in any case have been Republican by this time. But there was no tendency to revolution in 1830. The perverse folly of the King was the only element of disturbance; and, but for the crisis which he provoked, and the restlessness which it set up, France might perhaps have floated on to her Republican goal without any violent shock.

But Charles X. had formed his ideas in his youth, when he had no prospect of succeeding to the Crown, and when it had pleased him to pose as the leader of the nobility rather than as a brother of the King. And, being singularly stupid and retentive of early prejudice, he did not shift his position, as most men would have done, when he found himself in later life heir presumptive to the throne. It was a point of honour with him to stand by his old friends, and he did not rest till he had got them their milliard—a very unpopular measure, and of no advantage to the Crown. Again, he had turned *dévot*, and nothing did so much to bring on the crisis as his foolish patronage of the Jesuits, which excited the ire, not only of the *bourgeoisie*, but of many ardent Royalists, such as Montlosier, Agier, and Chateaubriand. Altogether it would be difficult to find in history a revolution so wantonly provoked, and so little in the necessity of things, as that of 1830.

There are some mistakes in the French quotations which the author would no doubt have corrected if he had revised the book. The famous despatch "Tout peut encore se rétablir" could hardly have been written even by Napoleon III. "after Gravelotte." It was in fact dated August 7, while Gravelotte was fought on August 18. The Assembly did not formally recognise the Republic in June 1871, but in August; and M. Grévy's election

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did not take place in February 1878 but in January 1879. The last two mistakes are Mr. Meredith Townsend's, who has contributed a chapter on "The Republic." As a whole, the book deserves the praise of accuracy in its details. E. S. Bersly.

The Antiquities of Greece — The State. Translated from the German of G. F. Schömann by E. G. Hardy, M.A., and J. S. Mann, M.A. (Rivingtons.)

English readers will no doubt receive with satisfaction this instalment of the translation of Schömann's standard book, which gives a great quantity of useful information on the political antiquities of Greece. Nevertheless, the work of the veteran scholar seems to us somewhat antiquated. It was written long ago, and is only revised up to 1871, since which time endless special studies have appeared in Germany that have thrown light on various obscure points. An edition with notes from recent German periodicals would, no doubt, have been a laborious task, and hardly worth the trouble; but it would have been a far greater boon to students who cannot read or follow this intricate literature. Still, the work of Schömann, as it stands, gives a full and accurate summary of the traditional views on Greek politics prevalent among German philologists up to the publication of Grote's *History*. The translators suggest that it affords a useful adjunct to that History, and a more agreeable one than a dictionary of antiquities. This is no doubt true, but still the book is rather dull reading, and any ordinary student will, in my opinion, learn infinitely more of Greek politics by reading Grote's *History* than by wading through the polemical commentary of Schömann. For the latter, as appears from his *critique* (translated by Mr. Bosanquet), is very much opposed to Grote's views, especially on Athenian politics, and takes every opportunity of combating them. In this controversy I am altogether on the side of Grote. The main point at issue (omitting details as here unsuitable) is that, in the opinion of the old Greek orators, whom Schömann follows, almost all the constitutional details of the Athenian democracy were perfected by Solon, or at latest by Cleisthenes; whereas, in Grote's opinion, this constitution was a gradual and slow growth, of which Solon only laid the foundations, and which in its full development would have been quite strange to him. Grote founds this reasonable view upon his own experience as a statesman, and upon the impossibility of conceiving such a thing as an advanced democracy in Solon's day. This *a priori* ground is not in conflict with any good evidence, and is not (I think) shaken by Schömann in a single important instance. Indeed, in the case of the γραφὴ παρανόμων, I think even Grote is too conservative, for he attributes it to Pericles, whereas Schömann makes it as old as Solon (p. 480). It seems to me that it is even younger than Pericles, and was meant to replace the ostracism which did not fall into disuse till ten years after his death. But it is here enough to point out the general issues between these great scholars. The English reader may now judge for himself.

He will be surprised to find frequent allusions to Mure's *Greek Literature*, a book greatly neglected by later critics, and which has obvious faults, but also great merits. The chapter on the Cretan State is remarkably full and interesting, and it appears to me that this and the chapters on Sparta are more satisfactory than those on Athens, though Schömann has so long and so thoroughly studied Attic law. Thus, when all kinds of private or non-political clubs are stated (after Gaius) to have been called *Hetaeriae* (p. 363), and when the *antidosis* is said rarely or never to have come to an actual exchange of property (p. 464), we feel ourselves on very uncertain ground. Schömann will not even accept Grote's conclusive argument against the land law of Lycurgus. But here, it must be confessed, he has Curt Wachsmuth—a far younger scholar—on his side.

As to the execution of the present volume, I have not been able to compare the translation with the original, but it reads easily and pleasantly enough, and appears to be faithful. This is all the more to be noted as the *errata* with which the book abounds might lead to an opposite conclusion. The translators have given a list of thirty-five—far too long a list for a proper and careful piece of work; and I have found at least twenty more, especially in the earlier half of the volume. They show a painful uncertainty about German concords in the titles of books, which might have been safely curtailed. Thus we have *Göttingen Gelehrte Anzeiger* (p. 225), *Neuer Schweizer Mus.* (p. 10), *Metrologischen Untersuchungen* (p. 18), and in the same note an unintelligible reference, as is often the case elsewhere; we have δήμος (people), beside corrected faults in accent; faults of reference are also to be found, but these are more excusable. Many other uncorrected printers' mistakes need not be mentioned. But for the reasonable hope that so useful a book will reach a second edition, when these faults may be corrected, I should not have noticed them here, for such criticism is generally resented as captious and ill-natured, however reasonable it may be. I trust the translators of the present volume will acquit me of any such temper.

The Index from L onward is much fuller and better than the former half, and may indicate a mechanical division of the labour, which is also suggested by some peculiarities of the text; but concerning this we are afforded no particular information in the Preface.

J. P. Mahaffy.

LES PETITS CONTEURS DU XVIIIᵉ SIÈCLE.

Contes Dialogués de C. P. J. de Crébillon. Avec une Notice bio-bibliographique par Octave Uzanne.

Contes du Chevalier de la Morlière—Angola. Avec une Notice par Octave Uzanne. (Paris: A. Quantin.)

In a form of delicate luxury that would have warmed the hearts of the writers themselves, M. Quantin is publishing one by one those novelists of the *boudoir* and the alcove whose gallant romances formed the mind and the style of all fashionable Parisian ladies a hundred and twenty years ago. Morality and decorum have spoken with much unanimity of utterance against these writers, the froth and bubble of an empty age; and now the only opinion that can boast of the slightest freshness is one that protests against the entire condemnation of such butterflies of literature. It is impossible to defend them for a moment against anybody of serious views. They are all light, tame, frivolous, and insipid; they aim at nothing but the amorous protraction of an idle hour, and they do not profess to give us anything earnest or weighty, or even tangible. Still, as long as there remains a public to admire a painted fan or a piece of Sèvres china or a picture by Boucher, so long the *petits conteurs* will also have a certain discreet group of admirers. To gratify this group, M. Quantin has already reprinted Voisenon, Boufflers, and Caylus, and now he presents us with Crébillon fils and the *Angola* of de la Morlière.

The defence of such a writer as Crébillon fils should probably open with a statement of his comparative harmlessness. His tales are never cruel or offensive in their frivolity; he never disgusts us as wittier writers, such as Vanbrugh or Machiavelli, contrive to do by the excessive heartlessness of his personages. A too yielding sweetness of temperament, a musky perfume of resignation, form the atmosphere in which his gentle plots slowly unfold their languid incidents. In a world of wax-lights and brocade, of coloured lamps and powder and polite transports, the *petits-maîtres* fall each upon one delicate knee before *petites-maîtresses* in rustling satins, who consult their two watches at once, and proceed to discuss the passion of love "delicately, and with no manner of galimatias." The only just way of judging this rosy, gilded literature is to compare it with the contemporary novels of the same class in England—not indeed with Fielding or Smollett, but with such minor romances as *Chrysal* and *David Simple*. The contrast lies, not entirely in style—although on this point the French novelists have an immense superiority—but also in matter. A book like Charles Johnstone's introduces us to a more brutal and terrible side of outdoor life, while developing a stronger narrative power; Crébillon, on the other hand, never exposes his exquisites to an air more severe than that of a gallery or an ante-chamber, and is much more closely occupied with sentimental analysis of experience than with the progress of his story.

Claude Prosper Jolyot de Crébillon was born on the 14th of February 1707, fourteen days after the marriage of his father, the tragic poet Crébillon, to his mother, a Burgundian girl of good family, with whom, against the wish of the grandparents, the poet had fallen in love with the sudden ardour of a Romeo. A spice of romance, of boisterous robustness, of doubtful legitimacy, clung about the child so born, during a long and not dishonourable life; he became an airy, brilliant creature, incapable of sustaining with any patience the restraints and dulnesses of existence; a rosy, lazy man, with a good-natured conscience. He pursued his avocation as comic novelist by the side of his tragic father; the one a colossus of six feet, with a pipe always between his serious lips, now

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scowling at space, now declaiming aloud his sonorous periods; the other, a quiet, smiling personage, carefully musked and powdered, curled up in an easy-chair, singing ariettas, and sympathising with the rude giant only in his passion for cats, twenty of which shared the room with this strange father and son. In 1748 Crébillon fils married a mysterious Lady Henrietta Stafford-Howard, a lady of aristocratic birth, daughter of an English nobleman exiled with James II. This affair, which has provoked as many and as interesting romances as its hero's fancy ever evolved, has at last been cleared up, as much as it ever can be, by M. Uzanne, who has discovered the marriage entry among the documents of the parish of Arcueil. In 1759 Mdme. de Pompadour contrived to obtain for Crébillon the lucrative post of Censeur Royal pour les Belles-Lettres, which he held until his death on the 12th of April 1777. He had reached the zenith of his fame in 1740, on the publication of his too notorious moral tale of *Le Sopha*, and for the last fifteen years of his life he had so far succumbed to laziness and a sort of cupeptic indifference as to have become a mere butt for such satirists as Grimm and Fréron, a dead body of frivolity which they studded with their arrows without provoking a convulsion or a single cry of pain.

The works which have been selected for the present reprint are *Les Matinées de Cythère*, a dialogue first issued in London in 1755, but written as early as 1737; *Le Hasard du Coin de Feu*, 1763; and *Le Sylphe*. The latter is chiefly interesting to us because it teems with allusions to Pope's *Rape of the Lock*. It is a letter; the other two stories are in the dramatic form, and part of their vivacity is due to the cunning use of stage directions. *Les Matinées de Cythère* certainly takes the lead among the productions of Crébillon, and makes the most definite claim to be considered as literature. His occasional obscurity and pedantic gallantry give way more in this story than anywhere else to the transfiguring charm of style, and beneath a sort of roseate mist of good taste in rococo writing they become almost imperceptible. It seems hardly credible that we can support for one hundred and thirty pages the discussion of a single theme by two such insipid personages as Cidalise and Clitandre; but we do so, since the theme is love so treated as to throw a fresh light and colour over the sceptical and voluptuous intelligence of the eighteenth century. "A month or twain to live on honeycomb is pleasant," we are told, and it is certainly not necessary to subsist nearly so long on the luscious and enervating fare of *Les Matinées de Cythère*; nevertheless, for an hour or twain, the clear honey of style that flows from it may prove palatable enough.

The Chevalier Jacques Rochette de la Morlière was a much less pleasant personage than Crébillon fils; he was, in fact, not to put too fine a point upon it, one of the sorriest scoundrels that ever lived. A sort of French Tom Jones, with no Sophia Western to preclude an infinite succession of Lady Bellastons, he lived under the very paw of the police, always being watched and suspected, but never actually convicted of any sin against property. His one respectable book, the *Angola* which is here reprinted, has been extravagantly praised, but we confess that we agree with the lady who said that all the *guimauve* in the universe would not suffice to enable her to read it through. M. Charles Monselet, on the other hand, preferred it to all the novels of its age, and called out in a rapture that nothing but a single letter divided Morlière from Molière. It is an extraordinary collection of Court slang and forgotten phraseology, the author kindly printing the cant terms in a different type for the benefit of outsiders, so that the English reader is ludicrously reminded of *Tom and Jerry*. For the rest, under the conventional terms of an Indian king, Erzebcan, and a fairy, Lumineuse, it depicts in colours as warm and true as Morlière could command the intrigues and gallantries of the Court of Louis XV. *Angola* is distinctly more vulgar, and therefore less able, than the dialogues of Crébillon fils of the same order.

It is, perhaps, worthy of record that M. Uzanne, whose merit as a bibliographer is certainly remarkable, has discovered the real date of the birth of Morlière, which did not occur, as previous historians have stated, in 1702, but seventeen years later, at Grenoble, on April 22, 1719. Edmund W. Gosse.

THE PERSIANS AND ARABS IN THE TIME OF THE SASANIDES.

Geschichte der Perser und Araber zur Zeit der Sâsâniden. Aus der Arabischen Chronik des Tabarî übersetzt und mit ausführlichen Erläuterungen und Ergänzungen versehn von Th. Nöldeke. (Leyden: Brill.)

Prof. Noeldeke—who, among the editors of the critical edition of et-Tabarî's Annals now in the course of publication at Leyden, is charged with that portion of the text which treats of the Sasanian empire—has given us, in the work named at the head of this article, a translation of all the passages of his text touching on Persian history. Though styled "History of the Persians and Arabs in the time of the Sasanides," the history of the latter people is only so far treated as it is connected with that of the former; that is to say, the succession of the vassal-kings of el-Hîreh, the Arabian conquests of Shâpûr II., the events which led to the conquest of el-Yemen under Khusrau I., and the battle of Đû Qâr with what came before it, are related in more or less detail; but of other topics of Arabian history, as, for instance, of the royal line of Ghassân, the Wars of Basûs and Dâhis, the Wars of the Fijâr, and the like, the Chronicle makes no mention. The fabulous account of the Tubba's of el-Yemen, though entered at some length by et-Tabarî in his compilation, as well as the legends connected with the birth and boyhood of the Prophet, have been judiciously omitted by the translator as entirely unhistoric. The text from which the translation is made has not yet been published, but may be expected to appear about a year hence.

Et-Tabarî's Chronicle, compiled about the commencement of the tenth century of our era, is, so far as it deals with the pre-islamic history of Persia, with one exception the chief surviving representative of the native historical tradition. The great mass of Pahlavî historical and historico-romantic literature, which began probably with the reign of Khusrau I. (531–78), and was continued through those of his successors down to the Muslim conquest (637), has utterly perished in its original language and form, having left no survivor except a small romance entitled the *Kârnâmak*, and relating the adventures of Ardeshîr Pâpakân, the founder of the Sasanian dynasty; but its most important volume, the *Khuđâi-nâmak*, or *Book of the Kings of Erân*, was, in the early days of the Musalmân domination, rendered into Arabic by the learned convert Ibn el-Muqaffa' (died 760). This translator's work, however, has been lost to us like its originals, and only fragments of it are preserved in the quotations of later historians. Of these et-Tabarî, who used for his Chronicle an unnamed compila- in which Ibn el-Muqaffa''s data were arranged side by side with those of other explorers of Pahlavî literature, and with the traditions, partly of Syrian and Arab origin, handed down by Hishâm ibn el-Kelbî (died about 820), has transmitted the most numerous and most important. The other great representative of the same historical tradition, about a century later in date than et-Tabarî, but independent of him, is Firdausî's *Shah-nâmah*, which is a metrical redaction of a now lost prose work of the same name rendered into modern Persian from the Pahlavî of the *Khuđâi-nâmak* under the direction of Abu-l-Mansûr Ahmed ibn 'Abd-er-Razzâq, Governor of Tûs in Khurâsân from 945 to 960. In et-Tabarî's Chronicle, therefore, and in Firdausî's *Shâh-nâmah* we have in its most complete and satisfactory form almost all that survives of the great body of national tradition which set forth the glories and vicissitudes of the mighty empire which, for upwards of four centuries, stood side by side with Rome in the history of Hither Asia.

Et-Tabarî's Chronicle, like much else of the early historical work of el-Islâm, is but a compilation in which the traditions respecting each event are set down side by side in detail as they were delivered; we find in it hardly any endeavour to reconcile conflicting accounts such as characterises later histories like those of Ibn el-Athîr, Abu-l-Fidâ, Ibn Khaldûn, and other writers of the best period of Arabic historical literature. Et-Tabarî gives the words of his authorities as he found them in his sources, neither noting discrepancies nor attempting to reconcile them, nor even abbreviating except where some subsequent account verbally repeats a preceding one. Such a work, however defective from a literary point of view, is to us far more valuable than its successors, inasmuch as it enables us to estimate the comparative worth of parallel traditions and authorities in a manner which is impossible when all the data are fused into one narrative. In this respect et-Tabarî stands unequalled, even Firdausî being compelled, in the interests of poetical consistency, to select among the materials before him some one account, or to ignore differences in welding several narratives together, and often embellishing with rhetorical amplifications the barren record of blank reigns. Et-Tabarî is seldom rhetorical, except where he reproduces textually the passages of the *Khuđâi-nâmak* rendered by Ibn el-Muqaffa';

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where he finds nothing recorded, he records nothing.

By the side of this national tradition our means of reconstructing the history of pre-islamic Persia are but scanty. The weightiest are the Syriac chronicles and especially the martyrologies of the Eastern Christians, the Byzantine historians, and the Armenian authorities; but all these deal rather with the external relations than with the inner economy of the empire. In the field of early Christian Syriac literature Prof. Nöldeke is thoroughly at home; the Byzantine writers have likewise been brought under contribution with the most painstaking diligence; for the Armenians he has been obliged to rely on translations, chiefly those of M. Evariste Patkanian in the *Journal Asiatique* of 1866. In addition to these, and especially in respect of chronology, much light has been gathered from recent discoveries in Sasanian numismatics, due for the most part to the elder Mordtmann. All these data have been carefully worked up in elucidation of the text in Prof. Nöldeke's notes, and the work is thus one of the most important contributions to the history of the Sasanians which have appeared of late years.

For the first three centuries of the empire it cannot be said that the historical value of the national tradition handed down by *et-Tabarî*, so far as it stands alone, is great; if we omit the details given regarding Ardeshîr I., little more is recorded of a king during this period than the number of years which he reigned, and the names of the cities which he founded. Down to the reign of Kawâd (488–531) anything else that is related is for the most part of a legendary and romantic character, such as the capture of *Hadr* by Shâpûr I. through a woman's guile: the fables, originally embodied in the Syriac *Romance of Julianus*, regarding the relations between Shâpûr II. and the Emperors Julian and Jovianus: the tragic fate of King Yazdegerd "the Sinner;" and the exploits of the national hero, King Bahrâm Gor. With Khusrau I.'s predecessors, Pêroz and Kawâd, we first touch solid ground of history; and it is not until the reign of Anosharwân himself that we find anything like a clear and connected account of the administration of the realm, the conquests of the monarch, and the civilisation of the people. Yet, in the midst of this mass of legend, there is much which, when laid side by side with the concurrent sources of information mentioned above, throws light upon events which would otherwise be dark; and the manner in which this comparison is carried out by Prof. Nöldeke is worthy of all praise. Very striking, for instance, is the conclusion to which he comes, by a comparison of contemporary Syriac texts with the meagre record of *et-Tabarî*, regarding the true character of Yazdegerd *Bazagar*, "*the Sinner*" (pp. 73, 74), who appears in the former as "the good and merciful King Yazdeger, the Christian, the blessed among kings." The essentially aristocratic and priestly character of the government, the strong feudal type of society, the immense power wielded by the Mobeds and their zealous intolerance, the small account in which the lower classes were held, and even the dispositions of the kings themselves, oftentimes emerge with unmistakable clearness from the otherwise barren record of genealogies, years of rule, and founding of cities.

The most valuable portion of the work is, in our opinion, that which treats of the reforms of Khusrau Anosharwân, the "Just King" in whose days Mohammed rejoiced that he was born. The fragment embodied in *et-Tabarî* which describes the revenue-system of this pattern of Oriental monarchs is the fullest of all the accounts that have come down to us, and is of the highest interest as exhibiting probably the origin of all the systems of land-revenue settlement which are found in countries either now or formerly ruled by Muslim sovereigns. For it was on Khusrau's settlement that the first Khalîfehs worked; its phraseology (*kharâg*, *gezîth*, *garîb*) has been taken up into Mohammedan revenue law; and the likeness between its principles and those carried out in India under Shêr Shâh, Akbar, and their successors is unmistakable. We venture to differ from Prof. Nöldeke when he describes (p. 243, note 3) an addition made to *et-Tabarî*'s account by his Persian paraphraser, from which it would appear that the land under cultivation was to be measured up yearly, as "unsinnig." As we understand the matter, Khusrau's reform consisted in this, that, whereas under former kings a share of the actual produce was taken by the government as land revenue, and the door thereby opened to all manner of waste, abuse, and extortion, under that monarch a fixed rate payable in money for each crop grown was levied. The fact that a cadastral survey was made as a preliminary to the determination of the rates of assessment could not of itself dispense with the necessity for an annual inspection and partial resurvey, for the rates were assessed on crops, not on qualities of land, and the acreage under each crop would naturally vary from year to year. Thus cotton would frequently alternate with wheat, lucerne with grain crops, &c.; as wheat paid one *dirhem* per *garîb*, while lucerne paid seven, and cotton was free from assessment, it would be necessary for the collector to verify the area under each of these staples yearly.

The volume abounds rather immoderately with misprints; many of these are corrected in the table (not itself absolutely free from typical errors) given at pp. 500–3, but the following points seem still to call for amendment or further consideration:—In the Introduction, p. xxi., the date given as that of the death of Eutychius is inconsistent with the other dates in the context. On p. 13, in note 3, read *wâǰâr* and *bâzâr*. On p. 22, lines 6–8 are unintelligible; read by the light of note 2 on the same page, it would seem that some words referring to the Aramânians (*Aramânier*), whose king Pâpâ was, have fallen out of the text. On p. 47, it appears necessary to state that the 114 years of rule ascribed by Ibn el-Kelbî to Imra'el-Qeys el-Bed' (unhistoric through they be) are made up of totals for the synchronous Persian kings Hormizd I., Bahrâm I., II., III., and Hormizd II., quite different from those adopted by *et-Tabarî*. To the remarks on p. 41 and p. 166 regarding the cities of Gunde-Shâpûr and New Antioch may be added what *Hamzeh* (p. 56) relates regarding a town founded by Kawâd after the capture of Âmid, and named by him *Beh-az-Âmid-i Kawâd*; if this tradition has any value, it would seem that the rejected etymology for the other two names, *Beh-az-Andêw-i Shâpûr* and *Beh-az-Andêw-i Khusrau*, may have more basis than is admitted; or we may perhaps see in Kawâd's foundation not the name *Âmid*, but some corruption of the same word which has in the other two towns yielded *Andêw*. On p. 317, note 2, line 6, for *Mundhir* read *Nu'mân*. On p. 347, the ascription to Zuheyr in note 1 of the poem (Ahlwardt, pp. 101, 102) in which en-No'mân is mentioned seems erroneous; the piece is expressly given by el-Asma'î to Sarmeh son of Anas el-Ansârî, and it contains several expressions (as the mention of Ḏu-l-Qarneyn and Pharaoh in verse 13) which appear to prove its later origin. On p. 391, in the first line of the notes, 530 should be 630. On p. 455, it should be added that the authority upon which Ibn el-Athîr and Abu-l-Fidâ depend for their account of Mazdak and his followers, and their extermination by Anosharwân, is the passage in the *Aghânî* dealing with the life of the poet Imra'el-Qeys (viii. 63, 64), where the legendary details regarding Mazdak and his relations with Kawâd and his son appear to be derived from Hishâm ibn el-Kelbî.

C. J. Lyall.

NEW NOVELS.

Moths. By Ouida. (Chatto & Windus.)

Her Dignity and Grace. By H. C. (Chapman & Hall.)

The Man of Many Daughters. By the late Mdme. de Chatelain. (Griffith & Farran.)

My Sweetheart when a Boy. By E. Owens Blackburne. (Moxon, Saunders & Co.)

There is a popular but entirely mistaken idea that critics are conceited. For our own part, supposing that we had any of this unpleasant quality, it would always be taken straight out of us by a novel of Ouida's. These remarkable productions come upon us with the effect which has been poetically expressed by the statement that men are but flies in summer. We some to business, some to pleasure, take; and, what is more, we vary our business and pleasure pretty often. But Ouida, from the summit of twenty novels, looks down upon us unchanged, and only now and then dexterously increases her altitude by adding another triad of volumes. She is, we say, quite unchanged, but that is not strictly true. She inhabits, indeed, the same impossible and unreal world—the world in which the fleeting fashions and vices of a few fools have been stereotyped and enlarged into a prevailing code of morals. The old chatter about the old subjects is still heard; but though we do not remember to have seen any parallel drawn between Ouida and Wordsworth, there is, at any rate, one striking point of contact between her and the author of *Peter Bell* as his enemy represented him. She is growing duller and duller with a perfectly portentous rapidity. *Ariadne* was dull; *Friendship* was dull; but *Moths* is, perhaps, the most crushingly dull work of fiction that

we have read for some years. It is so appallingly dull that even the queer topsy-turvy pathos which Ouida generally manages to impart fails of its effect—perhaps because the ending is what may be called a happy one. The truth is that, though she valiantly shuts her eyes to the fact, the excellent author of *Chandos*—ah, how one sighs for *Chandos* or *Strapmore* in reading *Moths*!—has about as little faculty of social satire as any human being that ever lived, and that she has of late years given herself up to it. Fastness, frivolity, mammon-worship, tuft-hunting, &c., &c., doubtless, are very bad things, but Ouida has a singularly uneffective method of telling us so. When she stamps her satiric foot and cries, "Are they not shameful, unnatural scoundrels, these men and women of mine?" we reply, "My dear madam, they are certainly unnatural, but perhaps not in your sense; and, what is more, they are dreadful bores." The plot of *Moths* is highly simple. There is a certain Lady Dolly Vanderdecken, who, with less vulgarity and impecuniosity, is very like Lady Joan in *Friendship*. She has a pure and lovely daughter, and, being much bored with her, she makes her marry a brutal Russian prince, though Ouida, in her customarily graceful manner, hints that there were reasons which would have something more than justified the forbidding of the banns. Thereupon, of course, comes misery, all the more that there was a beautiful marquis and singer in the background, who at the end of the book fortunately comes into the foreground again. So "the ermine" (whom Ouida seems to have unceremoniously borrowed from M. Feuillet) is not so very unhappy after all. On the whole, *Moths* must be pronounced a stupid and dreary book, by no means lightened or sweetened by its occasional suggestions of uncleanness.

No such faults can be found with *Her Dignity and Grace*, though its author is far from being such a practised hand at her craft as Ouida. The interest of a somewhat mysterious death is blended not unhappily with that of a still more mysterious legacy of property by an old woman who has long lived in a lonely cottage all by herself. The scene of the story is laid in Yorkshire at the beginning of the present century, and much of it goes even farther back. As a rule we do not recommend the occupation of large portions of a novel by "narratives" and "papers" and so forth, the equable interest of the actual story being usually very much marred thereby. *Her Dignity and Grace* is indeed a sufficient instance of this. Moreover, there is a good deal of dialect in it, and, except in the hands of very great masters, dialect is a snare to novelists. On the whole, however, there is more good than harm in the book despite its errors of design. The reader whose manners have been softened and not suffered to be fierce by the ennobling influence of Ouida's princesses, duchesses, marquises, earls, and what not may feel the society of mere parsons, squires, &c., to be rather a "come down," but it is something that the heroine of *Her Dignity and Grace* is the last scion of an undoubtedly noble house.

It seems that Mdme. de Chatelain's book appeared for the first time a quarter of a century ago in *Reynolds' Miscellany*. We are inclined to think that its exhumation from that catacomb was not urgently called for. "The man of many daughters" is an impecunious earl, who is left by his father's extravagance, and, to some extent, by his own, with no less than seven Lady Margarets and Lady Eleanors to dispose of, and with no more than seven hundred a year for all his soup. He is, of course, a rabid aristocrat, and such plot as the book has chiefly turns upon his disappointment in the matter of sons-in-law. In the course of the novel, there is a contrast—not, indeed, very original, but showing some ingenuity—between the different forms which family pride takes, or is by novelists traditionally supposed to take, in French and English nobles; and a certain Breton marquis descends with tremendous effect on the Earl of Sherrydown *à propos* of the first Crusade. If the book now appeared for the first time, and were possessed of a few modern touches, it would be at least equal to the run of three-volume novels, which it rivals in bulk, though it appears bound in a single tome. That it deserves republication is, as we have said, rather more than can be allowed. Sufficient to each day of this century at any rate are the three-volume novels thereof.

Mrs. Blackburne has written, and Messrs. Moxon have published, a very sprightly little novelette to start a new series of such things. Mrs. Blackburne is decidedly good at Irish novelettes, and *My Sweetheart when a Boy* is a pleasant specimen of her powers. We wish she would not write in the present tense, and also that she would keep a little farther aloof from the "common form" of blowsy, beautiful younger sisters or cousins, and jealous, spiteful elder ditto ditto. But, as Mr. Austin Dobson has profoundly observed after Alfred de Musset, "The man who plants cabbages imitates, too," and therefore why not the man or woman who plants and grows novelettes for human nature's daily food?

GEORGE SAINTSBURY.

CURRENT LITERATURE.

A Treasury of English Sonnets. Edited from the Original Sources, with Notes and Illustrations, by David M. Main. (Manchester: A. Ireland and Co.) It is difficult to read through a large collection of sonnets, and preserve any great appetite for that form of verse. Mr. Main has collected between six and seven hundred, and of these, as a matter of course, a great many are of more than doubtful value. It is true that the great masters of the sonnet contribute very largely to the collection—Shakspere with fifty-seven specimens, Milton with seventeen, Wordsworth with seventy-two, and Mrs. Browning with twenty-two; but, although these poems are, almost without exception, interesting and charming, they are already in the possession of every reader who has the least care for poetry. When it is remarked that the Roscoe family contribute eleven sonnets, and the late Mr. Charles Turner thirty-eight, it will be plain to every reader that the selection has been made on the broadest basis, and not from any surpassing sense of poetic fitness. The book, in fact, is huge and unwieldy, and would be much more useful if it were a third of its size. The selection from a few, and those, in most cases, unknown, living authors has also been very injudicious. But the notes display laborious care, and a love of the poetic art which it is unfortunate to see combined with so little taste or feeling for proportion. Here is a very elegant piece of amorous fancy, which was previously unknown to us, and may be so to our readers. It is by William Browne.

"Fairest, when by the rules of palmistry
You took my hand to try if you could guess,
By lines therein, if any wight there be
Ordained to make me know some happiness,
I wished that those characters could explain
Whom I will never wrong with hope to win;
Or that by them a copy might be seen
By you, O love, what thoughts I have within.
But since the hand of Nature did not set
(As providently loth to have it known)
The means to find that hidden alphabet,
Mine eyes shall be th' interpreters alone.
By them conceive my thoughts and tell me, fair,
If now you see her that doth love me there!"

Russia and England, from 1876 to 1880: a Protest and an Appeal. By O. K., Author of "Is Russia Wrong?" With a Preface by James Anthony Froude. (Longmans.) This is undoubtedly a very remarkable book. We need not discuss the justice of the cause which it is intended to support, or the correctness of the arguments which its purpose is to render as telling as possible. The discussion of such subjects belongs to the field of political controversy. But we may, as calm outsiders, free from the prejudices of faction, take an interest in a piece of work which is really remarkable on account of the ability with which it has been performed. For a foreigner to write a book in English at all is not an easy task, but for a foreigner to produce so eloquent and vigorous a "protest" and "appeal" couched in such terse, idiomatic language is a feat of which the author may well be proud. Seldom has an alien pen shown more effective command of the English language. Never, indeed, has it done so in the opinion of Mr. Froude, who justly remarks that "O. K. plays with our most complicated idioms, and turns and twists and points her sarcasms with a skill which many an accomplished English authoress might despair of imitating." Why she half conceals her name does not plainly appear. Mr. Froude, in his Preface, dwells upon the fact that her elder brother is "General Kiréef, now on the staff of the Grand Duke Constantine, and a most active member of the Slavonian Committee." It is equally well known that her husband's brother was the Russian ambassador at Vienna, whence he has been lately transferred to Constantinople.

The Elementary School Manager. By Hugo Rice-Wiggin and Alfred Percival Graves. (Isbister and Co.) Two of the Government inspectors of schools—of whom one, Mr. Rice-Wiggin, has recently died, leaving behind him the reputation of one of the ablest, most courageous, and earnest members of the staff—have put together their experiences, and produced this little volume of information and counsels respecting the management of such elementary schools as receive aid from the parliamentary grant. It is not very easy to see why it is called the "School Manager," since a large number of the particulars into which the authors enter concern the work of inspectors and teachers only. The original design seems to have been to convey to the members of School Boards and managing committees a simple statement of the law affecting their duties, and a clear interpretation of official requirements. But this design has evidently expanded as the authors went on with their work; and they have assumed that the "manager" would also like to know what the interior life of the school is; how it ought to be conducted; how it is annually examined; and what are the rules or tokens by which improvement or deterioration may be most clearly recognised. Both the first design and the after-thought have been well and methodically carried into effect. It is true

that the book, like that of another inspector, Mr. Blakiston, which was noticed in these columns some months ago, gives little or no help as to principles or methods of teaching, and sets before the reader no higher aim than to obey the requirements of the Government Code and to earn a good grant. Books of this kind are calculated to have a somewhat narrowing influence on those whose ideal of education transcends this somewhat humble object; but they have unquestionable value for the average teacher and manager, inasmuch as they show how that object can be fulfilled honestly and sensibly, and with more than average success.

Cetshwayo's Dutchman: being the Private Journal of a White Trader in Zululand during the British Invasion. By Cornelius Vijn. Translated from the Dutch and edited with Preface and Notes by the Right Rev. J. W. Colenso, D.D. (Longmans.) This little book, as the only authentic account by a European eye-witness as to the state of native feeling in Zululand during the late war, possesses exceptional value for those who take any interest in the South African problem. The author, a young Dutch trader, had crossed the Tugela at the commencement of hostilities quite unaware of war having broken out. He was unable to get back into the colony, and was perforce obliged to be a spectator of the whole drama that ended in the utter break-up of the Zulu nation as an independent savage power. He was naturally not looked upon with much favour by the *impis* of Zulu war-bands; and, had it not been for the watchful and humane protection extended to him by Cetshwayo, he most certainly could never have given us this memoir. Indeed, the character of Cetshwayo as exhibited in all his actions which came under the ken of Mr. Vijn shows him as the very opposite of the bloodthirsty and cruel savage painted at the beginning of the war by the High Commissioner in his despatches to the home Government. On the contrary, he must be a very good sort of savage indeed, seeing that he had the magnanimity to refuse to poison the wells from which the British army might drink, saying "he would not fight with the whites in any such inhuman manner, but he would fight in honourable fashion, for he had men enough for that" (p. 31). He seems, too, to have ordered that in case any of the whites were taken alive they should not be hurt, but brought to him that they might be sent home in safety at the close of hostilities. Towards the end of the war Mr. Vijn served as the king's secretary, writing notes in pencil for him to Lord Chelmsford; and after the Battle of Ulundi he was employed by Sir Garnet Wolseley to try and induce the fugitive monarch to come into the British lines and surrender. As might be expected from the author's situation, as well as on account of the generally unsettled state of the country, there were few opportunities given to him of making any observations on the customs, religion, or folk-lore of the Zulus; but as a contribution to South African politics by an apparently dispassionate and unprejudiced observer this book undoubtedly deserves a careful perusal.

The Reader's Handbook of Allusions. By the Rev. E. C. Brewer, LL.D. (Chatto and Windus.) This portly volume may, at the first opening, a little remind the reader of that famous dictionary which Macaulay once proposed, and in which the entries were impartially to include Tom Jones, Davy Jones, and Sir William Jones under the same comprehensive heading. When the oddity of finding a succinct life of Miss Tox, and an accurate topographical description of several Bowers of Bliss entered in a business-like and wholly matter-of-fact manner, has once been got over, it is seen that Dr. Brewer has performed his task with considerable diligence and judgment, and has been wonderfully liberal in his selection. Thoroughgoing lovers of literature may indeed regret that to the assistance of the existing army of manuals, handbooks, &c., should come this last guide to the blind, or rather the indolent, to enable the latter to dispense with first-hand acquaintance with the originals of such allusions as here find explanation. But the thing was clearly inevitable, and it has been on the whole very well done. We have tested it by looking out for several rather out-of-the-way personages and incidents, and have rarely found Dr. Brewer at a loss or inaccurate, though there is of course ample room for improvement in a second edition.

Prof. W. T. Webb, in his *Martial for English Readers* (Macmillan), gives a translation into verse of some of the more characteristic epigrams. His success in one of the most arduous undertakings to which a translator could well address himself is very mixed; it may fairly be described by the well-known words which Martial used of his own performances, *Sunt bona, sunt quaedam mediocria.* One of his happiest attempts is x. 40, of which the following may serve as a specimen:—

"Or should the ocean-god obey
Old Aeolus' tempestuous sway,
Your table, from its stores supplied,
Laughs at the stormy billows' pride.
For in the well-stocked tank are fed
Turbot and pike your care has bred:
Choice lampreys there towards you swim;
Tame mullets to the water's brim
And well-grown barbels make their way
Their keeper's summons to obey."

The following sonnet is sufficiently pleasing (vi. 80):—

"Caesar, to thee the land of Nile had sent
Her winter roses with officious care,
Thinking to give thee something new and rare.
But when to Rome the Pharian sailor went,
Soon as he passed within her walls' extent,
Forthwith he scorned his Memphian gardens fair;
Such splendour as of Paestum's fields was there,
Such vernal beauty and such balmy scent.
Where'er around his roaming footsteps stray,
And wheresoe'er his wondering glances bend,
With rose-twined garlands every street was gay.
Then, Egypt, since no more thou canst pretend
To match our Roman winters, hither send
Thy corn; the gift our roses shall repay."

After this it is shocking to find such doggrel as—

"Why, Cinnamus, I do not know,
The name of Cinna you prefer.
Suppose your name were *Roberts*, so
You'd straight become a *robber*, sir."

The translations, speaking generally, have the merit of faithfulness, and the book may be used with advantage by professed students. But, as a whole, it fails to convey the terseness and finish of language which make Martial so unapproachable.

Legends of Olden Times. By J. M. Callwell. (Newman and Co.) The legends which Mr. Callwell has selected are those of Beowulf, of Wolfdietrich, and of the Niblungs in its later form. He has told them well, though perhaps with some sacrifice of their wild beauty and charm, and English children ought to rejoice in them.

Another book which may be warmly recommended for the young is *The Boy's Froissart*, edited for boys, with an Introduction, by Sidney Lanier (Sampson Low and Co.). The task of abridgment is skilfully done; and if the language has not the charm of Froissart's French or Lord Berners' English, it is yet, at all events, smooth and unaffected. The American origin of the book would be betrayed, if by nothing else, by Mr. Alfred Kappes' excellent woodcuts. *The Boy's Froissart* will furnish entertaining and profitable reading for the Easter holidays.

It seems almost hopeless to obtain a really critical estimate of that multifarious compendium called the Talmud. Mr. P. B. Benny, in some extremely well-written papers reprinted from the *Pall Mall Gazette* under the title of *The Criminal Code of the Jews* (Smith, Elder and Co.), reproduces the penal code of the Talmudic treatise Synhedrin. He wishes us to believe that the legal system practically enforced "during the prophetic period and at the time of the second temple of Jerusalem" is to be obtained from the Talmud. Now, without justifying non-Jewish Biblical critics for their slight knowledge (and in most cases ignorance) of the Talmudic literature, popular Jewish writers, like Mr. Benny, cannot be exonerated from the charge of gross want of criticism in representing "the Talmud" as an authority for the times of Christ from "the prophetic period." Scholars, like Jost, Graetz, and Neubauer, know better. The moral is that, however interesting, both ethically and legally, Mr. Benny's compilation may be, it cannot be regarded as a trustworthy source for the early Jewish legal tradition. Dr. Oort, of Leyden, a non-Jewish scholar, is the only writer known to us who has made the slightest attempt, at any rate in a European language, to elicit a genuine early tradition from the late developments embodied in the Talmudic treatises. If we have hurt Mr. Benny's almost religious feeling of reverence for "the Talmud," we are sorry for it, but the interests of truth are superior, in our view, to those of the controversy between Christianity and Judaism. As a readable summary of a treatise of the third century A.D., his work is of great merit.

The Church under Queen Elizabeth. By the Rev. F. G. Lee. In 2 vols. (W. H. Allen and Co.) Dr. Lee's work is a bulky polemical pamphlet, wearing an historical dress. Its object can scarcely be to traduce the origin of the Church of England under the pretence of thereby recommending some society for the corporate re-union of Christendom; but Dr. Lee has shown considerable industry in gathering together from every side everything that could blacken the character of Elizabeth, her Ministers, and her bishops, as well as everything that could glorify the Catholics who suffered for their opinions or their conduct during her reign. No virulence of abuse is bad enough for Elizabeth, while Mary of Scotland is called "the saintly Queen." The polemical side of the book, as a coarse attack on the Church of England by one who is a minister of it, is not a subject for discussion in these pages. Historically it is entirely worthless, as its only aim is to show that everyone who took part in creating a schism from the "One True Church" was a base, profligate, self-interested intriguer. Dr. Lee's point of view does not differ from that adopted by a Jesuit pamphleteer of Elizabeth's time, and his book merits just about as much attention. There is not the slightest indication throughout that there were any practical abuses in the "One True Church" which had for centuries excited the attention of earnest men throughout Europe, or that its prelates and priests had ever been other than saints. Social and political considerations are left entirely untouched. The Almighty, according to Dr. Lee, sent plagues and portents upon England, which are duly chronicled, to warn its people against their godless proceedings; but Philip of Spain is not even mentioned, nor are the causes of the failure of his excellent and orthodox intentions towards England explained even on natural, to omit supernatural, grounds. These are no doubt trivial points to one who holds that "man is made for the Church, not the Church for man." The book seems so profoundly disin-

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genuous from beginning to end that we are tempted to believe that Dr. Lee has his tongue in his cheek all the while. At all events, we cannot congratulate him on a conciliatory contribution towards the "Corporate Re-union of Christendom." If many people read it, the dormant Protestantism of England will be stirred to just indignation.

Dickens's Dictionary of the Thames from Oxford to the Nore, 1880. An Unconventional Handbook. (*All the Year Round* Office.) Mr. Dickens has recently produced a companion to his excellent *Dictionary of London* which, equally with that little book, is full of carefully collected facts. The lovers of the Thames are so numerous that a cheap compendium of information relating to it cannot fail to command a large number of readers. No class has been forgotten by the compiler; thus the different kinds of fish are described for the benefit of the angler, and the boating man is told all about the clubs, the races, and regattas. The bather, the bird fancier, the botanist, and the geologist each gets his bit of information; and creature comforts in the shape of "cups, cocktails, and grogs" are not overlooked. Although much of the Dictionary is necessarily put in a curt form, there are articles that can be consulted with interest for their own merit, as "Art and the Thames," "Poets and Poetry of the Thames;" and most of the accounts of the towns and villages are excellent reading. Delightful memories are brought up as we turn over the leaves and read the names of well-known pleasant places. There are several useful plans, and the new Rule of the Road, which was published in the *London Gazette* of August 19, 1879, and is to take effect on September 1, 1880, finds its proper place in the alphabet. Surely the reader who cannot find something to interest him in this shilling volume must be difficult to please.

English Municipal Institutions: their Growth and Development. By J. R. Somers Vine. (Waterlow and Sons.) The chief value of this book, which is severely statistical in its methods of treatment, is to correct the popular error that our present system of municipal government is of ancient date. In name, indeed, many of our cities and boroughs can boast of a pre-historic antiquity; but municipal corporations, in the legal sense of the term, did not come into existence until the middle of the fifteenth century. At about that time a popular movement, felt throughout other countries of Europe at least as strongly as in England, led to the granting, by the Crown, of civic charters, with large powers of self-government. But at a later epoch, under the Tudors and, more especially, under the Stuarts, England again participated in the European reaction in favour of a centralised administration. The boroughs lost by force or by fraud nearly all their chartered privileges; and at the beginning of the present century the title of "municipality" was a synonym for corruption and sloth. Municipal institutions, as we now know them, with popular representation and efficient government, are the creatures of the reforming Act of 1835, which we owe to the enthusiasm which carried the great Reform Bill. Before that date, the so-called municipalities covered an area of only 736 square miles, with a little more than two million inhabitants. The estimated area now under municipal government is 1,189 square miles, and the population is more than eight millions. So far as statistics go, Mr. Vine has elaborately explained the importance and meaning of this great change. He has given due prominence to a number of obscure and half-forgotten facts. Our only regret is that he has not explained, so fully as could be wished, the system of municipal administration now in full activity.

Pronouncing Gazetteer of the World, Descriptive and Statistical. (Edinburgh: Oliver and Boyd.) The announcement of this book aroused hopes in us which were destined to be cruelly disappointed. There is, perhaps, no department of geography in a more backward stage than the right spelling and the right pronunciation of names of foreign places. It is understood that the Royal Geographical Society is now engaged upon a comprehensive scheme of orthographical reform, following the main lines laid down by Dr. Hunter for his *Imperial Gazetteer of India.* Scientific transliteration, however, may be called an easy task as compared with right rules of pronunciation. First comes the difficulty of accent, for who could discover for himself that the stress ought to be laid upon the first syllable of "Kabul" and the last syllable of "Hissar"? But almost insuperable obstacles present themselves in the case of a language, such as Burmese, where the written character gives no clue at all to the spoken sound; or even in Arabic, where the vowels are pronounced differently according to the consonant that may happen to follow. But such questions as these, however interesting, find no notice in the book before us, which is of the most popular and unscientific character. We are sorry to cast a doubt even upon the accuracy of the statistical information. Under *Fifeshire*, we read that "the largest and most populous town is Dunfermline;" while on other pages *Kirkcaldy* is shown to have 23,428 inhabitants, and *Dunfermline* only 14,963 at most. We are also greatly irritated at the sciolism which substitutes Panjim for Goa on the map of India.

NOTES AND NEWS.

Mr. Thorold Rogers is engaged in printing a second edition of his *Adam Smith* for the Delegates of the Oxford University Press. This edition will contain an unbroken series of wheat prices by the quarter from 1259 to the present time. No such series has yet been discovered. The table will be an anticipation of this part of Mr. Thorold Rogers' statistics in his forthcoming two volumes of the *History of Prices.*

The Rev. J. Stevenson is preparing for publication a very interesting memoir by Nau, the secretary of Mary Queen of Scots. It may be regarded as containing in substance the Queen's account of her life, and especially of those parts of it which have been the subject of so much controversy.

The Rev. Prof. Wace's *Bampton Lectures for 1879* are in the press, and will be ready very shortly.

Messrs. W. Skeffington and Son propose to issue, early in April, *The Life and Letters of the Late Rev. Richard Waldo Sibthorp, sometime of St. James', Ryde; latterly of St. Barnabas' Cathedral, Nottingham,* by the Rev. John Fowler, M.A. The volume will contain some interesting correspondence with the late Dr. Routh, the President, and with Dr. Bloxam, a Fellow, of Magdalen College, Oxford. Mr. Gladstone also allows some reminiscences of Mr. Sibthorp's preaching, sent by him to the author, to be inserted.

Messrs. William Blackwood and Sons will publish next week their reprint of Charles Kirkpatrick Sharpe's famous *Ballad Book,* with notes, hitherto unpublished, from the MS. copy in the possession of Sir James Gibson Craig, Bart. Appended to the reprint is a number of MS. notes on ballads by Sir Walter Scott, as well as a few rare ballads selected from the MS. collection made by William Skene, Esq., of Rubislaw. Extracts have also been made from a note book which Mr. Sharpe seems to have used as a commonplace book for notes on Scotch songs and dramas. The late David Laing was engaged on the editing of the *Ballad Book* at the time of his lamented death.

A popular edition, which will form a third and cheap edition of the Life of Mr. Gladstone by Mr. Barnett Smith, is at press, and will be published in a few days by Messrs. Cassell, Petter, Galpin and Co.

We have been requested to state that applications for membership and all other communications intended for the newly formed Lituanian Society, to which we referred in our Notes and News of last week, may be addressed to Dr. M. Voelkel, the secretary, Tilsit.

We understand that the Delegates of the Oxford University Press contemplate the issue of a series of volumes on subjects of original research, especially, and in the first place, with the view of communicating to the public such materials as exist in great quantity in the Bodleian and the college libraries. It is known to some that there are large and unsuspected treasures in these depositories, and that great assistance would be given to historical study and philological criticism if use were made of these materials. It would be, moreover, no small satisfaction to Oxford men if the reproach of literary barrenness were removed from the university, and some learning beyond the art of cramming for examinations were encouraged.

The City of Dreadful Night, and Other Poems, by James Thomson ("B. V."), is now in the press for almost immediate publication by Messrs. Reeves and Turner.

Prof. Montagu Burrows is engaged in writing an important work upon the Foreign Policy of Great Britain during the reign of George III. The book will be published by Messrs. Cassell, Petter, Galpin and Co., under the title of *Imperial England.*

The Rev. Canon Norris, Vicar of St. Mary Redcliffe, Bristol, and Examining Chaplain to the Bishop of Manchester, will shortly publish with Messrs. Rivington the first volume of a Commentary on the New Testament, containing the Four Gospels. Exposition is chiefly aimed at, as the book is not primarily intended for learned readers.

In addition to the new volumes of poetry by Mr. J. A. Symonds and Mr. O'Shaughnessy which we have already announced, we hear that the issue of a new volume by Mr. Philip Bourke Marston may be looked for at no very distant date.

Messrs. Cecil Brooks and Co. will publish early next week a pamphlet by Cardinal Manning entitled *The Catholic Church and Modern Society.*

Mr. R. Hovenden has issued the first part of the *Monumental Inscriptions in the Old Churchyard of St. Mary, Newington.* Some slight delay has been caused in the appearance of the book by the task of annotating the inscriptions. Many of them are of great value for genealogical or biographical purposes, and possess an interest far beyond the limits of the parish. Bishop Horsley enjoyed for many years the rich rectory of Newington, and one of the most elaborate epitaphs records the loss of his wife and his own death a few months afterwards.

We understand that the Trustees of the British Museum have resolved upon permanently adopting the Siemens system of lighting by electricity which has been in temporary use in the Reading-Room for some months. In order to provide greater security against any sparks of carbon that might fall, a glass tray has been placed under the lamps. The great increase in the number of hours during which readers have been enabled to avail themselves of the

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privileges of the Museum has given great satisfaction and been widely appreciated.

The Library of Cornell University has just received from Mr. W. G. Garrison a valuable collection of autograph letters which were received during the anti-slavery agitation and the years of the Civil War by his father, the late William Lloyd Garrison.

The Rev. C. E. Moberly, late Assistant-Master in Rugby School, is just about to publish *Romeo and Juliet* as an addition to the series of Rugby School editions of Shakspere; he has also just ready a new and revised edition of his *Geography of Northern Europe*. Both will be published by Messrs. Rivington.

The following arrangements have just been made for the lectures at the Royal Institution after Easter:—Tuesdays: Prof. Huxley will deliver two lectures on "Dogs, and the Problems connected with them;" Mr. Robert H. Scott, F.R.S., four lectures on "Wind and Weather;" Mr. John Fiske, three lectures on "American Political Ideas viewed from the Standpoint of Universal History." On Thursdays: Prof. Tyndall will deliver six lectures on "Light as a Mode of Motion;" Mr. T. W. Rhys Davids, three lectures on "The Sacred Books of the Early Buddhists." On Saturdays: Mr. James Sully will deliver three lectures on "Art and Vision;" Prof. Henry Morley, five lectures on "The Dramatists before Shakspere, from the Origin of the English Drama to the Year of the Death of Marlowe (1593)." The Friday evening meetings will be resumed on April 9, when Prof. Huxley will lecture on "The Coming of Age of the 'Origin of Species.'" Succeeding discourses will probably be given by M. Ernest Renan, Mr. W. H. Pollock, Mr. W. Spottiswoode, Mr. G. J. Romanes, Lord Reay, Mr. H. H. Statham, and Mr. Francis Hueffer.

The German *Publishers' Journal* has issued statistics concerning the number of periodical publications published in the world. According to them the total number is about 23,000, of which Germany boasts the greatest number, viz., 3,778; England, 2,509; France, 2,000; Italy, 1,226; Austria, 1,200; Russia, 500. Asia produces 387; Africa, 50; America, 9,129; and Australia 100.

The publication of the draft charter of the Victoria University carries one stage farther this interesting experiment in academical construction. Combining the two types represented by the Scotch universities and the University of London, it is proposed to form four distinct bodies—the University Court, the University Council, the Convocation, and the General Board of Studies. But as the supreme authority in legislation will rest with the University Court, its constitution alone becomes of importance. The number of members will vary according to circumstances; but the representatives of the affiliated colleges must always form a clear majority of the whole. No college is to have less than nine representatives, and none more than nineteen; of the remaining members, twelve are to be nominated by the Government, and only four, ultimately rising to seven, are left to be elected by Convocation or the general body of graduates. The colleges, therefore, which we may assume to be identical with their several professoriates, will possess the entire control of the examination system, subject only to the proviso that one at least of each pair of examiners shall always be taken from outside. In other words, the privilege of conferring degrees is indirectly granted to the teaching staff, while the dangers of such a measure are sought to be obviated by the elaboration of checks and counter-checks. The Owens College and the Yorkshire College of Science may prove themselves worthy of the confidence reposed in them, but none the less does the principle of the scheme appear to us radically unsound.

Le Livre announces the discovery in the Trèves Library of a French poem entitled *Sainte-Nouna et son Fils Saint-Devy*, composed by Richard Cœur de Lion during his captivity in Tirol.

Messrs. Rivington will shortly issue *An Essay on the Scriptural Doctrine of Immortality*, by the Rev. James Challis, M.A., F.R.S., &c., Plumian Professor of Astronomy and Experimental Philosophy in the University of Cambridge; and *Some Helps for School-Life: Sermons preached at Clifton College, 1862-1879*, by the Rev. Dr. J. Percival, President of Trinity College, Oxford, and late Head Master of Clifton College.

A series of Histories of the Literatures of the World, composed exclusively by Russian scholars, is announced to appear in St. Petersburg early in the present year. The first part will contain a general Introduction to the series from the pen of the editor, Prof. V. F. Korsh. Among the subjects treated will be Indian Literature by Minaief, Arabic and Persian Literature by Harkavy, and Latin Literature by Modestof.

The indefatigable Polish author, J. I. Kraszewski, whose jubilee was recently celebrated at Cracow, has just completed a new novel, the title of which is *Dwa Boga—Dwie Drogi* ("Two Gods—Two Ways").

We have received the first volume of M. Jacques de Rougé's *Inscriptions recueillies à Edfoo* (Paris: Leroux), of which we reserve a detailed notice till the second volume is issued.

Messrs. Griffith and Farran have in the press a little volume of dialogues by the use of which, as a class reading book, it is believed that children, even under inexperienced teachers, will unconsciously and pleasantly gain some knowledge of the earth's surface and movement. *Glimpses of the Globe*, as the volume is named, is by the author of *The Teacher*, published last year by Messrs. Macmillan and Co.

The second volume of Herr Philipp Spitta's biography of Johann Sebastian Bach, completing the work, will shortly be published at Leipzig. It will contain upwards of one thousand pages, embracing the career of the composer from his appointment as Cantor at Leipzig in 1723 to his death in 1750.

The Report of the Nottingham Free Library Committee states that the public interest in the libraries continues to increase. The lending library, however, is in a deplorable condition, and funds are urgently needed to replace worn-out copies of popular works. Among recent donations to the museum is a valuable series of birds from the Fiji Islands presented by Mr. W. Fillingham Parr, now resident at Levuka. The Clothworkers' Company has presented to the library a copy of Dupont-Auberville's *Ornamental Textile Fabrics of all Nations*. The Clumber collection is at present exhibited in the Castle Museum.

M. de Vogué, the learned Orientalist, is to publish immediately, for the Société de l'Histoire de France, a new edition of the *Mémoires de Villars*. M. de Vogué is the owner of the MSS. which Anquetil used for the first edition. The true text, which was altered by Anquetil, will be restored, and much fresh information will be supplied in notes and appendices.

The Chair of Political Economy at the Collége de France, vacant by the death of M. Michel Chevalier, is keenly disputed. The candidates are MM. Frédéric Passy, Paul Leroy-Beaulieu, and Garnier (senator), all three members of the Academy of Moral and Political Sciences, and M. Alglave, publicist.

The nomination of M. Fustel de Coulanges to the direction of the Ecole Normale has occasioned the following changes in the staff of the university:—M. Lavisse succeeds M. Fustel de Coulanges as "professeur suppléant" at the Sorbonne, and M. G. Monod succeeds M. Lavisse as Professor of History at the Ecole Normale.

Messrs. Hachette are about to add to their fine collection of the ancient classics (which already contains M. Weil's *Demosthenes*, M. Tournier's *Sophocles*, and M. Benoist's *Virgil*) a new edition of *Xenophon* by M. Ch. Graux, of the Ecole des Hautes Etudes. This edition will comprise at least six volumes.

At the meeting of the Clifton Shakspere Society on February 28 *A Midsummer Night's Dream* was the play for critical consideration. Reports were presented from the following departments:—Sources and History, by Mr. John Williams; Metre and Authorship, by Miss Constance O'Brien; Grammar, by Mr. E. Thelwall; Early Dramatic Representations, by Mr. C. P. Harris; Medicine and Surgery, by Mr. Nelson C. Dobson; Historical References, by Mr. C. P. Harris; Anachronisms, by the Rev. B. S. Tucker; Plants and Animals, by Dr. J. E. Shaw; Demonology and Witchcraft, by Miss Florence O'Brien. Mr. P. A. Daniel's Time Analysis of the play, and Mr. F. J. Furnivall's paper "On Puck's 'Swifter than the Moon's Sphere' (II. i. 7) and Shakspere's Astronomy" (read before the New Shakspere Society respectively on November 8, 1878, and November 14, 1879), were brought before the society.

Deaconesses in the Church of England: a Short Essay on the Order as in the Primitive Church, and on their Present Position and Work, dedicated to and revised by the Dean of Chester, will shortly be published by Messrs. Griffith and Farran. The object of the book is to bring the subject of deaconesses before the minds of those who may not hitherto have given sufficient consideration to the movement; to answer the question, What is a deaconess? and to define their function in connexion with church work.

It has always been asserted that Capell, in 1760, was the first man to attribute the play of *Edward the Third* to Shakspere; but nearly a hundred years earlier Mr. Furnivall finds, in "An exact and perfect Catalogue of all *Playes* that are Printed," at the end of T[homas] G[off]'s *Careless Shepherdess*, 1656, the entry—

Edward 2 }
Edward 3 } *Shakspear.*
Edward 4 }

And although the attribution of Marlowe's *Edward II.* and Heywood's *Edward IV.* to Shakspere robs of all value the assignment of *Edward III.* to him, yet the fact that Goff preceded Capell in so assigning it should be known. Neither Goff, nor Kirkman, the better cataloguer who soon followed him, attributes *Arden of Feversham* to Shakspere.

The death is announced of Sir John Benjamin Macneill, LL.D., F.R.S., author of *Tables for facilitating the Calculation of Earthworks in Railway Cuttings, &c.*; of Mr. James Lenox, of New York, founder of the Lenox Library; of the Hon. Samuel G. Arnold, the historian of the colony and State of Rhode Island; of August Cranz, author of *Eritis sicut Deus*; and of Dr. Ludwig Moser, Professor of Physics in the University of Königsberg.

Messrs. A. and C. Black write:—

"Our attention having been drawn to a paragraph in your Saturday's issue announcing Col. Clarke's forthcoming work on Geodesy, and at the same time stating that 'the only adequate treatise on Geodetic Surveys hitherto published in the English language was Sir G. B. Airy's article on "The Figure of the Earth" in the *Encyclopædia Metro-*

politana,' we think it right—to prevent misunderstanding—to remind you that treatises on Geodesy and the Figure of the Earth have recently appeared in the *Encyclopaedia Britannica*, ninth edition, both by Col. Clarke."

We have received *The Odyssey of Homer done into English Prose*, by S. H. Butcher and A. Lang, second edition, revised and corrected, with additional notes (Macmillan); *The Stoics, Epicureans, and Sceptics*, translated from the German by Dr. E. Zeller, by Oswald J. Reichel, new and revised edition (Longmans); *The Gentle Life Series*, new edition (Sampson Low and Co.); *The Ober-Ammergau Passion Play*, by the Rev. Malcolm MacColl, new and revised edition (Rivingtons); *Anthologia Latina*, by the Rev. F. St. John Thackeray, third edition, revised and enlarged (George Bell and Sons); *The Spirit and the Muse*, by Sir Philip Perring, Bart., second edition, enlarged (Longmans); *The Check Journal*, by G. Jackson, fifteenth edition (Effingham Wilson); *La Prusse et la France devant l'Histoire*, par A. Legrelle, nouvelle édition (Paris: Cotillon); *Annual Report of the Comptroller of the Currency*, December 1, 1879 (Washington: Government Printing Office); *With the Armies of the Balkan and at Gallipoli in 1877-78*, by Lieut.-Col. Fife-Cookson, fifth and cheap edition (Cassell, Petter, Galpin and Co.); &c.

AFRICAN EXPLORATION.

The Royal Geographical Society have just received from Mr. Thomson, Mr. Keith Johnston's successor in command of the East African expedition, a report on the geographical features of the country between Lakes Nyassa and Tanganyika, which he has been the first to explore. Mr. Thomson states that Konde (misnamed Uchungu by the late Capt. Elton), his starting-point at the north-west of Lake Nyassa, occupies a deep triangular indentation in the central plateau, the escarpment of which, rising to 6,000 and 8,000 feet, bounds it on all sides, except the east. Near the lake there is a broad plain of wonderful fertility, with a large population. Proceeding in a north-westerly direction, the expedition under Mr. Thomson left the plain, and entered on an undulating wooded country, drained by the River Jumbaka; at an elevation of 3 000 feet they reached an extremely broken and ridgy country, well suited for grazing purposes, but not for cultivation. Mr. Thomson found that the Konde country was drained by three rivers, the Lufira, Jumbaka, and Lukuviro, and the population consisted of Wakinga, who had emigrated from their own country on account of internal dissensions. He says that Uchungu lies to the south of Konde, the western limit of which he places in E. long. 33° 45′ and S. lat. 9° 22′. The steep face of the plateau commences here, ascending from 3,300 feet to 6,500 feet in the country of Nyika. The first two stages were over highlands at an elevation of about 7,000 feet, affording good pasture and well wooded in parts. The highest point reached was on the Munboya Mountains, a range running W.N.W. and E.S.E., where the barometer gave an elevation of 8,180 feet. From this point the ground descended through a woodland country, with few fertile spots, to E. long. 32° 45′, where the altitude was only 3,300 feet. The part of Nyika passed through was very broken in its nature, with a small population, and but few goats and cattle. On the west Nyika is bounded by the Chingambo mountains, which, running north and south, rise from 3,300 to 5,000 feet, with a steep face on the east side, but sloping gradually to the west. These mountains are in about E. long. 32° 45′, S. lat. 9° 5′. Crossing this range, the expedition entered the Inyamwanga country, which is covered with trees and has few grassy open spaces. The ground slopes gradually west almost to the boundary stream, Mkaliza, which flows south in about E. long. 32° 20′. Mr. Thomson then came to Mambwe, in which grassy plains alternate with wooded ridges, rising to 5,000 feet at Mulichuchu, Kitimba's capital. The same height was generally maintained to Lake Tanganyika through the hilly country of Ulungu. Northern Mambwe was found to be a great watershed for streams, of which a considerable one—the Wawa—is said to flow to Lake Hikwa. The chief interest of the region, however, centres in a huge spring in an angle of the Ulungu and Mambwe mountains, which is the source of the main tributaries of the Lofu and Luguvu; a quarter of a mile from the spring the latter was five feet deep and twelve feet broad. From enquiries and observations on the spot, Mr. Thomson is of opinion that the rise of Lake Tanganyika is periodical, and due wholly to the rainfall. The Royal Geographical Society have received later intelligence by telegram from Zanzibar, by which they learn that in his northward march Mr. Thomson visited the Lukuga Creek and found it a torrent. He left Ujiji on January 16, intending to march through Uguha and Uhehe, and expected to reach Kilwa on the coast in June.

MAGAZINES AND REVIEWS.

The *Nineteenth Century*, in addition to a political manifesto of Mr. Gladstone's which is hardly properly to be spoken of in a literary journal, has—beside some less noteworthy contributions—an excellent article by James Payn on "Sham Admiration in Literature," and a very earnest argument by Mr. Kegan Paul for the use, and not the disuse, of "Our City Churches." Mr. Payn's paper, written perhaps with something less than the brilliancy to which he has accustomed us both in his magazine articles and in his witty novels, is practically a protest against conventionality in literary faith. The person who on hearing a fine modern poem—since it was fine it cannot have been one of the productions of our younger and imitative school—exclaimed that it was all very well, but, for his part, he preferred Milton, and who, on being pressed with respect to his preferences for Milton, was fain to avow that it was some time since he last had dipped into that august poet, was a very fair type of the society critic who has been trained to think certain things classical and all the rest second rate. Mr. Payn's protest is vigorous, and the arguments with which he supports it are true as well as ingenious. Mr. Kegan Paul is refreshingly earnest in his appeal to the City clergy to make additional use of the churches in which now, chiefly on Sundays, they perform more or less dreary ministrations. He pleads for the extension of the soothing and restful influence which may be exercised by brief church service in the midst of business days. Everyone, he says, has half-an-hour to spare, and the church, or the pleasant bit of City churchyard, beset with ancient trees still green in the middle of the town, might be made with no great effort a favourite place for mental refreshment. On the aesthetic side of the question he fully recognises Sir Christopher Wren's artistry in regarding each church as part of a scheme of which St. Paul's was the centre, and if a recognition of this fact were more general we should hear less of destruction and of that supremely vicious meddling which is called "restoration." The religious part of Mr. Kegan Paul's argument comes with all the greater strength to those whom he addresses just because he is "not, in their sense, a believer."

The article by Mr. Lethbridge in the *Contemporary Review* on "The Vernacular Press in India" is interesting on several grounds. Apart from official documents and speeches in Parliament, it is the first attempt to enlighten the English public upon a subject of no little importance, and Mr. Lethbridge has special qualifications to be heard. He has himself been intimately connected with the English press in India, and he is at the present moment the official Press Commissioner, though temporarily at home on furlough. The first vernacular newspaper was started in 1822 by the well-known Baptist missionaries of Serampur, though an English newspaper had appeared at Calcutta as early as 1780, in the time of Warren Hastings. For many years the vernacular printing presses limited themselves to the issue of religious polemics, in the interests of Christianity, of the Brahma Samaj, or of orthodox Hinduism. Political discussion has been a comparatively recent growth; and it must be recollected that in India political discussion is identical with criticism, or defence, of the Administration. There are now about two hundred and thirty newspapers regularly published in the various vernaculars, with an estimated total circulation of one hundred and fifty thousand copies; one of these has a circulation considerably over five thousand, and is sold for three-eighths of a penny Mr. Lethbridge's historical sketch gives much curious information about the past and present condition of this development of literary activity, but his entire article seems to us to be tinged with a pardonable desire to defend the creation of the machinery which it has been his own duty to manipulate. This machinery consists of two parts—first, an office to supply both vernacular and English newspapers with such intelligence as the Government chooses to communicate; and, secondly, a censorship—in fact, if not in name—exercised over the vernacular press only. It is a censorship, though it operates only after publication, because the control is taken from the courts of law and placed in the discretion of the executive, and because the penalty is not personal against the offender, but suppression of the paper and confiscation of the plant.

In the March number of *Fraser's Magazine* Prof. Paley has an article in which, with his usual learning and acuteness, he seeks to show that writing was not used among the Greeks for literary purposes till the age of Plato. He draws attention to the distinction, which has been too little noticed, between the use of writing for public or State purposes and the use of it for book-making. He insists on "the total absence from the Greek vocabulary of all words and terms connected with pen-and-ink writing till a comparatively late period." He suggests that the great development of sculpture and oratory among the Greeks was mainly due to their having no outlet for their intelligence and genius in literature, and thinks that a passage in the *Frogs* of Aristophanes (1,113) points to books being at that time a novelty. He suggests that the well-known work of Hekataeus may have been handed down orally; at all events, there is no proof that written works of Hekataeus and Hellanikus were in existence. He further disputes the view that Thucydides was acquainted with Herodotus, and notes that Thucydides is either obliged or contented to fall back on inferences, memory, and hearsay for the sources of his history. But he has overlooked one important fact; the inscriptions carved on the colossi at Abu Simbel in the seventh century B.C. imply that writing was even then so widely known and taught in the schools of Asia Minor that military adventurers amused themselves with scribbling when they had nothing better to do. Moreover, it is hardly fair to say that the "sole exception to the absence of ancient writing other than that on stone seems to be certain papyri found in

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Egyptian tombs;" an immense literature, partly on clay, partly on papyrus, existed in Babylonia and Assyria from a remote period; libraries were established in the chief cities of Chaldea at least as early as B.C. 2000, and education was widely diffused. Writing for literary purposes, moreover, seems to have been practised in Phoenicia in the age of David.

THE CONQUEST OF MEDIA AND BABYLON BY CYRUS.

At the last meeting of the Society of Biblical Archaeology a paper was read by Mr. Pinches of even more historical interest and importance than that on "A Newly Discovered Clay Cylinder of Cyrus the Great" recently communicated by Sir Henry Rawlinson to the *Journal* of the Royal Asiatic Society. The inscription published by Sir Henry Rawlinson gives us an account of the conquest of Babylonia by Cyrus and the line of policy he subsequently adopted toward the Babylonians. Cyrus is presented to us in a new light; he is no longer the stern monotheist, the destroyer of the idols of Babylon, "the anointed one" of the Hebrew prophet; but a shrewd politician, who flatters the Babylonians by paying worship to their deities, by restoring their temples, and humouring the priests. Nor was the conquest of Babylonia effected only after a prolonged struggle and a siege of the capital; on the contrary, the last Babylonian king, Nabonidus, seems to have fled almost without striking a blow, Babylon opened its gates to the conqueror, and the priestly party claim to have been long the secret partisans of the Persian invader in consequence of the sacrilegious conduct of their native sovereign. I much suspect, however, that the Babylonian priests and scribes who drew up the inscription, which can scarcely have been understood, much less read, by Cyrus, have claimed credit for themselves for a course of action which really was pursued by others. It is hardly possible that a priestly party could have carried on intrigues with one of alien race and creed; and it seems more probable that, in order to gain the good-will of their new ruler, and explain the fate which had overtaken their country, the priests have appropriated to themselves the political conduct of the Jews and other exiles in Babylonia. However this may be, the cylinder brought before the public by Sir Henry Rawlinson has been largely supplemented by the fragments of a tablet purchased a few months ago by the British Museum. Though this tablet is chiefly occupied with the annals of the last native king, Nabonidus, it was drawn up after the Persian conquest, and is therefore strongly coloured in favour of the new *régime*. The history of the first, second, third, sixth, eleventh, and seventeenth years of Nabonidus is in a fragmentary state; that of the seventh, eighth, ninth, and tenth years is almost complete. The following are the most important facts that can be gathered from the fragments:—

In the second year of Nabonidus there was a rising in Hamath, and in the next year the King visited Phoenicia, possibly in consequence of the revolt. The Persians first appear on the scene in the sixth year, in the latter half of which we find Cyrus, King of Ansan or Southern Elam, fighting against Istuvegu, the classical Astyages, King of Agamtanu, or Ekbatana. The army of Astyages, it is stated, revolted against him, and sent him in chains to Cyrus, who entered Ekbatana and spoiled it. Three conclusions may be drawn from the statement. First, that one more blow is given to the historical character of the *Cyropaedia*; secondly, that the etymology which has seen in the name of Astyages the Old-Persian *ajidahâka*, the "biting snake," and the later Persian *Zohak*, must be be given up; thirdly, that the overthrow of the Median power took place B.C. 549. Meanwhile, Nabonidus remained inactive in the city of Tevâ, which Mr. Pinches believes to have been a quarter of Babylon, while the army was in Accad under the command of the King's son. The King's mother, the Nitokris of Herodotus, was also in the camp, which was stationed on the Euphrates, near Sippara—a fact, by-the-way, which settles the local position of Accad—and here she died, on the 5th of Nisan, in the ninth year of the reign of Nabonidus, and was mourned for three days by the King's son, the army, and the people of Accad, but not, be it observed, by the King himself. About the same time, Cyrus crossed the Tigris below Arbela or Arbahil, in order to attack a local ruler. It must have been at this period that Larissa and Mespila, whose ruins were seen by Xenophon (*Anab.* iii. 4), were destroyed by the Persians. In the following year Cyrus appears for the first time to have marched into Accad itself. It was not, however, till the seventeenth year of Nabonidus that he was able to effect the conquest of Babylonia. The army in Accad had probably checked his advance from the north, and he had therefore adopted a new route for attack from the south-east, after successfully tampering with a certain section of the subjects of the Babylonian monarch. The inhabitants of the coast of the Persian Gulf revolted, and all the efforts made by Nabonidus to propitiate the gods were unavailing. A battle took place in the month Tammuz, or June, at Rutum, perhaps the Rata of Ptolemy, which lay to the south of Babylon. It resulted in the complete victory of Cyrus and the revolt of the people of Accad from Nabonidus. Sippara was taken without fighting by the Persians on the 14th of Tammuz. Nabonidus fled, but was captured by the Persian general, Gobryas, on the 16th of Tammuz, and Babylon was entered without any resistance by Gobryas almost immediately afterwards. The only resistance experienced, indeed, was at the end of the month, when some "rebels of the land of Gutium" or Kurdistan shut themselves up in the temple of Saggil, which Sir H. Rawlinson identifies with the famous temple of Bel, now represented by the mound of Babil; but as they had no weapons they could do nothing. It was not till the 3rd of Marchesvan, or October, that Cyrus entered Babylon, apparently during the night, and appointed Gobryas and others to govern the city. On the 11th of the same month Nabonidus died, which disposes of the story of his appointment to the government of Karamania. Cyrus allowed the people of Accad to mourn for him six days.

The Persian king now commenced his policy of conciliation; the Babylonian gods were restored to their shrines with every mark of religious reverence, and on the 4th of Nisan, the first month of the new year (B.C. 537), Cambyses, the son of Cyrus, took part in the religious ceremonies performed in honour of the various deities.

I need not draw attention to the important bearing this discovery will have upon Biblical investigations. Two remarks, however, must be added; the tablet seems to have been compiled only a short time after the death of Nabonidus, and its compilers were Babylonians whose mode of writing was probably unintelligible to their Persian masters. I say only "probably;" since Cyrus was hereditary king of Ansan, a country where the cuneiform system of writing had been in use from a period possibly earlier than that in which it had been introduced into the plain of Accad, while the correspondence which had been carried on between Cyrus and a certain section of the Babylonians, as well as his participation in the rites of Babylonian worship, may imply his acquaintance with the Babylonian language and mode of writing. A. H. Sayce.

SELECTED BOOKS.

General Literature.

Casabianca, le Comte de. Des Finances françaises. Paris: Guillaumin. 6 fr.
David, J. L. Jules. Le Peintre Louis David: Souvenirs et Documents inédits. Paris: Havard. 50 fr.
Jullien, Ad. L'Opéra secret au XVIIIe Siècle. Paris: Rouveyre. 10 fr.
Ranieri, A. Sette Anni di Sodalizio con Giacomo Leopardi. Napoli: Furchheim. 3 fr.
Richter, L. Pompei. Wandmalerei u. Ornamente. Berlin: Wasmuth. 72 M.
Scherer, E. Diderot. C. Lévy. 3 fr. 50 c.
Wilshire, W. H. Descriptive Catalogue of Early Prints in the British Museum. Vol. I. British Museum. 12s. 6d.

Theology.

Loehr. Zur Frage üb. die Echtheit v. Jesaias 40–66. 3. Hft. Berlin: Wiegandt & Grieben. 1 M.

History.

Des Diguères, V. La Vie de nos Pères en Basse-Normandie. Paris: Dumoulin. 4 fr. 50 c.
Egli, E. Actensammlung zur Geschichte der Zürcher Reformation in den Jahren 1519–33. Zürich: Meyer & Zeller. 20 M.
Harnack, O. Das karolingische u. das byzantinische Reich in ihren wechselseitigen politischen Beziehungen. Göttingen: Peppmüller. 2 M.
Thouret, G. Ueb. den gallischen Brand. Leipzig: Teubner. 2 M. 40 Pf.

Physical Science.

Berg, C. Hemiptera Argentina. Hamburg: Gassmann. 7 M.
Kobelt, W. Synopsis novorum Generum, Specierum et Varietatum Molluscorum viventium testaceorum Anno 1878 promulgatorum. Frankfurt-a-M.: Diesterweg. 3 M.
Mueller, H. Weitere Beobachtungen üb. Befruchtung der Blumen durch Insekten. II. Berlin: Friedländer. 2 M. 50 Pf.
Sachsse, R. Phytochemische Untersuchungen. I. Leipzig: Voss. 4 M.

Philology.

Berger, H. Die geographischen Fragmente d. Eratosthenes. Leipzig: Teubner. 8 M. 40 Pf.
Grammatici Latini ex recensione H. Keilii. Vol. VII. Fasc. 2. Leipzig: Teubner. 11 M. 20 Pf.
Hense, O. Studien zu Sophokles. Leipzig: Teubner. 3 M.
Keller, O. Epilegomena zu Horaz. 2. Thl. Leipzig: Teubner. 8 M.
Peiper, R. Die handschriftliche Ueberlieferung d. Ausonius. Leipzig: Teubner. 4 M.
Propertii, S., Elegiarum libri IV. Rec. Ae. Baehrens. Leipzig: Teubner. 5 M. 60 Pf.
Sieglin, W. Die Fragmente d. L. Coelius Antipater. Leipzig: Teubner. 2 M.
Syri, P., sententiae. Rec. G. Meyer. Leipzig: Teubner. 2 M. 40 Pf.
Thesaurus Syriacus, collegerunt Quatremère, Bernstein, Lorsbach, Arnoldi, Field. Edidit R. Payne Smith. Fasc. 5. Clarendon Press. 21s.

CORRESPONDENCE.

AGE OF THE AJANTA PAINTINGS.

Ajanta Caves: Jan. 31, 1880.

In the Academy of December 20, 1879 (p. 450), I observe a brief notice of a meeting of the Royal Asiatic Society, at which a paper was read from Bâbu Râjendralâla Mitra "On the Age of the Caves at Ajantâ," which would seem to place the famous frescoes here as far back as the Christian era. If the Bâbu has actually visited the caves, it is difficult to understand how he could have failed to observe that, almost in the middle of the series, and at a lower level than the rest, are four or five caves of quite a different type of architecture, and evidently of much greater age than the others. Two of these are Chaitya caves, or chapels, and all of them are quite devoid of images—except a few figures, palpable insertions of a later date, outside the smaller Chaitya; the two or three monastic abodes are without shrines, and have stone benches for beds in their cells. In this group are two inscriptions; one of them, from the form of the characters, can hardly date earlier than the second century A.D.; the other may be earlier. But this matters little, for these caves do not contain any of the Bâbu's Persian or other foreign figures.

All the other caves at Ajantâ are of quite a different type; when they were excavated the severe, plain style of the first group had gone out of fashion, and pillars, pilasters, dâgobas, friezes, &c., are all carved with a luxuriance and variety of the most beautiful ornament that sets description at defiance. Among these are also two

Chaitya caves, equally rich in sculpture with the twenty Vihâras or monastery caves. There can be no doubt that these two styles belong to very different ages, and even to different phases of Buddhism. There is, perhaps, some considerable difference of age, even among the individual members of this second group; but the more important caves are all closely linked together by inscriptions, details of ornament, paintings, &c. On Nos. xvi., xvii., and xxvi. there are inscriptions, undated, it is true, but in an alphabet which—if any dependence can be placed in palaeographic evidence—cannot be ascribed to a date before 500 A.D. I have a copperplate grant of the same dynasty, in exactly the same character; and there are dated inscriptions in the Dekhan which differ so little from these, in the forms of the letters, that we cannot be far wrong in the date we assign to them. Elsewhere we have abundance of Buddhist caves, with inscriptions, to compare with these Ajantâ ones; at Junnar, for example, there are about one hundred and forty caves and nearly forty inscriptions, but all of older date than any at Ajantâ, except the two in the first-mentioned group; and there we have the old plain style of architecture, with inscriptions of the first to the third, or perhaps the fourth, century A.D. And, again, at Kârlê we have nearly thirty inscriptions on a very fine early Chaitya cave; and here parts of several of them have been cut away to make room for the insertion of figures of Buddha after the Ajantâ style. At first there were no images at Kârlê; there are none in the Junnar, Bhâjâ, or Bedsâ Caves, nor indeed in any of the earlier caves, except such as are manifestly insertions of a later date. The Mahâyâna sect began to excavate Rock Temples about the sixth century, and the second series at Ajantâ, all the Aurangâbâd series, and most, if not all, the Buddhist group of caves at Elurâ, were excavated by them. In other places they fell heirs to, or appropriated, the works of older Buddhists, and inserted images in pillars, walls, dâgobas, and wherever they thought fit. I know of no cave of the Mahâyâna sect that can be placed architecturally before 500 A.D.; and all the Ajantâ Vihâras, with their shrines containing colossal images of Buddha and attendant figures of Padmapâni, Vajrapâni, &c., are works of this sect. There are no stone beds in the cells of any cave of this sect.

Now, as to the *paintings*: nearly all that has yet been copied of these most interesting and remarkable frescoes is to be seen in the India Museum at South Kensington; and, both artistically and historically, they are well worthy of a careful study. But it was not known till very lately that there are paintings here of two, or more, different periods and styles, extending probably over four centuries. Two styles are well marked: the oldest—found only in the two early Chaitya caves, and a much later prevalent in the Vihâras Nos. i., ii., vi., xvi., xvii., &c. But little of the oldest remains, and, in places, it has been covered over with a later and quite different style of work. In my *Notes* on these paintings, printed last year by the Government of Bombay, I gave specimens of the figures, costumes, &c., found among these fragments of early Indian art, which show a perfect agreement with the sculptures of the second and third centuries. There is also among them one painted inscription in letters of the third century, and in the same cave (No. x.), on the upper and later style of painting, are other short inscriptions in characters of about the sixth century. Now in the other caves belonging, as I believe, to a later age, there is no evidence of earlier frescoes, and among the paintings on their walls are no figures or costumes at all in the style of these early ones. The paintings differ as much as the style of architecture. And in Nos. ii., xvi., xvii., and xxii. there are inscriptions on the paintings—labels in several instances—in characters of the sixth or seventh century, certainly quite as late as those used in the Bâdâmi inscription of A.D. 578.

It is in caves i. and xvii. especially that figures in Persian or Sassanian dress appear. The paintings in cave i. can mostly be seen in Mr. Griffiths's admirable copies at Kensington, and, among them, the large scene representing the reception of a Persian embassy by an Indian king, and three panels in the ceiling, supposed by Mr. Fergusson to represent Khusru Parwiz and the fair Shirîn, deserve special attention. There are no inscriptions whatever in cave i., but it is one of the richest in sculpture and painting, and probably one of the latest excavated. Cave xvii. is also rich in remarkable frescoes—unfortunately none of them, except the verandah ceiling, yet copied—but, in general style and execution, they are so like those in Nos. i., ii., xvi., &c., that probably all these caves were painted about the same time. Now, if, as indicated above, the caves were excavated after the year 500 A.D., the wall paintings in them cannot be of earlier date, but later. They may vary a little in age, as do the caves themselves, for Nos. xvi. and xvii. must be placed before Nos. i. and ii.; but, after careful consideration, I feel convinced that all the paintings in the five great Vihâras, Nos. i., ii., vi., xvi., and xvii., were executed in the century between 550 and 650 A.D.

The appearance of foreigners in these paintings is interesting, and the number of figures in Persian costume is far greater than Bâbu Râjendralâla has probably any idea of. There are, besides Digambara (naked) Jains, paintings of Mânibhadra, the liturgy of Avalokitêswara, and other subjects of Mahâyâna mythology, the Jâtaka of Sibi Râja, and other Buddhist stories, &c., &c., still traceable. Unfortunately, the originals are rapidly decaying or being destroyed, and the allowance made by Government for copying them has just been cut down to so small a sum that it will take seven or eight years to accomplish what, with only £200 a year more, could easily be done in three, and both better done and at considerably less total expense.

J. BURGESS.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 15, 4 p.m. Asiatic.
5 p.m. London Institution: "Hydroid Corals—their Structure and Pedigree," by H. N. Moseley.
8 p.m. Victoria Institute: "On the Evidence of the Later Movements of Elevation and Depression in the British Isles," by Prof. Hughes.

TUESDAY, March 16, 3 p.m. Royal Institution: "Physiology of Muscle," by Prof. Schäfer.
7.45 p.m. Statistical: "Vital Statistics of Cavalry Horses," by Surg.-Gen. T. Graham Balfour; "A Survey of Offences and Crimes in England and Wales from 1859 to 1878," by Prof. Leone Levi.
8 p.m. Society of Arts: "Transport and Trading Centres for Eastern Equatorial Africa," by Capt. C. E. Foot.
8 p.m. Civil Engineers: Discussion on "The Purification of Gas."
8.30 p.m. Zoological: "Additions to the Menagerie in February 1880," by the Secretary; "List of Birds collected in Northern Peru by Mr. Stolzmann, 1878-79," by L. Taczanowski; "On Some Points in the Anatomy of the Sumatran Rhinoceros," by W. A. Forbes; "On a Collection of Land and Fresh-water Shells made during a Short Expedition to the Usambara Country in Eastern Africa," by A. E. Craven.

WEDNESDAY, March 17, 7 p.m. Meteorological.
8 p.m. Society of Arts: "The Art of the Silversmith," by W. Herbert Singer.
8 p.m. Archaeological Association: "Certain Grants of Land in Mercia," by T. Morgan; "On the Name of Shakespeare," by Dr. Douglas Lithgow.
8 p.m. Literature.

THURSDAY, March 18, 3 p.m. Royal Institution: "Recent Chemical Progress," by Prof. Dewar.
7 p.m. London Institution: "English Composers for the Pianoforte," by E. Pauer.
7 p.m. Numismatic.
8 p.m. Linnean: "Remarks on the Indigenous Timber, and on the Plants Introduced into New Zealand," by H. M. Brewer; "On *Lithodes arctica*," by J. T. Carrington.
8 p.m. Chemical.
8.30 p.m. Royal. Antiquaries.

FRIDAY, March 19, 8 p.m. Philological: "On Quantity and Sentence-Stress in English," by H. Sweet; "The Etymology of the Word *Bracket*," by Prof. Skeat.
9 p.m. Royal Institution: "Goethe's Theory of Colours," by Prof. Tyndall.

SATURDAY, March 20, 3 p.m. Royal Institution: "Dryden and his Period," by George Saintsbury.

SCIENCE.

A Latin Dictionary, founded on Andrews' edition of Freund's Latin Dictionary, revised, enlarged, and in great part re-written, by Charlton T. Lewis, Ph.D., and Charles Short, LL.D., Professor of Latin in Columbia College, New York. (Oxford: Clarendon Press.)

THE duties of a Latin lexicographer in the present state of Latin scholarship may, for the sake of distinctness, be roughly said to fall under three heads. In the first place he has to cleanse an Augean stable of false references and inaccurate interpretations. These, accumulated from the slow growth of an uncorrected tradition, beset all dictionaries, not even excepting that of Georges—we are speaking of the edition of 1869—which may, on the whole, be pronounced the best Latin lexicon of its size in existence. That its references should be revised and, where necessary, supplemented by the light of the best editions, and that the interpretations offered should be in strict accordance with the references thus corrected, is the most obvious and crying necessity in the case of a new Latin lexicon.

This may be called the negative side of a lexicographer's labour; there is also a positive side. For, in the second place, a Latin lexicon should omit none of the more important additions which recent research has made to Latin scholarship. Foremost among these must, of course, be mentioned the material amassed in the Berlin *Corpus Inscriptionum*, the *Inscriptiones Regni Neapolitani*, and the other recent works on inscriptions. It is a fair question whether proper names, of which inscriptions yield so rich a harvest, should be included in a lexicon at all. De Witt's new edition of Facciolati consistently omits them, and relegates them to a separate *Onomasticon*, but most dictionaries insert a considerable number. Our own opinion is that proper names, being originally nouns, ought to be inserted in a lexicon—only, however, as forms, not as pegs on which to hang historical dissertations. The study of proper names is indispensable to an etymologist, and a lexicon is, in our opinion, the place in which he should be able to find them. The difficulties involved in their total omission are very perplexing; what, for instance, is to be done with such a word as *Iulius* or *Livius*, which can become an adjective in *Iuliae* or *Liviae leges*? Is it to appear twice, once in the body of the lexicon and again in the Onomasticon? Insert it in the body of the lexicon, with a summary of its usages, and all difficulty disappears. It will be objected that a dictionary constructed on this principle must be infinite in length. But it is perhaps hardly realised how much space may be gained by the omission of irrelevant matter, such as historical information given under proper names; or disquisition which properly belongs to a dictionary of antiquities, as the long account of the *triclinium* often given under *accumbo*; or essays on the phonetic changes of

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letters, such as the work before us gives on the letter *A*. Whether, however, a lexicographer chooses to insert all proper names or only a certain selection, inscriptions are the documents to which he must primarily have recourse; and there are, it need hardly be said, many other uses of inscriptions. There are also special lexicons to some authors, and elaborate indices to a great many, which ought carefully to be consulted. For the benefit of the students of later Latin, it is indispensable that the vast collections of Paucker, though scattered through various pamphlets and indexed in an inconceivably repulsive and difficult form, should be embodied in a lexicon which makes any pretension to completeness. And much useful material may be gathered from the labours of Rönsch and Ott on the *Itala* and the Vulgate.

In the third place, the question of etymology has to be considered. It cannot be expected that a Latin lexicographer should turn his work into a dictionary of etymology; but he may fairly be required to expel all obviously false derivations, and to give in a succinct form all that the best authorities are agreed upon as certain; and the amount of this is not inconsiderable.

This is but a rough and insufficient summary of what has to be done; and yet to carry out even this programme requires conditions hardly attainable under the circumstances under which, at the present time, books have too often to be produced. The work of Messrs. Lewis and Short is a real advance on any previous Latin-English dictionary. The orthography has been corrected throughout, a step which, however obvious, easy, and necessary, is of immense practical benefit to Latin scholarship in England, where we have for some time, in books available for school-teaching, been troubled with mere confusion in this matter. A dictionary which presents a fairly correct orthography will do much to popularise right notions on the subject.

It should be added that, on comparing a number of passages in this work with the corresponding passages in the last edition of Riddle and White's lexicon, we find that a fair amount of false references, especially to the standard authors, has been corrected, and a fair number also of new ones inserted.

But a considerable number of errors still lingers which ought to have been swept away. We have found the following among many others under the letter *A*, of which alone we have made a minute examination.

P. 4 *n.*—(*Ab* is used)

"in indicating a part of the whole, for the more usual ex *of, out of*: scuto ab novissimis uni militi detracto, Caes. *B. G.* II. xxv. 1; nonnulli ab novissimis, *id. ib.*; Cic. *Sest.* 65, 137; *cf id. ib.* 59 *fin.* a quibus (captivis) ad senatum missus (Regulus)."

If we are not mistaken, the idea that *ab* = *ex* is wholly erroneous. In the passages of Caesar *ab* is rightly taken by Kraner to mean "on the side of," "in the direction of;" and in the passage from the *Pro Sestio* the editions now read *a quibus invitis ad senatum missus est.* We also look in vain, in the article on *ab*, for any notice of the use of this preposition after comparatives, which is so common in later Latin.

P. 21. *Acervus.*—At the end of this article are added the words "Esp. in dialectics, t.t., *a sophism formed by accumulation*; Greek σωρείτης; Cic. *Ac.* II. xvi. 49, Hor. *Epist.* II. i. 47." *Acervus* is never used as = σωρείτης, but always means, in this connexion, the heap of grain which is used to illustrate the *sorites*, and from which the argument derives its name. The true Latin, Cicero's Latin, for *sorites*, is *acervalis argumentatio.*

P. 22. *Acheron.*—There is no mention in this article of the fact that the first syllable is long in the early poets. And why are *Acheron* and *Acheruns* treated in two different articles?

P. 32. *Adduco.*—"Of *conducting* an army: exercitum, Cic. *Att.* vii. 9: aquam, *to lead to, id. Cael.* 14." In the passage from the *Pro Caelio* the words *adduxi aquam*, put into the mouth of Appius Claudius Caecus, mean "I brought the water to Rome," or "made my aqueduct."

P. 77. *Ago.* — "Subst. *agentes -ium. a.* Under the emperors, *a kind of secret police* (also called *frumentarii* and *curiosi*), Aur. *Vict. Caes.* 39 *fin.*; *Dig.* i. 12, i. 20, 21, 22, 23, &c.; *Amm.* xv. 3, xiv. 11 *al.*" The references to the Digest are, so far as we can make out, all wrong; indeed, we cannot find any such place as *Dig.* i. 23; and in the passages from Ammianus, as also in several places in the Theodosian Code which might have been quoted, the term in question is not *agentes*, but *agentes in rebus.*

P. 79.—"*Ajūga*: abiga: Scrib. 187: *cf.* Rhod. Lex." This gloss puzzled us for some minutes; but it soon became evident, on reflection, that the curious word *ajūga* in Scribonius Largus is no more than a scribe's error for *abiga*, which was corrupted into *aviga*, and then, by the commonest of mistakes, into *aiuga.* The reference to Scribonius should, therefore, be added to those under the word *abiga.*

Alabanda.—"*Sing.* form Plin. *Ep.* v. 29." There is no such epistle; the reference should be to Pliny, *Hist. Nat.* v. § 109. "*Alabandeus* (four syll.) *-a -um*, adj., *of Alabanda.*" The form is, we think, equivalent to the Greek Ἀλαβανδεύς, and is not declined like an adjective of the second declension. And if it were, it would be a word, not of four, but of five syllables.

P. 80.—"*Albanum, i*, n., an estate at Alba, Cic. *Att.* vii. 5; Quint. v. 13, 40; Suet. Aug. 72." The last two references are false. In each of them there is mention of *Albanae columnae*, not of *Albanum*; and in the first the words are not Quintilian's but Cicero's.

"*Albedo* . . . only in eccl. Latin; Sev. Sulp. H. Sacr. i. 16; Cassiod. *Ep.* xii. 4." We cannot find the word in the Chronicle of Sulpicius, *l.c.*; it occurs in Cassiodorus (not *Epist.* but) *Varia Historia*, xii. 4, and also in the Scholia to Juvenal, ix. 30. It is not, therefore, confined to ecclesiastical Latin.

"*Albesia* (for *albensia*) *-ium*, n, a large shield used by the Albenses, a people of the Marsian race; Paul. ex Festo, p. 4, Müll." This article should surely have formed part of the article *Albensis*, and have been more accurately worded. *Albensia scuta* means no more than the shields used by the people of Alba on Lake Fucinus. "*Albianus -a -um.* . . . only in Cic." It is to be found twice in the *Inscriptiones Regni Neapolitani*, 1354, ii. 24, iii. 37.

P. 81.—"Albo rete aliquid oppugnare, *to attack* or *seize upon something with a white net, i.e., in a delicate skilful manner*; qui hic albo rete aliena oppugnant bona, Plaut. *Pers.* I. ii. 22, so the passage seems to be more simply explained than acc. to the opinion of Gron. *qui albo* (by the register of the praetor) *tamquam* rete, which omission of the tamquam is a Horatian but not a Plautinian idiom."

The meaningless reading *albo rete* has long since been expunged from the passage in Plautus, and with it disappears the necessity for this astonishing paragraph. Almost equally astonishing is the following:—

P. 84.—"*Alicaria, a prostitute* (as frequenting the place of the spelt-mills); alicariae meretrices appellabantur in Campania (where the best spelt-grits were prepared; Plin. 18 § 109), Paul. *ex Fest.* p. 7, Müll. pistorum amicas, reliquas (wrong for *reliquias*) alicarias, Plaut. *Poen.* I. ii. 54." Have lexicographers never heard of the slang use of *molere*?

P. 198.—*Auctor.* In this article there are several errors. Under the meaning of *originator, executor, performer, doer, cause, occasion*, of other things is quoted Sallust *Cat.* iii. 2, *scriptorem et auctorem rerum*; but surely here *actorem* is the right reading. In the passage from the *Jugurtha* next quoted *suam quisque culpam auctores ad negotia transferunt, auctores* seems to mean "those who are responsible in the case." A few lines further down *auctor* in Horace's *non sordidus auctor Naturae verique* is explained as = *investigator*; it really means *authority in*, as in the phrases *auctor iuris, auctor dicendi*, and the like. Then it is said that *auctor* means "the author of a writing, a writer." Never—or hardly ever! In all the passages quoted in this and other lexicons under this head, *auctor* either means *authority*, as in *bonus auctor, haud spernendus auctor*, and the like; or *the person responsible for a saying or writing*, as in *iocus* or *versus nullo auctore*, an anonymous jest, or anonymous verses. Further on we find two paragraphs that should have been put into one: ii. B 2, *one that gives an account of something, a narrator, reporter, informant*; ii. E, *One that becomes security for something, a voucher, bail, witness.* The instances given under these separate heads really illustrate but one meaning, which is *the authority for a statement* or *voucher for an alleged fact. Fama nuntiabat te esse in Syria: auctor erat nemo*: "report said you were in Syria, but there was no authority for the story;" *se id certis auctoribus comperisse*: "that he had learned that on trustworthy authority." These two instances are taken from the two separate paragraphs in question; but what is the difference between them so far as *auctor* is concerned? In the same way several instances under ii. D should have been quoted under ii. B: *malus auctor Latinitatis, litterarum Graecarum auctorem* are similar to *auctor humani divinique iuris.*

These are specimens of blunders taken over from previous lexicons. If it be now asked whether the present work embodies much of the results of modern research, the answer must be in the negative. Some standard works, such as those of Neue, Corssen, and

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Vaniçek, have no doubt been consulted; but there is no sign that much use has been made of the Berlin *Corpus Inscriptionum*, or that any at all has been made of Paucker's collections. Nor is there any certain indication that Merguet's Lexicon to Cicero's Orations or Gerber and Greef's to Tacitus has been laid under contribution; to say nothing of indices, such as that of Nohl to Vitruvius. Etymological questions are fairly dealt with on the whole; yet here, too, we have lighted on some things which require explanation. *Ab*, for instance (p. 2), is compared with "the Sanskrit *apa* or *ava*." Does this mean that the two are identical? On p. 7 *abies* is said to be "perhaps akin to ἀλδαίνω;" on p. 9 *abolla* to stand for ἀμβολή = ἀναβολή; on p. 83 *alibi* to be "contracted from aliubi, alius -ibi." On p. 80 *albatus* is said to be "from *albus*, as *atratus* from *ater*;" it is rather the passive participle of *albare*, the denominative verb from *albus*.

H. NETTLESHIP.

CURRENT SCIENTIFIC LITERATURE.

The Functions of the Brain: a Popular Essay. By Julius Althaus, M.D. (Longmans.) This essay embodies a lecture delivered before the members of the German Athenaeum in London. It embraces all the most recent developments of Ferrier, Broca, and others, and is admirably illustrated. The author commences by tracing the history of the subject; the detection of the white and gray matter of the brain by Vesalius (1542); the isolation of the nine pairs of nerves which spring from the base of the brain by Willis (1664); the later researches of Malpighi, Leuwenhoek, Petit, von Haller, Gall, Flourens, Fritsche, Hitzig, Ferrier, and Broca. The anatomical structure of the brain is then minutely described, and the functions of each portion of it. The whole is treated in a very masterly manner, and the work will be welcomed alike by the surgeon and the general reader.

A Treatise on Fuel, Scientific and Practical. By Robert Galloway. (Trübner.) The lectures on fuel given by the author before the Royal Dublin Society form the basis of this book. It is intended for the use of both students and manufacturers, and it embodies all the most recent advances of the subject. Fuel substances are first dealt with; then the methods of determining their calorific intensity, and the changes which they undergo during combustion. The newest forms of pyrometer are described, of course among them Siemens' very ingenious electric pyrometer. The technical analysis of coal is discussed in the last chapter. In Appendices the nature of coal and the products of its destructive distillation form the subject of enquiry. The work has been very carefully prepared, and will be welcomed by all who are interested in mining and manufacturing operations involving the consumption of large quantities of fuel.

Cassell's Natural History. Edited by P. Martin Duncan, M.B., F.R.S. Illustrated. (Cassell, Petter, Galpin and Co.) This volume, the third of a well-known natural history, contains an account of the *Ruminantia* by the late Prof. A. H. Garrod; the *Rodentia* by Mr. Dallas; the *Edentata* and *Marsupialia* by the editor; and of *Aves* by Mr. Bowdler Sharpe. The work is fully and admirably illustrated, and continues to furnish complete and accurate information written by eminent naturalists.

Blowpipe Analysis. By G. Landauer. Translated by G. Taylor and W. C. Ray. (Macmillan.) A carefully prepared translation from the German of a work which will be useful to all students of practical chemistry.

On the Leads; or, What the Planets Saw. By A. A. Strange Butson. (Griffith and Farran.) The author, long ago fascinated by Hans Christian Andersen's fairy tale, *What the Moon Saw*, has extended the idea to some of the planets and asteroids. A pleasantly written series of little stories for children has been the result. They are written in an easy, animated style, and in a highly imaginative vein. The illustrations are good and sufficient; and the book will undoubtedly prove a welcome birthday gift to many little people.

Easy Lessons in Heat. By C. A. Martineau. Illustrated. (Macmillan.) In sixteen short chapters the author has developed the principal phenomena of the science of heat. The experimental treatment involves the very simplest apparatus conceivable, yet, if properly conducted, it is marvellously effective. The book appears, at first sight, to be more elementary than it is. Some of the latest developments have, however, been discussed, such as the heat-unit, the dissipation of energy, and the nature of heat waves. Indeed, whoever thoroughly masters the little treatise will find himself in possession of no inconsiderable amount of knowledge concerning this branch of science, and we commend the book as a very suitable introduction to the larger treatise of Tyndall.

ARTIFICIAL FORMATION OF THE DIAMOND.

IT is not many weeks ago that Mr. Mactear, of Glasgow, announced that he had succeeded in producing diamond in his laboratory. He read a paper before the Philosophical Society of Glasgow on the subject, and sent specimens of his crystals to London. They were examined at the British Museum by Mr. Maskelyne and Dr. Flight, and were found to be wanting in all the characters of the diamond, and to possess others which clearly indicated that they were not the substance sought for. Mr. Mactear then came to London prepared to traverse all the statements made by the British Museum authorities respecting them. He was provided with the fullest means of conducting any experiment, and had, finally, to admit that he had failed in his results; his so-called "diamonds" were soluble in hydrofluoric acid, and consisted almost entirely of silica, alumina, and a small amount of magnesia, as well as a small residue insoluble in hydrofluoric acid.

Another gentleman, also from Glasgow, has now made known the results of his researches, and published a paper at a recent meeting of the Royal Society. There appears to remain no grounds for doubting that he has succeeded in producing diamond. He sent specimens of his products to the British Museum, and the results of the examination of them communicated to the *Times* by Mr. Story Maskelyne show them to be diamond. The gentleman in question is Mr. J. Ballantine Hannay, of Woodbourne, Helensburgh, and Sword Street, Glasgow, a Fellow of the Chemical Society of London. Of the small crystallised particles presenting exactly the appearance of fragments of a broken diamond which Mr. Story Maskelyne received the latter says:—

"In lustre, in a certain lamellar structure on the surfaces of cleavage, in refractive power, they accord so closely with that mineral that it seemed hardly rash to proclaim them even at first sight to be diamond. And they satisfy the characteristic tests of that substance. Like the diamond, they are nearly inert in polarised light, and their hardness is such that they easily scored deep grooves in a polished surface of sapphire, which the diamond alone can do. I was able to measure the angle between the cleavage faces of one of them, notwithstanding that the image from one face was too incomplete for a very accurate result. But the mean of the angles so measured on the goniometer was 70° 29′, the correct angle on a crystal of the diamond being 70° 31·7′. Finally, one of the particles, ignited on a foil of platinum, glowed, and gradually disappeared, exactly as mineral diamond would do."

The preliminary notice which Mr. J. B. Hannay has sent to the Royal Society deals only in general terms with the process employed by him to form diamond. It, however, sufficiently indicates the plan adopted to deserve to be noticed in detail. He states that, having noticed that many bodies like silica, alumina, and oxide of zinc, which are insoluble in water at ordinary temperature, dissolve to a very considerable extent when treated with water-gas at a very high pressure, it occurred to him that a solvent might be found for carbon; and as gaseous solution nearly always yields crystalline solid on withdrawing the solvent, or lowering its solvent power, it seemed probable that the carbon might be deposited in the crystalline state. After a number of experiments, it was found that carbon would not dissolve, and that chemical action took the place of solution. A curious reaction was observed which appeared likely to yield carbon in the nascent state, and so allow of its being easily dissolved. When a gas containing carbon and hydrogen is heated under pressure in presence of certain metals, its hydrogen is attracted by the metal and its carbon left free. Hydrogen, it has been found, has at very high temperature a very strong affinity for certain metals, notably magnesium, forming extremely stable compounds with it. When the carbon is set free from the hydrocarbon in presence of a stable compound containing nitrogen, the whole being near a red heat and under a very high pressure, the carbon is so acted upon by the nitrogen compound that it is obtained in the clear transparent form of the diamond. Mr. Hannay states that a great difficulty lies in the construction of an inclosing vessel strong enough to withstand the enormous pressure and high temperature; tubes constructed on the gun-barrel principle, with a wrought-iron coil, of only half-an-inch bore and four inches external diameter, being torn open in nine cases out of ten. He then proceeds to describe the properties of the crystals obtained by this method, crystals which satisfy all the tests that are peculiar to the diamond. They are as hard as natural diamond, they scratch all other crystals, and do not affect polarised light. Some crystals have curved faces, belonging to the octahedral form, and the diamond is the only substance crystallising in this manner. They burn easily on platina foil over a blowpipe flame, leaving no residue; after two days' immersion in hydrofluoric acid they showed no sign of dissolving. A splinter heated in the electric arc turned black—a very characteristic reaction of diamond. Lastly, fourteen millegrammes were burnt in a current of oxygen, and 97·85 per cent. of carbon obtained. The specific gravity, it should have been stated, was found to be 3·5. The apparatus and the analyses are to be described in a future paper.

There seems to be no doubt that Mr. Hannay has solved the problem of producing diamond artificially. His process appears to be a costly and a dangerous one, but it is highly probable that before long he, or some other scientific man, will hit upon a readier mode of accomplishing the reaction. Faraday long ago drew attention to the association of magnesium minerals with the diamond, and it will be seen above that magnesium is the metal specially referred to by Hannay. The spontaneous explosion or rupture of certain diamonds, which has been placed on record, points to pressure as an element of the process by which they have been formed.

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NOTES OF TRAVEL.

News has been received that the Rev. C. J. Wilson and Mr. Felkin, whose journey northwards from Lake Victoria we referred to last week, arrived at Khartum on February 18. They travelled from Lado in company with Sig. Gessi, formerly one of Col. Gordon's lieutenants, and brought with them messengers from King Mtesa. Two other members of the Nyanza expedition who had been at Mtesa's capital for a short time—Mr. Stokes and Mr. Copplestone—arrived in safety in Uyui, and the former has since gone down to the coast.

Letters have lately reached Berlin from Dr. Oscar Lenz, who has gone to Morocco to explore the Atlas Mountains. Full particulars of his proceedings are promised in the next issue of the German African Society's periodical.

Recent advices from Zanzibar state that M. Popelin, with the second Belgian expedition, including the remaining elephants, had left Unyanyembe for the Karema station on Lake Tanganyika, where they hoped to arrive before the rainy season. Dr. van der Heuvel remains at a place to the south of Tabora, in order to assist the fourth expedition, under M. Burdo, in getting to the lake as rapidly as possible. It is believed that, when it arrives there, M. Popelin and another European will cross the lake, and march through Uguha to Nyangwe, on the Lualaba. Thence he will endeavour to open communications with Mr. H. M. Stanley.

MM. B. Capello and R. Ivens have at length reached Lisbon on their return from Western Equatorial Africa, and bring with them numerous observations on the geography and meteorology of the region they have been engaged in exploring, as well as on its fauna and flora.

Among several travellers who have just reached Kimberley on their return from the Bamangwato country and the Upper Zambesi is a Mrs. Francis, the first European lady who has ever seen the magnificent Victoria Falls.

The Rev. J. Chalmers, who, as we have before recorded, some time back founded the most easterly missionary station in New Guinea, has lately visited the Gulf of Papua, the shores of which are still to a large extent unexplored. Mr. Chalmers found the coast of the part he visited lofty and thickly wooded, and having an apparently large population; he discovered several fine rivers, and ascertained that the inhabitants of the Port Moresby district are in the habit of going there periodically for purposes of trade, performing the somewhat dangerous journey in open canoes.

M. Riedel, who is known for his researches in Celebes Island and by his works on the Dutch East Indies, has made a journey to the centre of the island of Timor, a feat which has not before been accomplished by any European. Notwithstanding careful enquiry, he was unable to find any confirmation of the report of the existence of the cassowary. During his journey, M. Riedel collected much geographical information, and he has also constructed a map of his route.

The Australian papers report the performance of a remarkable journey across the continent from north to south. Three Europeans started from Burketown, on the Gulf of Carpentaria, with 200 head of cattle, and have succeeded in bringing them to Adelaide in good condition. They travelled in nearly a straight line from point to point, and occupied six months in the journey.

The engineers appointed by M. de Lesseps have finished their survey of the Panama isthmus to which we referred a short time back. They have paid special attention to the question of dealing with the River Chagres, and also to geological investigations, the result being that they have ascertained the depth of earth on the isthmus to be much greater and the rock to be excavated much softer than was previously supposed. These facts will, of course, considerably lessen the estimated cost of cutting an interoceanic ship-canal.

There are now about twenty "Klub-hütten" or "Schirmhütten" in the Swiss Alps, erected at the cost of the Swiss Alpine Club. The "Section Uto," which is the Zürich branch of the S. A. Club, has just determined to add to these by erecting a hut in the neighbourhood of the Schlossberglücke, which is some three hours' distance above Nieder-Suvenen, in the canton of Uri. The projected hut will be of great service to the explorers of the Schlossberg, the Spannörter, and other fields in that district. It is to stand upon the so-called Geissrücken, a rocky platform totally devoid of vegetation, an hour's distance below the Schlossberglücke. The difficult mountain-route from Erstfelden to Engelberg over the Schlossberglücke will, no doubt, be much more frequented after the building of the hut.

The new number of the *Monthly Record of Geography* opens with Mr. G. J. Morrison's accounts of his journeys in the interior of China, from the Yangtsze northwards along the Grand Canal and a portion of the Yellow River, and from Hankow to Canton, both of which are illustrated by a map. Dr. Holub follows with the narrative of his journey through Central South Africa to the Upper Zambesi. Among the Geographical Notes we find some information regarding Mr. Stanley's Congo expedition, derived from an official report sent home by Commander Sidney Smith, R.N.; which is followed by some useful observations on the climate of Zanzibar and the neighbouring mainland of Africa, and a sketch of a proposed survey of Southern Africa. The latest intelligence respecting the proceedings of the Samara scientific expedition to Central Asia is also given, together with a *résumé* of Lieut. R. C. Temple's observations on the distribution of the Afghan tribes about Candahar. The note regarding Mr. G. King's journey in Western China is of interest as dealing with an almost unknown tract of country to the north of Chungking.

SCIENCE NOTES.

The Fauna of Scotland; with special reference to Clydesdale and the Western District. *Mammalia*, by E. R. Alston, F.L.S., F.G.S. (Published by the Natural History Society of Glasgow.) All Scottish sportsmen will welcome the appearance of another part of the description of the Scotch *fauna* which has been projected by the Natural History Society of Glasgow, more especially when it relates to the mammalia and is due to the careful researches of Mr. Alston. It gives full particulars of distribution, occurrence of rarer animals and the like, and an Appendix is devoted to the fossil and extinct species. In opposition to the general view, Mr. Alston holds that

> "the modern park cattle are not wild survivors of the urus, but are the descendants of a race which had escaped from domestication, and had lived a feral life until they were enclosed in the parks and chases of the mediaeval magnates."

As far as we are aware, however, there is no record of any race of British cattle having escaped from domestication, even in legend or poetry; while Sir Robert Sibbald, writing in 1684, describes the *bos silvestris* of Scotland as "colore candidissimo, juba densa et demissa, truculentus et ferus," with more to the same purpose, which well matches all that is known of the wild cattle of Chillingham at present. When Caesar invaded Britain, he notes the "pecorum magnus numerus," and, in recounting the wild animals of the great Hercynian Forest, describes the *uri* as being "specie et colore et figura tauri." It is more likely that the Chillingham wild cattle, as has been constantly believed hitherto, are their descendants—it may be, in a degraded form—than that speculation can, at the present day, discover their origin. This pamphlet is written in a scholarly and scientific spirit, and makes us long for the appearance of the other parts of this excellent undertaking. Mr. Lumsden's *aves*, for instance, seeing how scarce Gray's *Birds of the West of Scotland* has become, will be peculiarly valuable.

Geology of Colchester.—A pamphlet on the geology of the neighbourhood of Colchester has just been issued by the Geological Survey as an explanatory memoir on the quarter-sheet 48 S.W. of the one-inch survey map. The explanation has been mainly written by Mr. W. H. Dalton, who surveyed almost the entire area, under the superintendence of Mr. W. Whitaker. The geological interest of the district, as pointed out by Mr. Whitaker in his introductory remarks, lies in the post-glacial drift, of which well-known sections are exhibited at Copford and Clacton. It is from these sources that nearly all the fossils of the district have been obtained.

The Effects of Forests on Rainfall and Rivers.—In the year 1873 Dr. Wex, the Director of the Danube works at Vienna, published an elaborate paper on the deleterious influence of the removal of forests, as shown by the diminution of volume of rivers in their upper waters, and the increase in floods in the lower parts of their course. The subject was recommended by the Vienna Academy to all scientific bodies for consideration and report. The views of Dr. Wex have been criticised by some authorities, and accordingly he has published, in the *Zeitschrift d. Oesterr. Ingenieur- und Architecten-Vereins*, a summary of the various opinions on the subject which have been published since the date of his last Report, and a copious store of facts which he has amassed relative to the principal rivers of central Europe. The paper forms a useful contribution to the literature of the important subject of which it treats.

At the last meeting of the Society of Russian Naturalists, held in St. Petersburg, the question of publishing an *Ornithology of the Northern Provinces of Russia* was introduced by M. Bogdanof. The proposal was favourably received, the want of a work of general reference, adapted to the requirements, not only of specialists, but of all interested in the science, having long been felt in Russian zoological literature. As the composition of this work will necessarily occupy a considerable time, the members present recommended that a monograph on the different species, with descriptive tables appended, should, in the first instance, be published with as little delay as possible.

It is proposed to hold in the Walker Art Gallery, Liverpool, during the early part of the present year, a loan exhibition of prehistoric antiquities and ethnography, for the purpose of illustrating the natural history of primitive and uncivilised man and the various developments of culture peculiar to the different races of mankind.

PHILOLOGY NOTES.

The second part of the third volume of M. Fr. Lenormant's *Etudes Accadiennes* has appeared. At the end is given a glossary of the words occurring in the texts that have been used. The words are here transliterated, but as a reference to the pages upon which they are to be found is added in each instance, the dis-

advantage of not using the cuneiform type is, to some extent, done away with.

The third *livraison* of vol. i. of the *Recueil de Travaux relatifs à la Philologie et à l'Archéologie égyptiennes et assyriennes* has just been issued. The first part appeared in 1870. The present number, illustrated with two plates, contains the following articles:—"Le Papyrus de Luynes," by E. Ledrain; "Sur un nouvel Argument chronologique tiré des Récits datés des Guerres pharaoniques en Syrie et dans les Pays voisins," by M. J. Lieblein (concluded); "Recherches philologiques sur quelques Expressions accadiennes et assyriennes," by Fr. Lenormant; "Un Fonctionnaire de la XIIIe Dynastie," by E. Naville; "Des deux Yeux du Disque solaire," by E. Grebant (continued); and various short communications.

Under the title *Manuel de la Langue assyrienne*, M. Joachim Ménant has re-issued his Assyrian Syllabary, originally printed in the seventh volume of the first series of the *Mémoires de l'Académie des Inscriptions et Belles-Lettres*. It is much to be regretted that none of the texts from which the signs have been obtained are given in his general list of the Signs of Sumerian Writing, which is of considerable length (fifty pages).

At the last meeting of the Cambridge Philological Society, Mr. Postgate read a paper on the genuineness of Tibullus iv. 13. Emil Baehrens, in his *Tibullische Blätter* (Jena, 1876), regards Tibullus books iii. and iv. as spurious, with the single exception of iv. 13. He says (p. 46), "The only poem which certainly belongs to Tibullus (as we see from v. 13) is iv. 13. It also bears throughout the impress of Tibullus' poetical art." Against this view there is, first, the fact that it comes in the middle of poems confessedly spurious. Again, Baehrens' argument from v. 13, "nunc licet e caelo mittatur amica *Tibullo*," is without weight. The shallowest forger would have hit upon this device of making the poet claim the poem as his own; and this use of the proper name when the poet is referring to himself is not in Tibullus' manner but in Propertius', as Prop. iv. (iii.) 9 (10), 15, iii. (ii.) 32 (34), 93. Tibullus i. 3, 55, i. 9, 83, are different. Thirdly, the style is not that of Tibullus or of any *poet*. It is stiff, vapid, and meagre: see vv. 5, 6, 7, 13, 14, 18. Fourthly, it contains feeble and obvious *imitations* of Tibullus' genuine poems. Compare, *e.g.*, vv. 13, 14, "nunc licet *e caelo mittatur amica* Tibullo, mittetur frustra *deficietque Venus*," with Tib. i. 5, 40, "saepe aliam tenui sed tunc cum gaudia adirem, admonuit dominae deseruitque Venus," and i. 3, 90, "tunc veniam subito nec quisquam nuntiet ante sed uidear *caelo missus* adesse tibi." Lastly, there are numerous coincidences (about sixteen) between this poem and various passages of Propertius. The number is out of all proportion to those which occur in the genuine Tibulline poems, and the resemblance is much more striking: *e.g.*, v. 3, "tu mihi sola places," is from Prop. ii. 7, 19, v. 4; "nec iam te praeter in urbe *formosast oculis* ulla puella *meis*" from Prop. v. 4, 32, "et *formosa oculis* arma Sabina meis;" v. 8, "qui sapit, *in tacito* gaudeat ille *sinu*" from Prop. iii. 20 (ii. 25), 29, 30, "tu tamen . . . *in tacito cohibe gaudia* clausa *sinu*." The sum of all these considerations is a very strong circumstantial argument against the poem.

FINE ART.

ART BOOKS.

Handbook of Embroidery. By L. Higgin. Edited by Lady Marian Alford. Published by authority of the Royal School of Art Needlework. (Sampson Low and Co.) This is a very dainty and, at the same time, a severely practical little book, designed for the purpose of giving sound information and useful hints to all ladies "who are unable to avail themselves of lessons, and are forced to puzzle over their difficulties without help from a trained and experienced embroiderer." The letterpress is entirely practical, devoted to explaining, in the shortest and simplest way, the different stitches, materials, and methods employed, and is illustrated by little woodcuts of the different stitches, which are not only very clearly figured, but, by their arrangement of needle and thread, are sometimes made to produce a pretty little decorative design. Although the aesthetic side of the subject is not treated in the present book, it is well represented by the Appendix, which consists of sixteen plates of designs for embroidery by such accomplished hands as those of Mr. Burne Jones, Mr. William Morris, Mr. George Aitchison, Mr. Fairfax Wade, and Mr. Walter Crane—designs mostly too elaborate to be worked by those for whom the book is specially designed, but, nevertheless, very useful and encouraging to them as glimpses of the land of beauty towards which they have set their feet. The road between the first steps of the treatise and the goal of the Appendix is, we are glad to learn, to form the subject of a second part, devoted to "design, composition, colour, and the common-sense mode of treating decorative art as applied to wall-hanging, furniture, dress, and the smaller objects of luxury"—a book for which there is, perhaps, greater need even than for the present, in order to control the ill-ordered desire for decoration and the exuberance of ignorant invention which has naturally accompanied the awakening of artistic intelligence in English homes. As Lady Wilton wrote, "this gentle dame, Needlework, is of ancient lineage, of high descent, of courtly habits;" and if it were only for this reason it is a worthy work to rescue her from the degradation to which she had sunk. Even our grandmothers' samplers and Berlin work were noble in comparison with the mechanical reproduction of ugly patterns which recently employed the leisure and artistic faculties of ladies, young and old; and the movement may surely not be wrongly described as of national importance which tends to free their minds from such slavery. Mr. Burne Jones' design of music for a wall panel is, it need scarcely be said, a graceful, refined composition of female figures; but they appear to be dreaming rather than playing, and disposing their limbs rather for producing harmonies of line than harmonies of sound. Of the remaining designs, though all are good, those which please us most are the sofa-back of Mr. William Morris and the table border of Miss Mary Herbert.

The Relationship of Anatomy to the Fine Arts: a Lecture. By S. Messenger Bradley, F.R.C.S. This lecture, delivered in the Royal Institution, Manchester, is admirable, not only for the clearness with which it demonstrates the value of anatomy to artists, but for the strong sympathy it shows with art quite apart from correctness of drawing. His claim for the study of anatomy is that "it is a sort of artistic conscience, which tells the painter when and where and how he errs, and also enables him easily and faithfully to copy nature." This is its true claim, well expressed.

The Influence of Joy on the Workman and his Work. By H. Bendelach Hewetson, M.R.C.S. (Sonnenschein and Allen.) This is a paper read before the Beverley Church Institute, republished with illustrations, two of which are autotype reproductions of Blake's lovely designs of *The Death of the Good Old Man* and *The Meeting of a Family in Heaven*. The paper itself is a very weak offshoot of Ruskinism. Here is a picture of Adam beholding Eve for the first time. "With a thrill of love Adam started to his feet, and in the purity of that earthly paradise he wandered among the orange groves of Eden, singing,

"'There has fallen a splendid tear
From the passion-flower at the gate;
She is coming, my dove, my dear;
She is coming, my love, my fate.'"

Such then was the first "influence of joy," which not only made Adam quote Tennyson, but sent him wandering about the orange groves singing that his love was coming, when in fact she had already come.

The Pupil Teacher's Handbook of Drawing. By William Walker. (Seeley.) In this little book Mr. Walker has given us another valuable contribution towards the right education of young students in art. It has occurred to him that not only the pupils but the teachers may not be above a few hints from the experience of a master, not only of drawing, but of teaching. We have already spoken very favourably of Mr. Walker's *Handbook of Drawing*, and it is enough commendation to this work to say that it embodies the same sound principles and sets them forth in the same neat unmistakeable way. His general precepts as to the education of the artistic faculty from the earliest years, the clear illustrations with which he forces them home, and the simple but adequate drawings with which each lesson is accompanied render the book an example of exact adaptation of means to end which it would be difficult to excel.

The South Kensington Museum. (Sampson Low and Co.) This periodical, the first number of which has just been published, will be of great use and interest to all lovers of art, and especially to art-students. It is published with the sanction of the Science and Art Department, and each number is to contain eight pages of illustrations, and to cost one shilling. The plates, which are very well executed and printed, are lithographic transfers of etchings by art-students in the etching class of the South Kensington schools, and the descriptions appended are based upon those in the valuable catalogues of the Museum. Those, however, in the part before us add sufficient general information respecting the process of manufacture and the history of the class of which its subject is a specimen to make it evident that much care is taken to render the book a valuable means of spreading sound information concerning the decorative arts. We are glad to see that all the plates will be purchasable separately at one penny a-piece, and the only thing to regret at present seems to be an absence of order in the arrangement. The present number contains plates of Mr. Moody's staircase, a cruet of crystal mounted in silver, a sideboard, a chased metal box, a silver-mounted jug, a carved ivory mirror-case, a design for a niche, and Mr. Poynter's fine figure of Apelles. This mixture no doubt adds to the variety of each part, and it would probably have been impossible in a periodical of indeterminate length to adopt any strict order of issue. Something might, however, we think, have been done to reduce the ultimate chaos of each completed volume. If, instead of each of the plates being numbered consecutively in order of issue, without regard to classes, they had been divided into several separately numbered series—one for ivories, one for metal-work, and so on—they might have been arranged into classes before binding, and a good classified index would have made the contents of each volume easy of reference. We hope even now that such an index will be published, so that those who prefer to do so may have the plates bound up as suggested; they will then only need renumbering by hand.

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ART SALES.

The rich collection of prints, including etchings by Méryon and French engravings of the eighteenth century, formed by M. Wasset, of Paris, was sold a few days ago at the Hôtel Drouot. We give first the prices of the principal etchings of Méryon and some notes thereupon—Méryon's etchings having within the last two years or so engaged the attention of a considerable public in England, in addition to that of the few amateurs of art who were previously familiar with them. M. Wasset's collection of Méryons came to him from Méryon himself about twenty years ago, and at the most insignificant prices. They were not like those in certain English collections, carefully selected, but they naturally included a few fine and some rare impressions among their number; and these, it will be seen, fetched high prices at the sale; while what seem extravagant prices were also paid for perfectly ordinary or even very undesirable impressions. The Catalogue of the collection might have been compiled with greater accuracy. Probably its compiler enjoyed but a superficial knowledge of the work to be dealt with, and thus impressions were frequently entered as "superbe" and as "très-belle" which by no means merited such terms; and in several cases the paper—a very important matter in the effect of Méryon's etchings—was misdescribed, as, for instance, in the case of the fine subject of the *Abside*, where "papier verdâtre"—greenish paper—was indicated. We know of no instance in which this masterpiece of Méryon was printed on greenish paper; the best impressions of it are always on "a thin wiry paper, toned a little with age."

The first considerable price of the sale was attained by an impression of the rare etching of the Convent of the Capucines at Athens, which fell for £11 16*s*. An impression before any letters of the pretty little plate after Nicolle, known as the *Pont Neuf et la Samaritaine*, sold for £10. It had not the sunniness and brightness of the earlier trial proofs exhibited at the Burlington Club, but, like them, was in a rare state. The *Rue Pirouette aux Halles*—an impression with the first title—sold for £6. It is thought by the authorities to be one of the prettiest of the later etchings of Méryon. It is after a drawing by Laurence. An early impression of the *Partie de la Cité de Paris vers la Fin du XVIIIme Siècle* sold for £18; another impression for £9 16*s*.; the third state for £4 1*s*. A rare impression of a most undesirable subject—the *Grand Châtelet*—sold for as high a sum as £12 1*s*. A curious early but rather gritty impression of the *Stryge* fetched £20; the first state, with the verses, £9; a fair impression of the second state £6 8*s*. *Le Petit Pont* realised £6 16*s*., while a fair first state of the *Galerie de Notre Dame* fetched £10 16*s*. A tolerable impression of *La Rue des Mauvais Garçons*—the gloomy and suggestive representation of an infamous house—fetched £10; it was in the second state of the plate. A trial proof of the *Tour de l'Horloge*, all but completed, and not remarkably good as an impression, reached £9 16*s*.; and another poorer impression of the same subject sold for £6. A fair first state of the *Rue de la Tixeranderie*, with hardly any margin and wanting in much of the richness which, of course, is as much or more to be sought for than clearness of effect, reached £11. A blackish impression of the same sold for £6 4*s*. A fair first state of the *St.-Etienne du Mont*—one of the finest and most impressive etchings of Méryon, yet, until lately, not one of those most sought for—was sold for £10; an inferior impression, on brown paper, and hard in effect, sold for £6. A very bright early impression of a sometimes over-rated subject—*La Pompe Notre-Dame*—which has comparatively little beauty in it, realised £17 16*s*.; a somewhat damaged impression of the same subject, £8 3*s*.; and a yet poorer one, £3 4*s*. The only impression of a rare and delicate print—*La Petite Pompe*—appears, by an oversight, to have sold below its value. A bright trial proof of the *Pont Neuf*—sometimes so magnificently rich in a somewhat later state, with the dry point work—reached £10 8*s*. A hard impression fetched £3 16*s*.; a very late state, which is generally worthless, with all the background houses lowered, and the chimney of the Mint erased, realised £1 3*s*. A fine impression of the "first state" of the *Pont au Change*—which has the large balloon, "Speranza"—realised £12. It was on thin, old French paper, of the kind rightly deemed desirable. What was practically a first state of the *Morgue*—a very agreeable impression, though a little wanting in richness for so fine a thing—reached £17; a poor impression of the second state realised £6 8*s*. A fair second state of the work which is often accounted the capital piece of Méryon—*L'Abside de Notre Dame*—realised £18. Two years ago, finer impressions of the state were sold for four or five pounds. A trial proof of the *Tourelle, dite de Marat*, sold for £8; another for £6 16*s*. A curious trial proof of the *Rue des Chantres*—which is a late work of the master—realised £14; a first state of the same print fetched £5. A dry first state of the *Rue des Toiles, Bourges*, fetched £5 8*s*.; and a very fine impression of what is known to be the best state of the plate fell for £4 12*s*. It is somewhat less rare than the earlier, though very much better. An impression of the *Ancienne Habitation à Bourges* sold for £4 8*s*.; the rare, but almost worthless, little print of the *Dog's Head* sold for £2 16*s*. A signed proof of one of the New Zealand subjects fetched £3 8*s*. *La Vendetta* and the *Rebus on Béranger* were knocked down together for £2 17*s*. 6*d*.; the *Rebus, of which the subject is De Morny* (Wedmore, No. 56: "not described by Burty"), fetched £3 16*s*.; while a later impression of the same curious little plate was sold for something less. The *Vue de l'Ancien Louvre du Côté de la Seine* is not likely to have fetched its high price (£13 8*s*.) on its merits, which, to tell the truth, are slight, but rather because it bore upon it a most curious note by Méryon, addressed to M. Wasset, and complaining of the trickery to which he imagined it to have been subjected. Two dated proofs of another inferior subject—the *Ministère de la Marine*—fetched £13 and £10 respectively. The prices of the remaining pieces by Méryon are not worth recording. The principal purchasers of Méryon's etchings were Messrs. Goupil, Gosselin, Clément, Dowdeswells, and Thibaudeau.

The prices fetched by several of the rarest of the French eighteenth-century prints were at least as remarkable as those realised by the Méryons. Of the prints after Baudouin, *L'Amour à l'Epreuve*—a rare impression, but in very bad condition—fetched £14; the *Carquois épuisé*, an ordinary impression, £6; the pure etching of the *Couche de la Mariée*—the etching being the work of J. M. Moreau—£128 (Morgand); the pure etching of the *Epouse indiscrète*, £44; *Le Soir*, £6 3*s*. High prices were paid for the inventions of Borel, which make little pretensions to art. After François Boucher, the complete set of thirty-three prints engraved by Laurent Cars sold for £12. The impressions left something to desire. After Boucher also, the *Don Garcie de Navarre*—a rare trial proof of the plate—fetched £16 (Meyer). The ornaments of Choffard—*fleurons* and vignettes—sold for extremely high prices, a *fleuron de titre* and four vignettes for the *Saisons* of St.-Lambert fetching £18; and another somewhat similar lot realising £24. The Eisens, of course, commanded high prices, these being esteemed by English as well as by French collectors. A very rare Augustin de St.-Aubin fetched a price which has probably never before been approached, the pure etching of the plate entitled *Le Concert* (engraved by Duclos) attaining the sum of £248 (Delaroque). Two of his most agreeable and elegant single figure pieces—*Comptez sur mes Serments* and *Au moins soyez discret*—sold for £13. Of the noble prints after Watteau—so much greater in subject and more masculine in treatment than those of the French "Little Masters"—there were but few in M. Wasset's collection, and of these some were in bad condition. An impression of the *Embarquement pour Cythère*—the capital work of the painter—was sold for £6 8*s*. By Bonnet, *Le Déjeûner* and *Le Dîner* sold for £10 4*s*.; *Les Deux Sœurs* for £6 4*s*. The collection also included a certain number of caricatures by Rowlandson and Gilray. These fetched prices that may be considered reasonable. The dispersion of some rare illustrated books completed the sale.

The sale of the valuable and large collection of English water-colour drawings belonging to Mr. C. J. Pooley took place last Saturday at Messrs. Christie's. The drawings sold for good prices, of which we shall speak further in our next week's issue.

NOTES ON ART AND ARCHAEOLOGY.

We called attention a week or two ago, while announcing Mr. Dalou's resignation, to the desirability of electing to the chair of sculpture at South Kensington some man of acknowledged power and repute, and, if possible, an Englishman. We now learn that all the most distinguished of the young English sculptors were among the candidates for the post, but that their claims were in every case disregarded. The Lords Commissioners have appointed M. Lantéri to succeed Mr. Dalou as Professor of Sculpture, or, as it is technically called, Modelling Master, at South Kensington. This slight paid to native art is the more extraordinary when it is added that M. Lantéri seems to be absolutely unknown as an artist; he has never, we are positively assured, exhibited a single work in London or Paris, and his only claim is that he has worked in the studio of Mr. Boehm to the satisfaction of that gentleman. In the arrangement of these appointments it is understood that Mr. E. J. Poynter acts as artistic adviser to the Commissioners. We consider that the interests of the public demand that he should explain the reasons that led him to this selection.

Mr. Henry Wallis is engaged on a picture illustrating a phase of literary life in the eighteenth century, which he will send to the forthcoming exhibition of the Society of Painters in Water Colours. The subject was suggested by a passage in Boswell's *Johnson*, though it does not pourtray an event in the life of the great lexicographer.

We hear that those interested in the art or humour of Rowlandson, the caricaturist, purpose holding shortly in Liverpool an exhibition of his works.

The Bristol and Clifton Fine Arts Academy has just opened to the public its annual exhibition, which is, as usual, somewhat extensive. A certain proportion of the best works have, of course, been seen in public before. Of these the *County Cricket Match* by Mr. John Reid—a young Scottish artist whose early promise has passed into performance—is certainly among the chief, and will not fail to attract attention; while Mr. Seymour Lucas' realistic and carefully studied representation of the Lord George Gordon Riots—*The Riots of 'Eighty*—is as deserving of conspicuous place. The graphic *soirée* which introduces the exhibition took place one night early in the week, when, very fittingly, one room was entirely appropriated to the sketches

and finished pictures of a Bristol artist recently deceased—Charles Branwhite—who had during many years produced agreeable and excellent work.

By the new *règlement* of the Salon for the present year, painters on glass, who were formerly excluded, are now permitted to send in works for exhibition. This ancient branch of art reckons many able workers in France, and several of these intend, it is said, to exhibit at the next Salon. A society of glass painters was formed in Paris about three years ago, and is now active in supporting the rights and privileges of its members.

The *Standard* announces that a sale of duplicate impressions of rare and fine prints in the possession of the British Museum will take place in the month of April, and it is understood that the money gained by the sale will be applied to the purchase of prints not now to be found in the collection at the Print Room. The sale, though it will be a sale by auction, is not to take place in any public auction-room, but rather within the precincts of the Museum itself, the idea probably being to avoid, as far as may be, the risks usually attending public sales. On this occasion it is understood that many of the finest works of the most esteemed original masters of engraving and etching will fall under the hammer.

Ancient majolica and Damascus wares of artistic or technical merit have now become so difficult to obtain, and so costly when attainable, that lovers of the potter's art who would possess something more than good examples of the manufactures of the day, and cannot afford to invest a fortune in half-a-dozen plates, would gladly know where the individual ceramic artist, working in his own *bottega*, is really to be found. Doubtless some of the productions of Minton and of Ginori, of Wedgwood and of Sèvres, are excellent representatives of the earlier wares, but they have a flavour of the factory. In France, Pull's copies of the curious works of Palissy stand alone. So also do Deck's imitations and derivations from the Oriental wares. In Italy, at Gubbio, Pesaro, Naples, &c., individual potters have reproduced varieties of majolica, Urbino, and Abruzzi wares; while in Rome Signor Torquato Castellani is a loving worker at this branch of art. Having formerly, and most successfully, copied from Italian wares, he has of late devoted himself to those of a richer and more harmonious colouring, taking the Damascus pottery as his model, and adapting his designs to their harmonic scale of colouring. By modification in the relative composition of the paste and the glaze, he has succeeded in producing examples of a close and fine-grained ware, covered by a rich and brilliant glazing of even surface. The colours used are admirable for fullness of effect and delicacy of tone, vying with those so much admired on the finest examples of Damascus ware. Of such he has lately painted copies hardly to be distinguished from the originals, which form part of the late Mr. Henderson's munificent bequest to the British Museum. Upon others he has painted heads, imaginative portraits, &c., surrounded by borders of bold and effective colouring. Lovers of a high order of decorative ceramics who may be in Rome would do well to visit this true artist-potter—who works for love of his art rather than for lucre—at his studio in the Piazzetta Poli.

By the death of Dr. Alfred Woltmann the *Repertorium für Kunstwissenschaft* has lost an active and able editor, but we hope that this publication will not again be allowed to fall into arrears. The current number contains the continuation of H. Hymans' article on "Rubens and his Latest Biographers;" a study of painting in Palermo in the time of the Renaissance, making known some particulars regarding the Sicilian master Vincenzio Ainemolo, called, like Giulio Pippi, "Il Romano;" a notice of the late German architect, Gottfried Semper; and a scientific account of the old painted glass in the minster at Strassburg.

The Society "Arti et Amicitiae" of Amsterdam will open a retrospective exhibition of works in gold and silver next month. The artistic treasures of this kind stored in Holland, both in its ancient churches and in private families, are very great, and it is believed that this exhibition will be one of considerable interest.

The late M. Walferdin's Fragonards—those of them that remained in his estate after his death—as well as his Greuzes, his Géricaults, and his terra-cottas by Houdon, are to be sold in Paris at the Hôtel Drouot during the second and third weeks in April.

The Museum of the Louvre has just acquired two vases of large size, and of the utmost importance from the scientific point of view. They were brought from Cervetri by M. Fr. Lenormant, who has generously made them over to the French national collection for the comparatively trifling sum for which he secured them on the spot. They are two Etruscan vases of the earliest period, with paintings in white on a red ground. On one is seen a chariot attacked by a lion—a manifest imitation of Assyrian art—and a naval engagement between two very singularly shaped vessels. The other shows two lions rampant in the Asiatic style, and two Greek myths—the birth of Athena and the boar-hunt of Calydon. It likewise bears an Etruscan inscription, one of the most ancient known. The representations of Hellenic fables had not been previously noticed on remains of Etruscan painted pottery of such early date, for the two vases may be confidently attributed to the eighth or the seventh century B.C. M. Fr. Lenormant will publish a communication on the subject very shortly.

Mr. W. H. Pater continues in the *Fortnightly* his "Beginnings of Greek Sculpture," and, having now reached a period where there is a certain amount of ascertained facts, he seems disposed to make good use of them, without, however, throwing overboard, as he might do with advantage, the exercise of a fancy peculiar to himself. In the previous article in the January number of the Review, this exercise of fancy appeared in a maximum degree; and, though that was perhaps to be excused from the general scarcity of facts, it may still be doubted whether on some points entire reticence would not have been more in the interest of the subject. For instance, the language which he employed about the antiquities found at Mycenae might in a way be justified by the exaggerated account of them given by Dr. Schliemann; but a little incredulity, or, what is better, an examination of the things themselves, would have shown him that there is no occasion whatever for the high-sounding phrases which he commits to paper. It is all very well to talk about the aesthetic critic and his way of looking at things; but if that individuality can really find beauty in the antiquities from Mycenae he must be surprisingly gifted. As we have said, the continuation of Mr. Pater's articles deals largely with facts, and of course presents them in an interesting way. From his point of view it does not much matter that the Apollo of Tenea should be called a bronze statuette, when it is a marble statue of life-size; but such a slip would be regarded seriously by non-aesthetic critics.

The work of restoring Drontheim Cathedral is making rapid progress. The scaffolding around the so-called King's Gate was taken down before July last. This latter is now seen to be a fine work in the richest Gothic style, the alternate use of a green-coloured stone and white marble being very effective. Unusual difficulty has been experienced in restoring the southern outer wall, which had come to slope so much in the course of time that, in order to bring it back into position, it was necessary to employ heavy iron clamps.

A story of a somewhat remarkable instance of detective intelligence is going the round of the German journals. It is related that a well-known Austrian painter recently exhibited at the *Künstlerhaus* an historical picture in which was seen a very fine head of an old man. Shortly afterwards, a mysterious personage called on the painter and desired to know the name and address of the model who had served him for that splendidly executed head. After some explanation the painter gave the desired information, and the police forthwith proceeded to the lodging of this strikingly handsome old man, in whose portrait the detective had recognised a dangerous criminal who had some time before escaped from prison.

Several French artists of high position—namely, MM. Delaborde, Guillaume, Paul Dubois, and Meissonier—have lately given evidence before the commission appointed by the French Government to examine the project for the law of artistic proprietorship. M. Meissonier is of opinion that the term of fifty years accorded to the inheritors or proprietors of artistic copyright, dating from the time of the artist's death, might be increased. He maintains also that an artist has a right to make copies of his work, provided he affixes to all such copies a mark to distinguish them from the original; and he thinks that the right of reproduction which is recognised by the proposed law as belonging to the artist should belong to him with regard to the State as well as with regard to private individuals. Both the members of the commission and the artists examined agreed that the right of reproduction did not apply to portraits. These belong exclusively to the proprietor, who is in no way obliged to allow copies of them to be taken.

The *Times* announces the death, at Padua, of the Marchese Pietro Selvatico Estense, one of the best-known art historians in Italy. Following the bent of a strong inclination, he studied painting under Demin, and became a practical artist. He taught aesthetics and the history of art in the Academy delle Belle Arti, at Venice, and in 1850 was made Director of that institution, to which he rendered great services. Among his best-known works are the pamphlet (1836) on the decayed frescoes of Giotto in the church of the Annunciata dell' Arena at Padua; the splendidly illustrated *Architecture and Sculpture* (Milan, 1847); the *History of the Art of Drawing* (Venice, 1852); and a great work on the History of Architecture, which has not been finished. He was well acquainted with the history and condition of art in other countries, and is also favourably known as the author of some poems. He was in his seventy-seventh year.

THE STAGE.

Another creditable Shaksperian performance has been given this week at New Sadler's Wells. *Othello* has taken the place of *Macbeth*. But before *Macbeth* was finally withdrawn, the chief male character was performed for a night or two by Herr Martin Eiffe, a German actor from the Meiningen Theatre, of which so much has been heard and so little has been seen. Herr Martin Eiffe has been some time in town, and he has been heard in recitations in private houses. He is an enthusiast and an intelligent man. But his struggles with the difficulties of the pronunciation of our tongue seem necessarily

to engross a good deal of his attention, and the result of the struggles is not wholly satisfactory to sensitive ears. To be brief, the charm of well-spoken English is lacking to Herr Martin Eiffe's performance.

In regard to the Sadler's Wells performance of *Othello*, no such objection is to be made. Mr. H. Talbot's voice is sonorous—his delivery of the lines at all events well rounded. His Othello—though somewhat of the order that is styled "stagey"—is impressive to many. Mr. Hermann Vezin's Iago is a performance to see. All Mr. Vezin's readings of Shaksperian or other character are intelligent and individual, and in the character of Iago he has, as it is needless to say, the fullest scope for individual interpretation. To whitewash Iago would be a difficult matter—a feat worthy to engage the ingenuity of a performer most fully in accord with modern propensities. It would probably prove one of those feats whose difficulties are such as to make them impossible. Mr. Hermann Vezin has not attempted the task. But he does appear to emphasise by voice and manner such passages as bear upon Iago's supposition that his wife and Othello have been decidedly too intimate. He waxes fiercer than do most Iagos. The ladies engaged in this performance—generally so creditable to Mrs. Bateman's management—are Miss Carlisle and Mrs. Calvert. Miss Carlisle is a gentle Desdemona; possibly even a shade too gentle and impassive; but she reaches towards power in her final scenes. Mrs. Calvert plays Emilia. The part is a great one as far as concerns opportunities for vehement performance. It has more than one great outburst sure of its effect. And Mrs. Calvert is an approved actress, familiar with Shakspere, and generally with the conscientious rendering of great drama.

The other night, we saw Mr. Charles Kelly as Joseph Surface in *The School for Scandal*—a part which he is now playing at the Vaudeville, Mr. John Clayton, its first representative there, having been called elsewhere. Mr. Kelly's Joseph Surface is an unmistakeable rogue. Joseph Surface is sometimes presented as an agreeable though deceptive fellow—a very fascinating Mephistopheles. Lately, indeed, he has been presented as one in whose deep-laid treachery it would be wholly impossible to believe. But Mr. Kelly represents him as an outwardly disagreeable man. We do not, with his performance before us, doubt in the least the evil of the character; we doubt only the hypocrisy. Such a man would have found no reward in being hypocritical; his hypocrisy would have imposed upon no one. The study—if we do not entirely approve of it—is at least interesting. The delivery of the lines is curiously devoid of traditions. Mr. Kelly's is a most modern performance—seeking the truth of nature—forgetting sometimes, we think, the necessary *optique du théâtre* in something of the way in which it is habitually forgotten by that school of actors whose ideal is a charade. From a seat by no means far from the stage we could not hear the end of Joseph Surface's sentences. The quietude gave an air of great naturalness. As a performance to be seen it was excellent; as a performance to be heard it was inadequate. In a word, with the virtues of the modern school there was something of the faults. Mr. Kelly is an actor of such sterling power that he should omit the faults altogether. He should give his natural and realistic touches with full remembrance of the conditions of stage performance—conditions which certain of the weaker followers of the modern school may be presumed to be more content to violate, since they would seem to hold that years of professional life are wisely spent if they result in the careful acquisition of the first faults of the amateur.

MUSIC.

RECENT CONCERTS.

The performance of the *Eroica* symphony at the Crystal Palace concert last Saturday deserves special mention; it was certainly one of the finest ever given by Mr. Manns' band, and the genuine and hearty applause at the close proved how thoroughly it had been enjoyed and appreciated by the audience. Herr Robert Hausmann made his first appearance at these concerts in a *Conzertstück* for violoncello and orchestra by Schumann (op. 129), which has only been heard once before in London, many years ago, at one of the concerts of the Musical Society of London. Schumann was certainly not in an inspired mood when he penned this difficult and ungrateful work. It is lacking in clearness of form; the themes of the first and last movements are not interesting, and their development is very laboured. The second section ("Langsam") is, however, more attractive. The principal theme is full of melody and charm, and forms a pleasing contrast to the rest of the work. Herr Hausmann proved himself an excellent artist. His tone is full and clear, his execution exceedingly neat, and his powers of interpretation of a very high order. Mdme. Patey was the vocalist.

At the concert of the Albert Hall Choral Society on Thursday, March 4, was performed, for the first time in London, Ferdinand Hiller's *Song of Victory* written to commemorate the German victories in the Franco-Prussian War. The work is very bright and pleasing, but lacks character. The performance was very good. The solo part was effectively sung by Miss Annie Marriott. The programme also included Goetz' 137th Psalm, very carefully rendered, although a little less *forte* in some of the passages would have been an improvement.

On the same evening, the third concert of the Philharmonic Society took place. Herr Joachim was the violinist, and played the Mendelssohn concerto and his own variations on an original theme of which we have already spoken. The programme included Brahms' symphony in D and one novelty—Massenet's overture entitled "Phèdre."

The third concert of the Borough of Hackney Choral Association took place at the Shoreditch Town Hall on Tuesday, March 9. H. Goetz' *Naenia* (poem by Schiller) for chorus was given for the first time in London. It is one of the composer's most characteristic and, we may add, most difficult works. The performance was truly excellent, and the vigour firmness, and delicacy with which the music was rendered reflected the highest credit on both choir and conductor (Mr. E. Prout). The programme also included Gade's charming cantata, *The Erl-King*. The solo parts in this work, of considerable importance, were unfortunately not rendered in a satisfactory manner; hence the general success of the composition, in spite of the excellent chorus singing, was somewhat marred. We must also add that Eaton Faning's "Song of the Vikings" and the lively "Market Chorus" from *Masaniello* were given with great spirit, energy, and finish. The instrumental pieces were Mendelssohn's "Hebrides" overture and Gounod's "Funeral March of a Marionette," both admirably performed. Despite a special notice in the programme book that *encores* are forbidden by a fixed rule of the association, the audience were so delighted with the part song of Faning and the Gounod march that they did their best, but, of course, in vain, to obtain a repetition of both pieces. Mr. E. Prout conducted, with his usual ability, the whole of the concert. J. S. Shedlock.

THEATRES.

COURT THEATRE.

Lessee and Manager, Mr. Wilson Barrett.

To-night, at 8, a Play, in five acts,
THE OLD LOVE and the NEW,
By Bronson Howard and J. Albery. Messrs. Coghlan, Fisher, Leathes, Price, Dacre, Holman, Benn, Douglas, Phipps, and Anson; Mesdames A. Roselle, Emery, Giffard, J. Roselle, and White.
Morning Performance of "The Old Love and the New," Saturday, March 13. Box-office from 11 till 5. No fees.

DUKE'S THEATRE, Holborn.

Managers, Holt and Wilmot.

Saturday, March 13th, will be produced, for the first time in London, a powerful Drama, in four acts, entitled,
THE BATTLE of the HEART,
By the late John Wilkins, Author of "Civilisation," "The Egyptian," &c.

FOLLY THEATRE.

Lessee and Manager, Mr. J. L. Toole.

TOOLE, to-night, in three pieces (for a few nights only).
At 8, THE SPITALFIELDS WEAVER.
At 9, the celebrated trial, BARDELL v. PICKWICK.
At 10, OUR CLERKS.
At 7.30, IN the ORCHARD.
Doors open at 7. Prices 1s. to £3 3s. Box-office 11 till 5. No fees for booking. "The Upper Crust," a new and original comic Drama, in three acts, by H. J. Byron, will shortly be produced.

GLOBE THEATRE.

LES CLOCHES DE CORNEVILLE.

To-night, at 8, this celebrated Opera, with new scenery, new dresses, and new effects.
Messrs. Shiel Barry, Edward Marshall, Frederic Darrell, C. Ashford, and Wilford Morgan; Mesdames Kate Munroe, Laura Clement, Clara Graham, Kate Chorley. Increased band and chorus. Conductor, Mr. E. Solomon.
Preceded, at 7, by the Oriental Extravaganza,
THE HAPPY MAN.
Mr. Shiel Barry, &c. Doors open 6.30, close at 11.0.
Stage Manager, Mr. H. B. Farnie.

IMPERIAL THEATRE.

Shakspere's Comedy, AS YOU LIKE IT,
Every afternoon at 3, in which Messrs. Lionel Brough, Herman Vezin, W. Farren, Kyrle Bellew, F. Everill, E. F. Edgar, J. Bannister, C. Coe, G. Coventry, F. Charles, E. Allbrook, F. Stephens, G. Trevor, C. Bunch, and Miss Litton, Miss Cresswell, Miss Brunton, Miss Sylvia Hodson will appear.
The overture and incidental music selected and arranged by Mr. Barnard from the works of Dr. Arne, Bishop, Farren, Martini, and C. Horne. The Comedy produced under the personal superintendence of Miss Litton.
Stage Manager, Mr. Coe.
The doors open at 2.30; Overture at 2.45; Comedy precisely at 3; Carriages 5.45.

LYCEUM THEATRE.

MERCHANT of VENICE.

Shakspere's Comedy, having been received with the utmost enthusiasm, will be repeated every evening at Eight o'clock.
SHYLOCK—Mr. IRVING. PORTIA—Miss ELLEN TERRY.
Morning Performances of THE MERCHANT OF VENICE every Saturday, at Two o'clock, during March.
SHYLOCK—Mr. IRVING. PORTIA—Miss ELLEN TERRY.
Box Office open daily from Ten to Five under the direction of Mr. Joseph Hurst, where seats can be booked six weeks in advance.

NEW SADLER'S WELLS.

SHAKSPERE'S PLAYS.

MACBETH, Monday, March 15.
The distinguished favour with which this great Play has been received, and the demand for seats, induces the management to announce it for Six Nights longer, with Mr. Hermann Vezin as Macbeth; Lady Macbeth, Miss Bateman.
Prices, from 6d. to 7s. 6d. Doors open at 6.45. Farce at 7.15; Play at 8.

OPERA COMIQUE.

CHILDREN'S PINAFORE.—EVENING PERFORMANCE.

"CHILDREN'S PINAFORE."
To-night, at 7.45, a new and original Vaudeville, written by F. Desprez, music by Alfred Cellier, IN the SULKS.
Characters by Mr. Richard Temple, Mr. F. Thornton, and Miss La Rue.
At 8.30, THE CHILDREN'S PINAFORE,
Being a representation of Messrs. Gilbert and Sullivan's popular Opera, "H.M.S. Pinafore" (all the characters sustained by children). At 10.30, AFTER ALL.

PRINCE of WALES'S THEATRE.

Sole Lessee and Manager, Mr. Edgar Bruce.

Every Evening the doors will be opened at 7.30. At 8 o'clock will be played an original Comedietta, A LITTLE CHANGE, By Sydney Grundy. Followed, at 8.40, by Herman Merivale and F. C. Grove's original Play, FORGET-ME-NOT (by arrangement with Miss Geneviève Ward, and in which she will appear in her original part).
The Characters in the Plays will be represented by Miss Geneviève Ward, Mrs. Bernard Beere, Miss Kate Pattison, Mrs. Leigh Murray, Miss Ada Gordon, and Miss Leyton; Mr. Edgar Bruce, Mr. Flockton, Mr. J. G. Shore, Mr. Edwin Bayley, Mr. Arthur Brewitt, Mr. J. Robertson, and Mr. John Clayton. New Scenery by Mr. Bruce Smith. The Orchestra will be under the direction of Mr. Bucalossi.
No Fees of any description. The Box-office open daily between 11 and 5.
Secretary and Treasurer, Mr. W. H. Griffiths.

ROYALTY THEATRE.

Managers, Mr. and Mrs. J. P. Burnett.

This evening, at 8.15, JO.
Messrs. J. P. Burnett, Groves, Charteris, Crisp, Wilkinson, Edwards, Leigh; Mesdames Bennett, Brunel, Robertson, K. Lee, Steele, Drummond, and Jennie Lee.
At 7.15, THE GOOSE with the GOLDEN EGGS.

ROYAL CONNAUGHT THEATRE.

This evening, at 7.30, WHO SPEAKS FIRST? Mr. Walter Joyce.
At 8, A DRAMATIC FEVER. Mr. F. Wyatt, &c.
At 8.30, DURING HER MAJESTY'S PLEASURE. Messrs. J. A. Arnold, F. Wyatt, Cameron, Gordon, Maxwell, Frank Barsby; Misses Agnes Thomas, Mould, Nellie Vane, &c.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the Publisher, *and not to the* Editor.

NOTICE.

Next Friday being Good Friday, The Academy *will be published on Thursday Morning. All Advertisements must reach the Office,* 52 Carey Street, *by* four *o'clock on Wednesday, the* 24*th.*

LITERATURE.

Memoirs of Madame de Rémusat, 1802–8. Published by her grandson, M. Paul de Rémusat. Translated from the French by Mrs. Cashel Hoey and Mr. John Lillie. Vol. I. (Sampson Low & Co.)

[*First Notice.*]

Mdme. de Rémusat's Memoirs have been translated into English without loss of time, and the translation is well done. The book will doubtless find many readers in every European language. Its publication has long been expected with curiosity. Everybody must respect the motives from which the publication has been delayed; and yet a certain regret must be expressed that the feelings of individuals should have demanded such tender consideration when it is remembered that, if the picture of Napoleon here faithfully drawn had been exhibited to the public forty years ago, France might have been saved the Second Empire.

When Mr. Carlyle, many years ago, proposed writing an essay on Napoleon, with a view to forming "an intelligible picture of him, both as a biographical and an historical figure, in both of which senses he is our chief contemporary wonder, and in some sort the epitome of his age," he expressed a belief that it would be long before the character of Napoleon was understood. This was in 1830, and many attempts to understand the enigma have been made since then, while these Memoirs, which would have thrown so much light upon it, were lying locked up in the safe keeping of Mdme. de Rémusat's son. The revelation, now that the time is judged to have come for giving them to the world, is much less of a surprise than it would have been if they had been published before M. Lanfrey's Life of Napoleon. It is his realistic view of Napoleon's character that they in every respect confirm, and not the more idealised character drawn by M. Thiers.

Mdme. de Rémusat confirms everything that M. Lanfrey has said about Napoleon's incessant craft, his art of dissembling in small things as well as great, his entire want of magnanimity, his subordination of everything, except his own vainglory, to what he called his policy. I do not know whether M. Lanfrey had access to Mdme. de Rémusat's Memoirs, but he writes as if he had. Not a trait that she has remarked has escaped him. "A woman," she says, "cannot be expected to relate the political life of Bonaparte." "Persons in the next room to him were often ignorant of events which they would indeed learn by going to Paris, but could only comprehend fully by transporting themselves out of France." Napoleon never had a confidant, and Mdme. de Rémusat, though she lived near him for several years and was often favoured with his conversation, does not pretend to have been admitted more deeply into his confidence than other people. She undertakes to record only "what she saw, or thought she saw." Her only advantage is that she had exceptional opportunities of seeing. Her mother chanced to make the acquaintance of the Empress Josephine when she was Mdme. Beauharnais, and in 1802, when Napoleon had himself made First Consul for life and conceived the idea of surrounding himself with the ceremony of a Court and attracting to it the higher society in France, she and her husband were taken into the service of the Palace. Her husband was appointed Prefect of the Palace and Keeper of the Robes, and she received the appointment of Lady in Waiting to Mdme. Bonaparte. Their good birth, their acquaintance with the usages of society, M. de Rémusat's natural tact in ordering matters of ceremonial and etiquette, made them indispensable to the First Consul when he resolved to depart from Republican simplicity and revive the splendour of the Court of Louis XIV. They saw the gradual expansion of the ceremonial edifice, and, as the cherished companion of Josephine, Mdme. de Rémusat saw much of the inner life of the great man as he appeared in his wife's drawing-room and in intercourse with other members of his family.

M. Lanfrey has anticipated so much of Mdme. de Rémusat's reminiscences that additional regret must be felt that they are only reminiscences and not memoirs committed to paper at the moment when her impressions were still fresh. She had originally, it appears, a daily record of incidents and reflections, written down from day to day in the form of letters to an imaginary correspondent, describing her life in the Palace, but she destroyed these invaluable documents in a moment of panic, upon the Emperor's sudden return from Elba with threats of vengeance against all who had made terms with his enemies during his enforced absence. Mdme. de Rémusat's reminiscences must still be reckoned the most important materials that exist for the biography of Napoleon, but it is needless to say that they are immeasurably less valuable than her diary would have been as furnishing the means for understanding, if it is possible to understand, the secret of Napoleon's fascination. Mdme. de Rémusat was disenchanted when she wrote her reminiscences; she regarded the Emperor as "the ruthless destroyer of all worth;" she looked back upon her Palace life as a slave might look back upon the galleys when his term of service had expired. She was full of enthusiasm and homage when she began her diary, and it would have shown us, as no reminiscences can possibly do, by what steps she passed from this charmed feeling to loathing and abhorrence. Mdme. de Rémusat is transparently sincere and honest; she did her utmost to live her old life over again that she might do full justice to the man who had captured her wonder-loving imagination and lost his hold over it only by slow degrees; and she believed that she had succeeded. But her reminiscences—and she gives another evidence of her trustworthiness in confessing the fact—are inevitably coloured by her mature judgment of the man. She would have been more than human if she had not remembered chiefly what agreed with her later conception of him, and we must believe that she has forgotten many incidents that might have softened the picture. So that the monster Bonaparte remains a monster still, exactly as M. Lanfrey, in a spirit of keen criminal investigation, has painted him.

We owe it to Mdme. de Rémusat's candour that we know who chiefly inspired her conception of Napoleon. She often talked him over with M. de Talleyrand, and it is not difficult to discover that sharp and cynical observer's conclusions piercing through the olive and myrtle in which the woman's gentler nature has wrapped them. In Mdme. de Rémusat's Memoirs the ex-Foreign Minister of Napoleon has his revenge for all the indignities to which the Emperor's despotic temper and ill-breeding subjected him.

Bonaparte showed different sides to different people, and there is no doubt that he showed his worst side to Talleyrand. He knew perfectly well that the ex-bishop would not give him any credit for generous motives, and would be likely to despise disinterested sentiment as a weakness; and his insatiable passion for superiority prompted him to surpass the man of the world in his own vein. "I can never see one seat higher than the others without wishing to place myself in it," he said to Cobentzel at Campo Formio; and he could not bear that Talleyrand should occupy a higher seat as a scorner than himself. When his nephew Louis, whom Mdme. de Rémusat says he really seemed to love, suddenly died, and word of his death was brought to Bonaparte, he seemed so little affected that Talleyrand remarked to him, "You forget that a death has occurred in your family, and that you ought to look serious." Bonaparte was a monster, but we need not suppose that he was so inhuman as might be inferred from his reply, "I do not amuse myself by thinking of dead people." His touching letter to his wife on this occasion is at least as likely to have been a genuine expression of his feelings. Mdme. de Rémusat also makes too much as an evidence of complete want of magnanimity of his rejection of Talleyrand's advice to withdraw his troops from Spain and leave the Spaniards to their own King Ferdinand. "Such an avowal," Talleyrand said, "made in a lofty tone, and when the enemy are still hesitating on your frontier, can only do you honour, and you are still too strong for it to be regarded as a cowardly act." Whereupon Bonaparte rejoined:—

"'A cowardly act! what does that matter to me? Understand that I should not fail to commit one if it were useful to me. In reality, there is nothing really noble or base in this world. I have in my character all that can contribute to secure my power and to deceive those who think they know me. Frankly, I am base, essentially base. I give you my word that I should feel no repugnance to commit what would be called by the world a dishonourable action; my secret tendencies, which are, after all, those of nature, apart from certain affectations of greatness which I have to assume, give me infinite resources with which to baffle everyone. Therefore, all I have to do now is

to consider whether your advice agrees with my present policy; and to try and find out besides,' added he, with a satanic smile, 'whether you have not some private interest in urging me to take this step.'"

There was quite as much magnanimity in making this avowal as there would have been in acting on Talleyrand's advice; perhaps more. Another incident which Mdme. de Rémusat relates to prove Napoleon's want of generosity admits of a similar interpretation. At a momentous crisis in his life, Talleyrand lent him some money. He afterwards repaid it, but begged the lender to tell him what motive he had for making the loan. Bonaparte had been on the point of starting for Egypt, not a little doubtful whether he would ever return to France, when he received the accommodation from a man not generally supposed to be guilty of disinterested motives, and he probably expected to be told that Talleyrand felt confident even then of his future greatness. Perhaps he wondered how other people had looked at him, and whether so shrewd a judge of men as Talleyrand had expected him to rise to still greater things. He was, in short, one may suppose, fishing for a compliment. But Talleyrand disappointed him, protesting that he had no motive whatever; that he rendered the service without any after-thought. Then Bonaparte turned round upon him and said that if he really lent the money without any design he played the part of a dupe. It was not a polite saying, and he might have shown some decent gratitude for the favour; but it probably meant nothing more than that Bonaparte was nettled, and triumphed in the opportunity of telling so astute a diplomatist that he had played the fool. William Minto.

"ENGLISH MEN OF LETTERS."

Chaucer. By A. W. Ward. (Macmillan.)

An enjoyable and excellent little book is this of Prof. Ward's; far away the best connected account of Chaucer and his work to be found in English. And it is especially welcome now, when Mr. Arthur Gilman has just brought out his fresh edition of Chaucer's works in the United States. Neither book is all that one could wish, but each is one that every Chaucer-lover must be grateful for; and I think with pleasure of the numbers of English-reading men and women whom Prof. Ward's criticisms will lead to a fuller knowledge of the morning-star of English verse.

Mr. Ward does not know Chaucer's England as the French Chaucerian, Dr. Jules Jusserand, knows it. There is no touch in his work giving evidence of months of search at the Record Office and the Museum, of analysis of Rolls of Parliament, Bishops' and Archdeacons' Court-Registers, &c. Mr. Ward does not know Chaucer's English as the German Chaucerians, Ten Brink and Koch, know it, much less as the English Bradshaw and Skeat do. He cannot see what the originally Northern rymes of the *Romaunt of the Rose* mean as to Chaucer's non-authorship of the poem; and he does not know the Barbour Troy-Book parallel to the double version of the translation that Mr. Bradshaw has found. He has not cared to work at the *Troilus* to find out what of it is Chaucer's own and what only englished from Boccaccio. The educated public of England, also, has been too stingy of its money to let me print in time Mr. Wm. Rossetti's ten-year-old MS. of the parallel-text of the *Troilus* and englished *Filostrato* to save Mr. Ward from mistakes.* He has not even, in one instance—Chaucer's beautiful *Truth*—taken the trouble to get the right text of a poem, though I printed it in 1867 and it has been for several years in Dr. Morris's revised Aldine edition. In another case, he quietly quotes, as Chaucer's own, Caxton's spurious ending to the *House of Fame* of which I gave public notice some two years ago.† So, too, he has not taken the trouble to refer to the French *Melibée et Prudence*, and assure himself that Chaucer's *Melibe* is from it. It is clear, also, that Prof. Ward has not yet a firm hold of Chaucer's poetic development, or the doubt (on p. 94) of whether the *Troilus* came before the *Fame* or not, of whether such poems as the *Fortune*, *Steadfastness*, and *Purse*, show declining powers or not (p. 103), would have been hardly possible to him. He has, too, missed the fact that the "Shipman's Tale" was originally written for a woman, and therefore does not even in subject suit its narrator. But notwithstanding such shortcomings as these—and plenty of others might be cited—Prof. Ward's little book is a genuine gain to Chaucer students, as well as the general literary public. He has a real eye for Chaucer himself and the best points of his work, and is the first critic who has done justice to the wonderful dramatic power of the poet, which has, oddly enough, been lately denied him by a critic of some reputation. So far as I know Prof. Ward's work, his chapter on "The Characteristics of Chaucer and his Poetry" is the best thing he has done, as it is the best thing I have seen on its subject. Notwithstanding his delusions that the poor abruptness of the end of the *Blanche* (about which he snubs me) is a fine instance of dramatic power, and that Chaucer's love of the daisy "is of course a mere poetical figure," I welcome his book warmly as a real help to the understanding of his master and mine, and I cordially recommend it to every English man and woman with half-a-crown to spare. Let there be no mere mean reading of the book in "library" copies.

F. J. Furnivall.

* Ward, p. 153, gives an instance of Chaucer's "careful study of women's ways, with which he now and then betrays that curiously intimate acquaintance to which we are accustomed in a Richardson or a Balzac. How wonderfully natural is the description of Cressid's bevy of lady visitors, attracted by the news that she is shortly to be surrendered to the Greeks, and of the 'nice vanity'—*i.e.*, foolish emptiness—of their consolatory gossip," and so on! William M. Rossetti, *Troilus and Filostrato*, p. 195, on the same scene: "All this passage about the visiting ladies looks especially Chaucerian in the *Troylus*; one is surprised to find how entirely he is indebted to Boccaccio for it," as the Parallel Texts prove. Had but Prof. Ward helped the Chaucer Society as Prof. Child has done, he would have had these texts long since.

† The Parallel Texts of the *Fame* I issued last year.

Buddha Gaya, the Hermitage of Sakya Muni. By Rajendralála Mitra, LL.D., C.I.E. (Calcutta: Bengal Secretariat Press.)

This is one of the portly volumes of archaeological lore which are issued from time to time by the Government of India and its subordinate provinces in all the *luxe* of typography and photography, and combining a vast amount of learning and patient study with not a little of daring hypothesis and unduly arrogant assertion, which is the more to be noticed, as the author of each work tilts against the favourite hobbies of his predecessor, and is himself the subject of subsequent bitter criticism. The author is a native of Bengal, most favourably known, who wields the weapons of his science with great skill, and whose English style is as pure and irreproachable as that of any English author. It is encouraging to those interested in the education of British India to think that, among the first generation of scholars, such great ability, such acuteness of argument, and such soundness of judgment should have been developed. Nor is the volume before us the only one which has proceeded from his pen.

The subject is a description of one of the holiest places in India, and round which the most ancient legends have clustered, viz., the Hermitage of Sakya Muni, known as Buddha Gaya, a few miles distant from the celebrated city of that name in the western portion of the provinces under the Lieutenant-Governor of Bengal. The cloud that for so many centuries hung over the history of Sakya Muni has during the last quarter of a century been raised up by the industry of a score of illustrious scholars and archaeologists; and it may now be accepted as a fact that Sakya Muni, than whom no man has left a deeper impression upon the religious convictions of the human race, was born about the fifth century B.C. at Kapilavastu, accomplished his six years' penance, and became "enlightened," or Buddha, under the sacred Bodhidrum or Pipal tree at Buddha Gaya, and died or obtained Nirvana at Kusi. For fifteen hundred years from the date of his death the Hermitage of Buddha was as Jerusalem or Mecca to the Buddhists of India, and of the countries beyond, to which his religion had been peacefully, and by force of argument, extended. And when in course of time that religion, by a process of the details of which we have no knowledge, died out of the country of its birth, and its sacred places and images were occupied and appropriated by rival religionists, still travellers from distant regions found their way as pilgrims to the sacred spots. The accounts of the visits of the Chinese pilgrims in the fifth and seventh century A.D., when the glory of the Buddhist had begun to wane, have been preserved to us in the Chinese annals; and it was in consequence of a visit of the emissaries of the King of Burma, who were deputed to repair the breaches of the Ancient Temple of Buddha Gaya in 1876, that we are indebted to the Government of Bengal for this noble volume.

Restorers of ancient buildings have proverbially a bad name both in Europe and Asia. Some of the cathedrals of England have suffered much in the same way as these

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ancient ruins seem to have suffered at the hands of these well-intentioned, pious Burmese, who were totally devoid of architectural, archaeological, or historical knowledge. Powerless to save, the Lieutenant-Governor of Bengal deputed our author, who was previously acquainted with the place and the subject, to proceed in 1877 to the holy site, inspect the work, and the remains, which had been brought to light in the course of the repairs, and advise the Government as to the mode in which the operations of the excavators should be controlled. In his Report, the author distinctly admits that he is only a gleaner in a field of enquiry where many distinguished archaeologists had already garnered in rich harvests; he modestly limits his own labour to the task of following their footsteps, elucidating questions left doubtful by them, filling up *lacunae*, and summarising all that is worth knowing. It may be added that, though he had been preceded by the two greatest authorities in British India on subjects of archaeology and architecture respectively, General Alexander Cunningham, and Mr. James Fergusson, no such ripe scholar of Sanskrit and Buddhistic lore as the author had had the opportunity of personally inspecting the locality and interpreting the original inscriptions.

There is a romantic charm surrounding the whole volume. In the six chapters into which the author divides his work, he deals in order with the salient features of the subject, as they come before the mind. In his first chapter he tells us of the modern villages, the shapeless mounds, the Hindu places of worship, that from one point of view have smothered, from another have tenderly preserved to our days, these precious relics. Here we have the precise analogue of the mode in which the ruins of ancient Rome have been preserved to us by the mound of accumulated rubbish, the vineyard surrounding the village, and the Christian chapel, which has insinuated itself into the Pagan temple. In his second chapter, with that abundance of knowledge with which a study of the original MSS., preserved to us in Nepal, has supplied him, the author tells us the story of the great penance performed by Sakya Muni at this place. A tree must have existed in full luxuriance at that time, the ancestor by successive replantings, or dropping of seeds into the decaying limbs, of the Pipal, which still flourishes on presumably the same spot. The consistency of the legend is testified to by the Sanskrit, the Chinese, and the Pali books, the representations on railings and walls, on countless stupas and viharas in different parts of India. That the great founder of the Buddhistic faith did pass some portion of his mortal career at this spot may be accepted with as much reasonable belief as any other well-accepted historical fact. Credulous religionists, lying chroniclers, poetic dreamers, have flung round the spot a garland of fiction of the grossest and most material character; and a safe medium must be sought for betwixt the weakness of the simple-minded believer and the wholesale destructiveness of the scoffer. The third chapter is devoted to a description of the architectural remains which have survived the lapse of years, the assaults of Hindus and Mahomedans, the craving for building materials on the part of the villagers, and, lastly, the repairs of the Burmese. The chief feature is the Great Temple, of which photographs are supplied, as well as a most careful description, and the platform in which the sacred tree is imbedded. The tree is spoken of much as a Pope, or Great Lama, being chosen to succeed to the office in almost the same fortuitous way, and liable to the same mortal change. The present occupant of the Boddhimauda was installed there in 1863.

In the fourth chapter the author treats at very great length, and with great learning—perhaps rather ostentatiously displayed by the use of words not in ordinary parlance—on the sculptures which exist in the form of statues, reliefs, architectural ornaments, and footprints on stones. The notion of expressing historical events and religious ideas by stone carvings and symbols had attained a very high development in this, as in other Buddhistic remains. The story, as related in the sacred books, preserved for many centuries beyond the limits of India, is confirmed by the sculptured effigies which have remained for centuries buried under the mound of rubbish; and on some occasions the obscurity of the meaning of the written narrative is cleared up by the unmistakeable evidence of the stone, assisted by an inscription. Though not so much talked about as their more favoured rivals of Egypt and Mesopotamia, the discovery and interpretation of the written and lithic monuments of the forgotten period of Buddhist history must be considered as one of the greatest triumphs of this century of great achievements.

In the fifth chapter the author deals with a subject more peculiarly his own—that of inscriptions. The number discovered is exceedingly small. It must be remembered that this sacred spot was visited by the Chinese pilgrim, Fa Hiouen, in the fifth century, and by Thsang in the seventh. Of the numerous inscriptions noticed by the latter none have survived entire, and of those fragments that have escaped none are *dedicatory*, and the same regrettable deficiency is noticeable at the other celebrated Buddhist ruins in India. There must have been a systematic destruction of such records at the time when the buildings were converted to the use of the rival and dominant Hindu priesthood. Still there are well-preserved lapidary monuments, to the earliest of which an age is assigned of not less, certainly, than two centuries before the Christian era. These are in the famous Asoka or Lát characters, and the date is ascertained on well-understood palaeographical grounds. To these succeed inscriptions in the Gupta and Kutila script, followed by others in the older and modern forms of the Burmese character. In this branch of the subject our author is one of the best authorities.

The last chapter is devoted to chronology, and contains the author's hypothesis as to the date of the buildings. Here we leave the hard ground of facts and enter into a sea of doubt and controversy. By a chain of argument, based upon the facts described in his previous chapters, he places the date of the present building at the beginning of the first century *before* the Christian era. Mr. James Fergusson places that date in the fourteenth century *after* the Christian era. No less than fifteen centuries, therefore, represent the difference in the conclusions of these two esteemed authorities.

The volume before us is fascinating, suggestive, and instructive, and is not likely to be superseded by any memorial work on the same subject-matter; but many of the conclusions of the author's will not be accepted until a greater *consensus* of authorities has confirmed his individual and, up to the present moment, unsupported opinions. It may be questioned whether a work published at the cost of the State, under the orders of the local Government, and distributed gratuitously to all the scholars and libraries of Europe, should be permitted to be the vehicle of so much controversial matter, and such attacks, direct or implied, on highly esteemed authors who have previously worked in the same field, and are still among us. Our author has shown a wonderful power of adapting himself to the style of argument of the period, and is an antagonist with whom any scholar might be proud to break a lance; but he has not learnt one lesson from the study of the works of his contemporaries and predecessors, that the greater and more profound the knowledge of the scholar, the greater also will be the mistrust of his own judgment, and the deference that he pays to the expressed and deliberate opinions of his esteemed fellow-labourers. To carry conviction to the reader it is not sufficient to enunciate that such a one is entirely wrong, and that the writer has made the true discovery. Such recondite questions as the knowledge of the Hindus of the Arch, the copying of stone forms from wooden models, the non-existence of sculpture and stone buildings in India before the time of Alexander the Great, the date of the great Temple of Buddha Gaya, the peculiarities of architecture, the authenticity of particular inscriptions, are matters on which the learned world is not able as yet to arrive at any absolute conclusion, and, suspending our judgment, we weigh the value of the arguments of rival authorities. The soil of India has not yet completed its new duty of giving up the buried treasures of the past. Some new excavations may suddenly stultify the fine-spun theories of the archaeologist. Our author, at p. 167, writes:—"The city of Palibothra was found by Megasthenes surrounded with a ditch. The walls were adorned with 570 towers and 64 gates." This quotation is brought forward to show that stone architecture *did* exist before the time of Asoka; and yet, on turning to p. 66 of McCrindle's *Megasthenes and Arrian*, the following passage from Strabo strikes the eye:—"According to Megasthenes, Palibothra is girded with a wooden wall, pierced with loopholes for the discharge of arrows." It is not pretended that either quotation is decisive of the point at issue, but it indicates that a reference to the Greek originals is necessary before a *cardinal fact* of so great an authority as Mr. James Fergusson on Indian architecture can be so lightly swept away.

Robert Cust.

Money in its Relations to Trade and Industry. By Francis A. Walker, Professor of Political Economy in Yale College, United States. (Macmillan.)

Some of the questions discussed in Mr. Walker's treatise have much less practical

importance for English than for American readers. Since the resumption of cash payments after the war with France, there has been no controversy here like that between the advocates of hard and soft money in the United States, where it formed the main issue at the last elections; "the orators and the newspapers of the hard-money party taking the ground that the inconvertible legal tender notes issued by the Government were not money." Some of the aspects in which Mr. Walker examines the effects of a depreciated currency are, nevertheless, of great and general interest. He inclines to the view that a natural fall in the value of money brought about by an increased abundance of the precious metals is a help to industrial progress; and his reasoning on the point contains a description of the economic development of American society which will be new to many persons in England, who had been accustomed to think of America as a country where every man is engaged in business, and where there is no unemployed class of owners of inherited wealth, at least of the male sex. A change in this respect has, however, begun to show itself, which Mr. Walker ascribes chiefly to the natural course of industrial and commercial evolution. The immense scale on which modern business is carried on; the continual changes in the processes of production, in the channels of trade, and in the demand of consumers; the violent fluctuations of credit and prices; the oscillation from sanguine speculation to despondency and panic; the recurrence of disastrous crises—combine to make the conduct of industrial and commercial enterprises too arduous an occupation for men of average energy and powers. The ownership of capital accordingly no longer constitutes a sufficient qualification for the management of business, and it tends to fall under the control of a special class.

"The employing class becomes a comparatively small and highly select body of men, who control the destinies of capital quite as arbitrarily as they do the destinies of labour. That class becomes select, not by the choice of any constituency, whether of labourers or of capitalists; not by any rigid requirements upon entrance—all are in theory free to enter—but the number of those who venture is restricted by the known severity of the conditions of business, while those who undertake the risks and responsibilities of production are continually shifted by pressures and panics. From these conditions it results that but a small proportion of the capitalist class are personally engaged in business."

Thus what in America is a new class, though in Europe it is an old one, is evolved; and Mr. Walker includes among owners of capital which they do not employ "those who, from dignity and love of leisure, as is especially apt to be the case with men who have inherited wealth, are indisposed to increase their store by active exertion." The change is doubtless due in part to the influence of European notions and habits. The Old World is not merely a passive recipient of ideas from the New; it gives as well as takes; the main cause, however, is the one to which Mr. Walker refers. The latest phase of industrial development is thus reproducing in America one of the leading features of a phase of society which in Europe itself is passing away.

The chief point of view from which Mr. Walker examines this new feature of modern economy is that production tends more and more to be carried on by means of borrowed capital—the owners of capital becoming a creditor, the active conductors of business a debtor, class. A fall in the purchasing power of money accordingly lightens the burden of debt on the latter, and in his opinion is favourable to industrial and commercial progress. As his own pages show, this doctrine is not without its danger in a country that for several years has had an inconvertible currency which the State could enlarge at discretion; but Mr. Walker seems to have in view, in speaking of the beneficial effects of a depreciation of money, one—like that following the influx of the precious metals into Europe from the mines of the New World in the second half of the sixteenth century—produced by natural causes.

It should be observed that it is far from being true that money sank in Europe to about a fifth of its former value in the period from 1545 to 1640, for prices were very unequally and irregularly affected in different countries and different localities, and in some remote and backward districts were not affected at all. Both on this point and in relation to the revolution in English husbandry which attended the change from mediaeval to modern economy, Mr. Walker has been somewhat misled by preceding writers, from Adam Smith to Mr. Jacob and Mr. Cairnes. In illustration of the proposition that prices tend not only to rise faster than wages, but to rise irregularly under an increasing money supply, he observes:—

"A fact of this nature added immensely to the evils of England in the later part of the sixteenth and the earlier part of the seventeenth century. Woollen goods received an undue share of the new demand both in England and on the continent of Europe. Hence arose a demand for the wool of England, which caused an extensive change of agriculture within the island. Everywhere, in spite of complaints and prohibitory laws, arable land was converted into sheep-walks, greatly reducing the employment afforded by the cultivation of the soil. . . . Such was the condition of things in which originated the pauper system of England. Mr. Jacob and Prof. Cairnes are agreed in attributing the Poor Law of Elizabeth to the changes of productive enterprise which followed the flood of new metal from the Spanish-American mines."

Dr. von Ochenkowski's recent treatise on the economic development of England at the close of the middle ages (*England's wirthschaftliche Entwickelung im Ausgange des Mittelalters*) shows that the cry against enclosures, with the consequent conversion of arable land into pasture and destruction of villages and hamlets, was already loud in 1449, or more than a century before any silver from the mines of Potosi could have actually reached England. The mediaeval system of joint husbandry would have broken down, the process of enclosing common land would have been rapaciously and inequitably effected, and the Poor Law of Elizabeth would doubtless have been enacted though America had never been discovered.

Mr. Walker's definition of money as "that which passes freely from hand to hand throughout the community in final discharge of debts and full payment for commodities" seems sufficiently strict and exact; but it does not follow, as he infers, that a bank-note, as such, is necessarily money. There are bank-notes and bank-notes. Were the issue of bank-notes open to all comers and unrestricted, the notes of some banks might have only a local circulation; those of many more might by no means pass freely from hand to hand, or be accepted in final discharge of debts or full payment for commodities during a crisis or a panic. On the whole, however, Mr. Walker's exposition will give satisfaction to those who, like ourselves, are for confining the term "Money" to that part of the circulation which, according to Mr. Huskisson's definition, is "not only the common measure and common representative of all other commodities, but also the common and universal equivalent." Cheques, bills of exchange, and bank-notes with only a local circulation or not being legal tender act as instruments of exchange, but are not the "common" or universal medium. A special term for the part of the circulation which fulfils this function is much needed, and the best term for the purpose is "Money."

Mr. Walker's treatise is an excellent companion to that of Mr. Jevons and Mr. Bagehot's *Lombard Street*. The student who has thoroughly mastered all three will seldom be puzzled by any question on currency.

T. E. C. Leslie.

John Keats: a Study. By F. M. Owen. (C. Kegan Paul & Co.)

Mrs. Owen presents herself as an enthusiastic and instructed guide for persons of poetic temperament about to enter upon the study of Keats. She is very particular to explain that she offers nothing that will be new or striking to professed lovers of the poet; and, indeed, it must be ceded that she adds no very extraordinary *data* to the gathering mass of criticism that is surrounding the name of the author of *Hyperion*. Perhaps even in an essay so purposely simple and elementary some side-lights from other fields of literature might have been admitted. For instance, it must have been difficult to Mrs. Owen to discuss minutely the early *Epistles*, and say nothing about Reynolds and Leigh Hunt, and to deny herself all mention of John Fletcher in criticising the versification of *Endymion*; but doubtless she regarded such speculation as likely to bring her neophyte reader too far upon unfamiliar paths of thought. As it is, she has preferred to go through the various works in order, analysing the story and giving long quotations, so as to tempt the novice, by these charming fragments, to essay an independent journey for himself through the melodious Latmian mazes.

The mode in which she has performed the task so set before her would call for unqualified praise if she had not somewhat rashly attempted to find a spiritual and allegorical meaning underlying the physical and plastic art of Keats. This tendency is the most dangerous of all the pitfalls that lie in wait for the critic of poetry, and it is precisely this that led Théophile Gautier to say in his haste that the critic was the converse of the poet, and by nature his implacable enemy. That this

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was an exaggeration the delightful author of *Les Grotesques* lived to prove in his own person; but we never can cease to wonder, with him, that the critic must always refuse to take a walk in the garden of poetry without dictating a serious lesson to those nine *odalisques* that inhabit it. For instance, Mrs. Owen is not content to enjoy the tangled foliage, the coloured light, the savage sweets and odours of *Endymion* without coming to the conclusion that these are not sufficient reasons for the existence of the poem, and that Keats was expressing "a vast idea" in it, Imagination searching for the Eternal Unity of Beauty, and other things merely to have thought of which would have cost Keats a headache. She is, indeed, so far conscious that her speculation has led her away from the truth that she admits that the poet very probably was not conscious of any such teaching. Yet she persists in her interpretation, and when we reach *Hyperion* she presents to us a similar thesis of an equally disenchanting kind.

In criticising a book of criticism it is hard to abstain from the appearance of fault-finding. Mrs. Owen must not consider that I impugn the general merit of her volume if I strongly appeal from her judgment upon one point. She says that "the tragedy of *Otho* is so obviously not the spontaneous work of Keats that we can gather nothing of his individuality from it." I should, on the contrary be inclined to assert that scarcely one page of *Otho the Great*—undramatic and faulty as it is as a composition—is not thoroughly tinctured with the genius of Keats and contains lines or phrases that only he could have conceived. The amorous raptures of Ludolph, in particular, are closely allied to the *Odes* in style and cadence. Here is one of them, which recals in every clause the more familiar lyric movements of the poet:—

"O unbenignest Love, why wilt thou let
Darkness steal out upon the sleepy world
So wearily, as if Night's chariot-wheels
Were clogged in some thick cloud? O changeful Love,
Let not her steeds with drowsy-footed pace
Pass the high stars, before sweet embassage
Comes from the pillow'd beauty of that fair
Completion of all-delicate Nature's wit!
Pout her faint lips anew with rubious health;
And, with thine infant fingers, lift the fringe
Of her sick eye-lids; that those eyes may glow
With wooing light upon me, ere the morn
Peers with disrelish, grey, barren and cold."

Mrs. Owen's pretty little volume will do good work if it attracts to the study of Keats those whom more elaborate analysis would leave still outside the circle of his magic charm; readers who have advanced farther will continue to look forward with unusual hope and expectation to Mr. Matthew Arnold's promised essay on the same poet.

Edmund W. Gosse.

A Lady's Life in the Rocky Mountains. By Isabella L. Bird. (Murray.)

The reader who has made Miss Bird's acquaintance in Hawaii will be glad to renew it in Colorado. Our countrywoman has all the accomplishments which a tourist who essays print ought to possess. She has seen enough of the world not to imagine that what is not English in America is peculiar to it; while her familiarity with the United States at large saves her from the equally common blunder of classing as characteristic of the Rocky Mountain region what is a general feature of the Great Republic. Her descriptions, in the informal shape of letters to friends at home, though, doubtless, like Pope's, dressed up a little for public perusal, are models of unaffected, clear, forcible writing, which convey to the reader about as nearly as any pen-pictures can the author's impressions of the places and people she has seen. It is a common complaint that when a strange country is visited it is often found to be widely different from the preconceived ideas of it derived from books. Hence a very uncomplimentary, or even uncharitable, conclusion is drawn. In reality, the writers have told no traveller's tales, but endeavoured, to the best of their ability, to describe what they saw. But they failed. On the other hand, conscious of his inability to convey to the reader's mind what he himself experienced, an unskilful writer, by daubing on the colours with too large a brush, lays himself open to the charge of exaggeration. In either case the result is the same.

Miss Bird is too skilful a limner to paint after any such 'prentice fashion. Her sketches of mountain scenery in summer bring with them the scent of pine forests and brawling "creeks," while the snowy valleys of Colorado are in her pages equally true to nature. The rough and the smooth—and especially the rough—appear in all their reality. Her American ladies do not "sit, and sit," at Denver Balls, "like blue grouse on pine logs until they have tuk root," nor are her Americans stage Yankees, who, habitually chew tobacco and whittle the furniture with their bowie knives. Her outlying settlers are sketched in all their natural unkemptness, without the faintest dash of the picturesque; while her thorough-paced ruffians have rarely blonde hair, blue eyes, and the manners of Lothair. Most extraordinary of all, in this perfectly unconventional book on the Rocky Mountain country, though the authoress travelled farther a-field and saw infinitely more than half of her male predecessors combined, she does not once mention, from the first page to the last, either "scalping," "the war path," or "the Great Spirit:" all of which is as novel as it is pleasant, and proves Miss Bird to be a lady emphatically "without any nonsense in her." She does what seemeth good in her own eyes, and after she has done it, and told us all about doing it, we are not shocked, but surprised that we should have read twice over in the table of contents the announcement of the fact. A highly cultivated gentlewoman, she rides in a dress of her own invention, after the fashion of Fatima, the Kurdish Princess, to the admiration of the Western plainsmen. Unescorted even by one of her own sex, she goes everywhere, and, being endued with abundant courage—moral and otherwise—sees and experiences much, at a cost to her purse which the ordinary tourist, with his wagons, "broncos," "guides," and so forth, never demeans his imagination to. Her movements were heralded in the "personals" of the local papers, and wherever she went she was sure to find the account of the "English lady" in the *Denver News* sufficient introduction to the most remote pioneers, who, it may be remarked, are, contrary to the common belief, as reservedly suspicious of a "foreigner" as the most uncouth pitman who ever "heaved" the inhospitable "half brick" at the stranger's head. Storm-stayed in the mountain, she shared a log cabin with two young men for a month, and they parted on terms of mutual respect. "They could have gone on in this way for a year." One of her friends was the notorious "Rocky Mountain Jim," an Irish-American desperado of the deepest dye, but "a perfect gentleman when sober," which—unhappily—was but seldom. On another occasion she was riding over a solitary mountain path when a horseman joined her, got her a fresh animal, and accompanied her for ten miles. He was a pleasant-faced youth—fair haired, blue eyed, and ruddy complexioned, with curls hanging nearly to his waist. "There was nothing sombre in his expression, and his manner was respectful and frank"—albeit, this picturesque individual was a riding armoury of lethal weapons, pistols, revolvers, bowie knives, and carbines, while his saddle, dress, and accoutrements were in keeping. Miss Bird found him "what is termed good company," and they parted with regret. She was afterwards not a little astonished to find that her pleasant *compagnon de voyage* was "Comanche Bill—a real gentleman"—when not engaged in slaughtering Indians, to the pursuit and extermination of whom this be-curled and be-revolvered Bayard devoted his well-spent life. Yet from men of this stamp there is little danger to any woman, for in Western America there is, except among the rudest of "the half-horse, half-alligator" type of settlers, an almost exaggerated courtesy paid to what is not, in Colorado at least, always the "weaker sex."

The only people from whom she had some difficulty in extracting civility were the remote settlers of the class described on pp. 44, 52, 53, 57, 58, and 59, who, though a most unpleasing group, are—we speak from long experience of the same class of people—sketched with painful fidelity. Miss Bird has, indeed, no Utopian pictures of frontier life for us. Childhood is extinct in the western territories:—

"I have never seen any children, only debased imitations of men and women, cankered by greed and selfishness, and asserting and gaining complete independence of their parents at ten years old. The atmosphere in which they are brought up is one of greed, godlessness, and frequently of profanity. Consequently, these sweet things seem like flowers in a desert" (p. 77).

She has an equally low opinion—unfortunately a not unjust one—of public morality in these regions, a conclusion which, in Miss Bird's case, is that of a keen observer, not prejudiced against the Americans, but, on the contrary, very well disposed towards them and their country. The kind of settlers who come now and then from England is exemplified in the case of a "Dr. H.," whose experiences she relates:—

"Except for love, which here, as everywhere,

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raises life into the ideal, this is a wretched existence. The poor crops have been destroyed by grasshoppers over and over again, and that talent, deified here under the name of 'smartness,' has taken advantage of Dr. H. in all his bargains, leaving him with little except food for his children."

And no wonder! "Both"—the doctor's wife and himself—"are fitted to shine in any society, but neither had the slightest knowledge of domestic and farming details. Dr. H. did not know how to saddle or harness a horse; Mrs. H. did not know whether you should put an egg into cold or hot water when you meant to boil it." Yet this cockney pair, hearing in an evil hour of Colorado, with its "unrivalled climate, boundless resources," &c., &c., and "fascinated, not only by these material advantages, but by the notion of being able to found or reform society on advanced social theories of their own," arrived at Longmount and bought up a "claim rather for the beauty of the scenery than for any substantial advantages"—in a brief time to be swindled in land, goods, oxen, everything; and, to the discredit of those children of nature, the neighbouring settlers, seemed to be regarded as fair game. The arrival of a "managing woman" like Miss Bird brought something like order out of the chaos into which such a family was sure to have got.

"I had a large 'wash' of my own, but a clothes-wringer which screws on to the side of the tub is a great assistance. . . . After baking the bread, and thoroughly cleaning the churn and pails, I began upon the tins and pans, the cleaning of which had fallen into arrears, and was hard at work, very greasy and grimy, when a man came in to know where to ford the river with his ox-team, and, as I was showing him, he looked pityingly at me, saying, 'Be you the new hired girl? Bless me, you're awful small!' Yesterday we saved three cwt of tomatoes for winter use, and about two tons of squash and pumpkin for the cattle, two of the former weighing 140 lbs. I pulled nearly a quarter of an acre of maize, but it was a scanty crop, and the husks were poorly filled. I much prefer field work to the scouring of greasy pans and to the wash-tub, and both to either sewing or writing. This is not Arcadia"—

not unless there were in Arcadia much toiling and moiling, many wash-tubs and greasy pots, as most probably there were.

Descriptions of these "new countries" require to be often revised, for, though the scenery, except when the miner and the agriculturist have been scarring its fair face, remains much the same, the men and their surroundings change. Indeed, Miss Bird's own book is a little out of date. For instance, there is now a road, and a stage-coach to Estes Park, and an hotel has taken the place of Griff Evans' Ranch as the place where visitors are "taken in." In fact, though there is no direct clue as to the date of her visit, it may in general terms be said, as in the plays, that "two years are supposed to intervene" between that event and the publication of the book. Denver is no longer the Denver of Hepworth Dixon. A shooting affray in the street is as rare there as in San Francisco, and the visitor no longer sees men dangling to the lamp posts when he looks out in the morning. But it is a wild town nevertheless. Hither come miners, teamsters, loggers, herdsmen, and trappers to waste in mad revelry the earnings of months. "Comanche Bill," "Buffalo Jack," and "Mountain Jim" find here the notoriety which they seek, even though it compels them "to kill a man every time" they come to Denver. Women are scarce in the winter,

"I only saw five the whole day. There were men in every rig: hunters and trappers in buckskin clothing; men of the plains with belts and revolvers, in great blue cloaks, relics of the war; teamsters in leathern suits; horsemen in fur coats and caps, and buffalo hide boots with the hair outside, and camping blankets behind their huge Mexican saddles; Broadway dandies in light kid gloves; rich English sporting tourists, clean, comely, and supercilious looking; and hundreds of Indians on their small ponies, the men wearing buckskin suits sewn with beads and red blankets, with faces painted vermilion, and hair hanging lank and straight, and squaws, much bundled up, riding astride with furs over their saddles."

In these pleasant pages we have lively, easy, unlaboured accounts of the glories of Colorado scenery, the lovely "parks" in their summer gaiety and winter grandeur, the half-mad desperado, the silly exclusive English tourist who, for his country's credit, ought to be kept at home; just as Miss Bird, for exactly the same reason, ought to be sent abroad; the "temperance settlement" of Greeley (where, however, water is scarce), and the "rowdy" towns of the frontier. Here, for instance, is a picture in a few words of Truckee, a Californian town where "people do as they like." It

"was at the height of its evening revelries—fires blazing out of doors, bar-rooms and saloons crammed, lights glaring, gaming tables thronged, fiddle and banjo in frightful discord, and the air ringing with ribaldry and profanity" (p. 24).

Cheyenne is described as "a God-forsaken place"—a pandemonium of "rowdies" whom the decent towns of older America had spewed out, the scum which advancing civilisation had pushed before it; and pistol affrays were of almost hourly occurrence. But, under the moralising influences of Judge Lynch and a coil of rope, it is "now as safe as Hilo." But still piety is not its *forte*. The roads resound with atrocious profanity, and the savagery of the saloons and bar-rooms is repressed, not extirpated.

But were we to select all the choice passages in Miss Bird's book, the injustice would be done her of reprinting the most of it. Altogether, she gives a favourable picture of Colorado, but it is mainly because of its fine scenery and as an asylum for consumptives. In her volume the scientific enthusiast need expect no new lights on Colorado geology or natural history, though the account of Long's Peak may excite a languid interest in the minds of the superior persons who despise Mont Blanc and live only to climb something loftier. But for common-sense people who seek a faithful reflection of Colorado and its inhabitants, there is no book with which we are acquainted half so good. To a writer who has read and reviewed, according to his lights, a shelf-full of volumes on the "Far West" it comes as a gleam of better things. It recals a fast fleeting faith in the final purpose of Pullman Cars and the Pacific Railroad. It almost conjures back a vanishing trust that Providence has not permitted even tourists and their publishers to exist in vain.

ROBERT BROWN.

CURRENT LITERATURE.

The Old Régime. By Lady Jackson. (Bentley and Son.) Lady Jackson's previous work will have prepared readers for her present one. If anybody cares to read a collection of anecdotes and personal traits strung together in a kind of historical order, *The Old Régime* will suit him very well. Dealing with its subject it could hardly fail to be amusing after a fashion. But we must frankly confess that whatever praise we can find for the book must be for the subject and not for the treatment. Lady Jackson is not a good writer, and, even if she were, she would make her writing nearly intolerable by adopting the extraordinary hybrid jargon which distinguishes this book. "It was the *salon* of Mdme. de Lambert, *une grande dame* of the *vieille cour*," would be capital on the stage and intended as a burlesque; but in a book, and recurring constantly, is neither more nor less than unbearable. Suppose we were to review Lady Jackson by saying that her book is a *commérage* not of the most *attrayants* and hopelessly *badigeonné* with *bribes* of French? It is unlucky, too, that the author has apparently no qualification for the discussion of her subject except a fancy for some of its lighter features. Her historical and political remarks are almost always hackneyed, and occasionally, as in her sketch of Law, by no means in accordance with the best and most recent authorities. Of really luminous illustrations of the social aspects of the time we can find none. But worst of all, perhaps, are her literary criticisms. Whether Lady Jackson has evolved these out of her own brain and readings, or has got them from respectable critics of the Villemain type, we cannot pretend to say. But when we find an author accusing Mdme. de la Fayette, who was more the foundress of the modern novel than any other single person, of being good for nothing but sickly sentimentality, it is excusable to shake the head. Even head-shaking becomes superfluous when we come to the remarkable judgments which follow at intervals. Marivaux, we are told, is "bombastic;" and, while we are wondering whether it would be possible to discover a more hopelessly inappropriate epithet, we come upon the statement that Piron wrote "platitudes." Diderot's writings are, it seems, "as repelling as he himself was coarse and repulsive;" Prévost's works—shade of Manon forgive an erring sister!—are "nightmare romances;" *La Nouvelle Héloïse* is "repellingly dreary." Indeed, "repelling" is a favourite word of Lady Jackson's. We shall hope, for her sake, that the books she criticises have repelled her so much that she has not read them. Perhaps no century requires for comprehension of its political and social side so thorough a knowledge of its literature as the eighteenth century in France. It is not surprising, therefore, that these volumes should be nearly valueless regarded as anything else than a collection of ill-told stories and ill-written description.

Travel and Trout in the Antipodes. By W. Senior. (Chatto and Windus.) The chief interest of this book consists in its bright sketches of New Zealand and Tasmanian scenery. Mr. Senior (better known to angling fame as "Red Spinner") took a holiday trip from Queensland mainly to catch trout, and naturally avoided politics, commerce, and statistics. He who desires to know the present aspect of these countries and can content himself with the flying impressions which the author gained of Launceston and Hobart Town,

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and the extremely English character of the country districts of Tasmania, will here find them very pleasantly recorded. Crossing to the Bay of Islands he passes through the two larger islands of New Zealand, briefly describing their chief towns. The account of Auckland, with our own blackbirds, larks, and finches singing among English shrubs, also imported, and Mount Eden rising over the Isthmus City, should go far towards stopping *Heimweh* among its colonists; while the young Maori belle, dressed in a fashionably cut sky-blue silk dress, with duchess hat and feather, and parasol to match, whom Mr. Senior saw reclining in a well-horsed buggy, but smoking a short black pipe, may perhaps dispose a stay-at-home Englishman to look with more equanimity upon the "faster" specimens of his own womankind. Perhaps the less said about the trout-fishing which Mr. Senior obtained the better. He vouches for a trout of fifteen pounds, and several of four, five, eight, and nine pounds being killed in Tasmania, while in the New Zealand Avon they seem to run even larger; but he caught no monster himself, and, after the manner of his fraternity, was supremely contented with two brace of fish, or two-and-a-half per day. Many days he was not so successful as this, and ruefully proclaims that, with all its drawbacks, no country is so charming as England to the fly-fisher; but he apparently forgets the trout-fishing of the Adirondacks and the Rangeley Lakes in Maine. It is as yet premature to take a fishing tour to the Antipodes. Much honour, however, is due to the acclimatisers of trout and salmon for the results they have already achieved in the islands of the Pacific. Thanks to Mr. Youl's perseverance, trout and salmon were successfully introduced into Tasmania in 1864, colonial fly-fishers having previously been obliged to solace themselves with a kind of small and migratory grayling (*thymallus Australis*). In rivers of such piscatorial names as Clyde and Shannon, it seems almost a necessity that, as has really happened, trout should thrive apace. As they grow large, however, they develop the bad habit of refusing to rise, to which the abundance of grasshoppers and other insects greatly contributes. Tasmanian salmon have been shrewdly suspected to be only salmon trout; but, as we write, Mr. Youl vouches that a real *salmo salar* of the magnificent weight of three and a-quarter pounds has been caught in October, 1879, in the Derwent. Trout from the well-known breeds of Wycombe and Alton were first hatched in the south island of New Zealand three years later. They appear to grow and propagate even more marvellously than those in Tasmania. Some eight years ago, twenty-five trout were put into the little River Cust, near Dunedin, and in four years the water was fit for fishing. Excellent trout may also be taken in the Avon. Few rivers are at present, as is only wise, open for fishing. "In the course of a year or two, however," says "Red Spinner," "New Zealand should be a magnificent island for the trout fisher." It is a pity that a volume of considerable interest should be marred by several pages of fine writing. A bush fire has thus proved a great snare to Mr. Senior, while he altogether loses control over his pen among the wonders of the volcanic district of Lake Tarawera. Still, this book is a distinct advance on Mr. Senior's last. His lavish use of Scripture texts on any ordinary subject is another blemish, and there is no possible need for him to call a blacksmith's apprentice "a horny-handed young Vulcan."

Debrett's Peerage, Baronetage, and Knightage for 1880. (Dean and Son.) Debrett has always been distinguished for accuracy and fullness of information, and in the present issue these features are especially conspicuous. Confining itself wholly to the living and avoiding the intricacies of genealogical descents, it is able to give minuter details respecting the titled classes than are to be found in any other kindred book. Dr. Mair in his Preface has some sensible remarks on the question of precedence, and, in spite of the *dictum* of the Heralds' College, is disposed to place the sheriff, when discharging his office, before the lord lieutenant. It is rather remarkable that in the past year the ranks of the peerage and of the baronetage received no additions, and the number of deaths in these two orders was below the average. These circumstances may have lightened the labours of the editor, but it is obvious that he has spared no pains to maintain *Debrett* at its previously high standard, and to increase its advantages as a book of reference.

Memoir of Henry Armitt Brown. Edited by J. M. Hoppin. (Lippincott and Co.) This beautifully printed volume is not likely to be extensively sought by the English public, to whom the name of its subject was generally unknown, but it will be cordially welcomed by the select few whose acquaintance he made during his occasional visits, who remember him as one of the most promising young Americans whom it was ever their fortune to meet. Such was the verdict passed upon him here, while at home he was beloved by a more extensive circle of personal friends, and his untimely death lamented by the general public, from whom his brilliant talents and irreproachable character had won an uncommon measure of admiration. There are not usually, in the history of a young man who dies at the age of thirty-three, many events by which his memory may be kept green beyond the limits of his own family, and Armitt Brown's future fame will rest mainly upon the extraordinary efforts of his genius in the shape of four popular orations which have been wisely reproduced in this volume. As specimens of American oratory thay have probably not been equalled, certainly not rivalled, since the days of Daniel Webster; and it is the indications which they afford of what he might have become, as a barrister and a statesman, that will impress the reader with the loss his country has sustained. The biography is evidently the work of someone who loved and was closely related to him, and hardly needed the editorial supervision of Prof. Hoppin to secure its cordial reception, but we should be sorry to have missed the prefatory note by the latter, which is in itself a profound and perfect epitaph. The portrait prefixed to the volume is one of the most life-like and artistically executed imaginable, and to those who, like the writer of this paragraph, knew and esteemed its living subject it will be a priceless treasure.

My Son, give me thine Heart. Sermons preached before the Universities of Oxford and Cambridge, 1876-78, by C. J. Vaughan, D.D. (Macmillan.) *Disciples in Doubt.* Five sermons preached before the University of Cambridge by J. B. Pearson, LL.D. (Cambridge: Deighton, Bell and Co.) *Movements in Religious Thought: I. Romanism, II. Protestantism, III. Agnosticism.* Three sermons preached before the University of Cambridge in the Lent term, 1879, by E. H. Plumptre, D.D. (Macmillan.) We have before us three volumes of university sermons. The Master of the Temple is a preacher of inexhaustible fertility. Few indeed of his discourses are likely to be a permanent addition to our homiletic literature; very few of them touch the religious problems and perplexities of our day or are marked by much depth of thought, but they are always earnest, devout, and practical, and, if rarely eloquent, are never dull. The sermons before us present to us the preacher speaking with the younger part of his audience mainly in view, and reminds us of one of the earliest and best of his many volumes — *Memorials of Harrow.* Of a different order are the volumes of Dr. Pearson and Prof. Plumptre. In Dr. Pearson's earlier sermons we have discussions of subjects suggested by J. S. Mill's *Three Essays on Religion.* The sermons are of the apologetic cast so commonly characteristic of the university pulpit. Dr. Pearson gladly avails himself of Mill's fierce attack on "Sentimental Theism," and adds, in an effective passage,

"The phrases of admiration that have been heaped upon Nature seem to me to express a kind of sentiment that may almost serve instead of a religion so long as a man has good health, an ample income, a pleasant home in a pretty country, and feels no anxiety about the woes and sorrows of his brethren that is not sufficiently met by an annual subscription to the county hospital."

Prof. Plumptre's three sermons possess merits of a much higher order than is common. Every page bears marks of a sound judgment, a hopeful and courageous heart, and a wide and varied culture. Throughout we find a generous appreciation of the merits of systems and men from whom he differs that is far from being the ordinary characteristic of the so-called "Broad" school in the Church of England. We do not know anywhere a juster estimate of the more important of the contemporary "movements in religious thought" in England.

Joan of Arc, by Janet Tucker, forms the latest volume of the "New Plutarih" which is being published by Messrs. Marcus Ward and Co. Miss Tuckey has done her work well; she has mastered the latest authorities, and has written her book with fervour and full sympathy with her subject. We might have wished for a little more reserve in style; and we fear that Miss Tuckey was not educated on the severe principle by which most writers would confess that they had greatly benefited—"After you have written anything, read it over calmly, and strike out all the epithets." This does not, however, affect the general character of the book, which is sound, scholarly, and free from exaggeration, though aiming too much at becoming pictorial.

NOTES AND NEWS.

A work of great interest, viz., Mr. Jefferson Davis's *Memoirs of the Civil War*, will be published in the autumn by Messrs. Appleton and Co., of New York. Mr. Davis is now busily engaged in completing this historical narrative, which will appear in two large volumes, illustrated with views and portraits.

In Messrs. Hatchards' forthcoming list will be found the announcement of a short volume on the history of the parish of St. George-in-the-East, entitled *An East End Chronicle*, by the Rev. R. H. Hadden, B.A., late of Merton College, Oxford, curate of the parish, with an Introduction by the rector, the Rev. Harry Jones, M.A.

M. Ernest Renan will lecture on "Marcus Aurelius" at the Royal Institution on Friday evening, April 16.

We understand that Mr. Edgar Vincent, of the Coldstream Guards, whose *Handbook to Modern Greek* we reviewed favourably some weeks ago, has now in preparation an edition of the Acts of the Apostles in the Ancient and Modern Greek versions, printed parallel, and with notes pointing out the differences in language. The Greek of the New Testament is specially appropriate for such treatment, as holding an intermediate place between the strictly classical and the modern language. The book will, therefore, be very instructive to those who wish to make acquaintance with Modern Greek, and its subject being so universally familiar is likely to widen considerably

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the interest taken in the language among Englishmen.

The volume of essays by the late Mr. Bayard Taylor, which will be issued almost immediately, contains critical papers on Tennyson, George Eliot, and Thackeray.

Mr. H. Baden Pritchard's new novel, *George Vanbrugh's Mistake*, will be published shortly by Messrs. Sampson Low and Co.

Mr. Hardy, author of *The Return of the Native*, will contribute a story entitled "Fellow Townsmen" to the April number of the *New Quarterly Magazine*, which will also contain, among other articles, one on Marlborough, in continuation of the series of monographs by public school men which have recently been devoted to "Our Public Schools."

For the coming elections, Mr. Stanford has published Miss Shaw Lefevre's political maps uncoloured, so that, as the results of the elections become known, the colours can be added, and the state of the parties seen at a glance.

Messrs. Hurst and Blackett have in the press in two volumes a new work entitled *The Village of Palaces; or, Chronicles of Chelsea*, by the Rev. A. G. L'Estrange, author of *The Life of the Rev. W. Harness*, &c. Mr. L'Estrange has made a complete study of every point of interest, historical and topographical, relating to this popular suburb, and his pages will also contain a series of biographical sketches of the distinguished persons who have been among its principal inhabitants, from early times to the present day. Mr. L'Estrange has been at great pains to identify the sites of the many remarkable buildings which formerly caused Chelsea to be called "The Village of Palaces."

It is said that Victor Hugo has completed a new drama entitled *Les Jumeaux*, of which Louis XIV. and the Man with the Iron Mask are the heroes.

Prof. Minayeff, a distinguished Russian scholar, is at present staying at Bombay with a view of collecting Sanskrit MSS. bearing on the Buddhist religion.

The *Indian Spectator*, published in Bombay, in general a great admirer and no unworthy rival of its London namesake, reads the latter a severe lesson on its review of *The Sacred Books of the East*, which it characterises as "simply antediluvian."

Mr. Edward Mawley, F.M.S., has in the press a pamphlet on the weather of 1879 as observed in the neighbourhood of London, and compared in all respects with that of an average year, with meteorological tables and a diagram. It will be published by Messrs. Bemrose and Sons.

A valuable donation has lately been made to the Lambeth Palace Library by Mr. John Henry Parker, C.B., who has given many of his works on Roman and English archaeology, as well as others of a suitable nature. The architectural drawings by the late Edward Blore, F.S.A., of Lambeth Palace as restored and enlarged by him about 1830, have also been presented by the Rev. E. W. Blore, of Trinity College, Cambridge.

The *Geography* which was left in Mr. Stanford's hands by the late Mr. Keith Johnston will be published about the first week in April.

Under the title of *The Iron Roads Dictionary and Railway Travellers' Illustrated Companion*, Messrs. Waterlow and Sons (Limited) are preparing, with official sanction and assistance, a complete handbook of the English railways. The compiler is Mr. J. R. Somers Vine, author of several works of reference published by the same firm.

The *Calcutta Englishman* states that Dr. Bellew has placed in the hands of Messrs. Thacker, Spink and Co. a work on *The Races of Afghanistan*, which will contain much new information.

Messrs. Hurst and Blackett will publish next week a new novel by Mr. Joseph Hatton, entitled *Three Recruits, and the Girls they left behind them*, in three volumes, and, early in April, *Poet and Peer*, a novel by Hamilton Aïdé, in three volumes.

Mr. J. E. Bailey has made an interesting discovery respecting Richard de Bury, the author of the *Philobiblon*. In his appointment as Dean of Wells, in 1322, he is described as "Richarde de Bury alias de Sancto Edmundo," and the latter is the name found on the roll of the chamberlains of Chester for the year 1321; but neither Sir Peter Leycester nor his subsequent editors had any suspicion of the identity of the chamberlain with the man who was then tutor to the Prince of Wales, afterwards Edward III., who made him Lord Treasurer of England and Count Bishop of Durham. It was customary for priests, when they filled offices of importance, to employ the name of their birthplace as a surname; and hence the author of *Philobiblon*, known first as Richard d'Aungerville, then as De Saint Edmunds (perhaps from the monastery), was, in his later years, known as Richard de Bury (now Bury St. Edmunds), where he was born.

The *Anchor* is the title of a new religious weekly which will make its appearance in London in the course of the next few weeks. Like the *Rock*, its principles will be of an ultra-Protestant character.

The King of Portugal, who has successfully translated several of Shakspere's plays, will shortly issue a Portuguese version of *The Merchant of Venice*.

M. Goovaerts has published at Antwerp a book on the origin of gazettes and periodical newspapers; in which he claims to have proved that Abraham Verhoeven (born at Antwerp, June 22, 1580) was "not only the first gazetteer of Europe, but also the inventor of the illustrated paper." The first number of his venture which has fallen into M. Goovaert's hands contains an account of the Battle of Eeckeren, fought May 17, 1605. From the number for April 14, 1609, it appears that the price was two sous per copy. After 1611 the publication of Verhoeven's paper was more systematic and regular, and, in 1622, 179 numbers were published in all. In 1629 it became a weekly journal under the title of the *Wekelyke Tydinghe*. In 1637 Verhoeven recognised its financial failure, and made it over to the publishing firm of Verdussen. An interesting review of the work from the competent pen of M. C. Ruelens appears in the *Athenaeum Belge* of the 15th inst.

A new Socialistic organ has appeared at Zürich, under the title of *L'Ordre Social*. Although its scope does not exclude the natural sciences, philosophy, statistics, criticism, or literature, its aim is distinctly Socialistic.

M. V. Bouton, of 41 Rue Saint-Jean, Brussels, is preparing a *facsimile* of the *Armorial* of one Gelre, a Herald of Arms, A.D. 1334-90, and has printed a list of the names contained in his collection, in order to get any information that he can about the men and families mentioned in this early Armorial. The second name in it is that of John Abbernethie—a namesake of our famous surgeon—and among its followers are the names of Cobham, Courtenay, Cromwell, Latimer, Lenox, Morley, Murray, Nevile, Ramsay, Salisbury, Wye, Wylde, &c. He asks help from English antiquaries.

We learn from the *Revue Critique* that M. Amédée Tardieu has just brought out the third and concluding volume of his translation of Strabo.—M. Delpech, author of the well-known study on the Battle of Muret, is engaged on a similar work on the Battle of Bouvines.—M. Cavvadia has been appointed Professor of Archaeology in the University of Athens.—M. M. Deffner proposes to edit a fortnightly journal dealing with Neo-Greek literature.

Lovers of Italian literature will welcome a bibliographical work which, under the title of *Opere della Biblioteca Nazionale pubblicate dal Cav. Felice le Monnier e Successori, descritte ed illustrate da Camillo Raineri Bischia*, has just been published by Signor Vigo, of Leghorn. The compiler has not given the world a mere cut-and-dry bookseller's catalogue. A carefully detailed bibliographical description of each book in the list is accompanied by a critical appreciation of its author, while the monotony is agreeably broken now and then by "Novelle," reprinted from scarce works in most instances, and intended to give the general reader some idea of the greater masters of Italian fiction. The book is handsomely got up and printed, although the paper would not compare favourably with that on which are printed the *éditions de luxe* to which we have grown familiar bearing the names of such publishers as Lemerre or Quantin.

Messrs. Loescher, of Rome and Turin, have in the press the second and last volume of the *Biblioteca Arabo-Sicula*, a collection of Arabic texts on the geography, history, biography, and bibliography of Sicily selected and translated into Italian by the historian Michele Amari. They are also bringing out a folio edition of the same work (as a continuation of Muratori's *Rerum Italicarum Scriptores*), of which the first number has already appeared.

An interesting report has been drawn up by Mr. John Fryer on the department for the translation of foreign books at the Kiangnan Arsenal, Shanghai, in which, after giving an account of its history, he furnishes a detailed explanation of its system of working. The department has been at work, as far as publication is concerned, since 1871, and in this period works have been prepared dealing with the following subjects:—Mathematics, surveying, &c., engineering, chemistry, geography, geology, mining, &c., astronomy and navigation, physical science, medicine, arts and manufactures, naval and military science, chronology, naval architecture, history, and international law. Ninety-eight complete works have been published, forty-five have been translated and are in various stages of preparation, and thirteen are now in course of translation.

Signor Carrara, of Milan, has brought out a second edition, enlarged by many hitherto unpublished verses, of the poems of Emilia Fua-Fusinato.

An Italian edition of Thackeray's *Vanity Fair* will shortly appear in Rome, translated and carefully edited by Signor G. B. Martelli.

Prof. Crane, of Cornell University, is preparing for publication a work on the Folk-Tales of Italy which is likely to prove as interesting to the general reader as it will be valuable to specialists. That he is well qualified for the task he has undertaken is shown by the fact that articles of his upon Italian folk-lore, which have appeared in the *North American Review* and *Lippincott's Magazine*, have been translated into Italian by Signor Pollacci Nuccio, Director of the Archives of the Senate of Palermo, and published in the *Giornale di Sicilia* and the *Effemeridi Siciliani*.

Messrs. Macniven and Wallace, of Edinburgh, announce for publication a series of works by well-known religious writers, to be entitled *The Household Library of Exposition*, and to consist of expository lectures on the short books and connected passages of Scripture.

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The first volume, by the Rev. Dr. Maclaren, of Manchester, will be published in April.

Messrs. Cassell, Petter, Galpin and Co. will publish in a few days a work entitled *Political and Legal Remedies for War*, by Sheldon Amos, M.A., late Professor of Jurisprudence in University College, London.

A new novel by Mr. Charles Gibbon, entitled "Fancy Free," will be commenced in the *Glasgow Weekly Mail* early next month. The principal action of the story takes place on the Grampian Hills and in Yorkshire.

NEW MSS. IN THE BRITISH MUSEUM.

Since our last notice of MSS. purchased for the British Museum, the following additions to the collections have been made. The most important historical papers are those of the Family of Nicholas, the main part of which are the official and other correspondence and papers of Sir Edward Nicholas, Secretary of State under Charles the First. Among them are some valuable documents relating to the *Eikon Basilike*; the arrest of the Five Members; the negotiation of Montreuil, the French ambassador in Scotland, with Charles for his surrender to the Scotch army; and letters of Elizabeth Queen of Bohemia. Of the same period is a nearly contemporary copy of a journal of proceedings in the House of Commons kept from 1642 to 1647 by Lawrence Whitacre, member for Okehampton. Mr. S. R. Gardiner has presented transcripts of State Papers at Simancas and in other foreign archives concerning the reign of James the First. There is also a volume of Exchequer Papers of the years 1570-1799; another of documents relating to the Mint of 1599-1677; and some papers relating to the accusation brought against Francis Creswicke of complicity in Monmouth's rebellion. Of some rarity is an assessment-roll for levying Peter's Pence in the county of Leicester in the fifteenth century; as well as the book of "Police et Discipline" of the Walloon Church of Norwich, drawn up in 1589. A copy of Dante's *Divina Commedia* having marginal notes and bearing the date of 1379 came from the library of Sir Anthony Panizzi. A very valuable MS. has also been purchased, containing poems and romances in English of the fifteenth century collected by R. Thornton; and also Wycliffe's version of the Psalms and poetical books of the Old Testament of the fifteenth century. The Welsh language is well represented in a collection of poems of the seventeenth century, in seven volumes; and in a series of transcripts of poems made in the last and present centuries, in forty-nine volumes, the gift of Miss Maurice, of Highgate. Among the miscellaneous volumes are *Tractatus de Sphaera et de Algorismo*, fifteenth century; papers collected by Sir Anthony Panizzi relating to Boniface VIII. and the Templars; *Ricordi politici* of Lelio Marretti, seventeenth century; autograph letters of Cardinal Alberoni, 1718; Louis-Philippe, 1841; of George Ellis, W. Giffard, James Hogg, J. H. Frere, and others addressed to W. S. Rose; and of Daniel O'Connell, 1834; letters and memoranda of William Cobbett, with some of his contributions to the *Political Register*; a tour in Iceland in 1818; and anecdotes of the Franco-German War, the French Commune and Republic, to 1873. Many volumes of music have been added, viz.:—Madrigals arranged in score by E. P. Warren, in two volumes; and compositions of Paganini, F. Commer, F. S. von Wartensee, J. André, G. B. Casali, F. Dentici, S. Neukomm, C. S. Binder, C. H. Graun, C. F. A. Billert, N. Piccini, and V. Novello.

ST.-SIMON'S PAPERS.

The Duc de St.-Simon, the famous author of the Memoirs relating to the reign of Louis XIV. and Louis XV., was not only a writer of genius, but likewise an amateur and a politician. As an amateur, he was the owner of a collection of MSS. containing some very rare documents, and particularly some appendices to his Memoirs; as a politician he played an important part, more especially as ambassador to Spain, in 1721. In the latter capacity he kept in his own hands a number of curious documents concerning his own personal history as well as that of the foreign relations of France. M. de Boilisle, the new editor of the Memoirs (the MS. of which is now the property of the firm of Hachette), has hitherto sought in vain for permission to consult the MSS. belonging to St.-Simon which are preserved in the Depôt des Affaires Etrangères. One of the first acts of the new Administration, the establishment of which we have recently announced, was to allow access to the papers of this illustrious writer. M. de Boilisle will henceforward be able to work undisturbed at a complete edition of the Memoirs, the appendices included; and M Drumont will be enabled to study the Spanish embassy, which is his special subject. It is said that this liberality, which contrasts so favourably with the former proceedings with regard to the archives, is due to the personal intervention of M. de Freycinet, Minister for Foreign Affairs. He has earned thereby the gratitude of the literary world.

MAGAZINES AND REVIEWS.

The *Deutsche Rundschau* for March has the beginning of a paper, by Georg Brandes, on "Prosper Mérimée," whom the writer regards as a romanticist who was struggling to gain the purity and restraint of classicism. Herr Steub writes a pleasant article on "Tyrolese Culture and Society." Karl Hillebrand contributes an article, marked by his usual vivacity, on "Metternich," in reference to the recently published Memoirs. His general conclusions are thus summarised:—"There were two Metternichs, one before and one after 1815. Metternich the practical statesman became Metternich the theorist. It is a pity that the latter wrote the history of the former."

In the *Revue Historique* M. Lallier writes a careful article on "The Trial of C. Rabirius." He takes the view that the election of Cicero to the consulship marked a re-organisation of the Optimates party which Caesar was anxious to overthrow. Cicero, in his desire to identify the cause of the Senate with that of the Republic, was willing to sacrifice his own past. His intervention in the case of Rabirius was due to a wish to set forth the advantages of a union of the two orders, and so to express clearly his political position. M. Bréard's extracts from the "Memoirs of Jean Doublet of Honfleur" continue to be interesting in their relation with English affairs. The Norman Corsair gives much interesting information on the naval war of France and England from 1690 to 1695. Especially curious is his account of carrying to Leith in 1691 an engineer to aid the Duke of Gordon in his attempt to hold Edinburgh Castle for James II. Prof. Stern makes a useful contribution to historical bibliography by an account of works published in Germany since 1877 dealing with the history of the Reformation. Prof. Stern also contributes an appreciative notice of Seeley's "Life of Stein."

The *Bibliothèque Universelle et Revue Suisse* has an article, by M. Rambert, on "The Swiss Flora and its Origin" which gives an excellent *résumé* of knowledge that would interest tourists in Switzerland. M. Leger writes on the "Literary Renaissance in Bulgaria," which began chiefly in the present century. The quotations which M. Leger gives from Bulgarian writers present the most melancholy picture of the deadening results of the tyranny under which they laboured.

Le Livre for March contains an article on the British Museum Reading Room which is pretty well confined to a simple enumeration of the rules and arrangements of that very admirable institution. A paper on the "Incunabula" of the Paris Arsenal Library busies itself for the most part with the Bibles and theological works of the collection which the name of Nodier, no less than its literary riches, has endeared to lovers of books. A well-deserved notice is given to J. C. Brunet under the title of "Un Grand Bibliographe." On the whole, the section of "Bibliographie Ancienne" is perhaps inferior to the contents of the first two numbers. It is, however, enriched by an unpublished portrait of Rousseau which represents him as much less "woe-struck and minatory" than the usual specimens of his iconography. The portion of the periodical which is devoted to current events keeps up its value. We may notice in particular an admirable review of *Nana* by M. Louis Ulbach, in which the literary shortcomings of M. Zola's last *pièce de conviction* are indicated in a fashion which could hardly be surpassed. Not the least attraction of the Review to students and book-lovers is to be found in the advertisements, where notice of not a few curiosities and novelties is to be found. The modern French fashion of very limited issues naturally results in speedy exhaustion of editions, and not unfrequently a student only hears of a reprint to find that it has become *introuvable*, except, according to a habit of French publishers which is not so much to be praised as some other of their customs, at a much higher price than the published price. Diligent observation of the "Chronique" and the advertising columns of *Le Livre* ought to prevent disappointments of this kind.

Lieut. Palander's "Narrative" in *Blackwood's Magazine* is the most complete account of the accomplishment of the North-East Passage hitherto published in England. The author, who had command of the exploring vessel, does not speak very confidently of being able to accomplish the whole passage every year. The explorers experienced their greatest difficulty, not in rounding the extreme northern point of Asia, as might have been expected, but farther east, on approaching Behring Strait. Lieut. Palander thinks, however, that the condition of the ice in 1878 was peculiarly unfavourable, and that the strait between Northern Siberia and Wrangel Land can in most years be navigated from the middle of August to the end of September. As the Ob and Yenisei can be reached every season from the West, while the Lena is rendered accessible through Behring Strait, the great rivers of Siberia are thus opened to the world's maritime commerce. Trading vessels, however, will do well not to depend upon finding the condition of the ice around Taymir and Cape Chelyuskin as favourable as the Swedish explorers did, as its position depends altogether upon the wind, and there are no voluminous rivers to carry it away from the shore.

OBITUARY.

MR. THOMAS BELL.

It is with much regret that we see the announcement of the death of Prof. Thomas Bell, at one time secretary to the Royal Society, and afterwards president of the Linnean Society. Mr. Bell, in the midst of his large practice as a dentist, found time to study natural science

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with such effect that he attained to great eminence in that line, and his three important works are each the best of its kind. It is now more than forty years since he brought out, in Van Voorst's series, his Histories of British Quadrupeds and of British Reptiles. When more than eighty-four years old he published his edition of Gilbert White's *Natural History of Selborne*. This is a model of what careful and unobtrusive editing should be; it contains much new matter, and is acknowledged to be the best of the many editions which have continually appeared since the author's death. Mr. Bell was long Professor of Zoology in King's College, London, and corresponding member of several foreign learned societies.

When verging on seventy he gave up practice and retired to the Wakes at Selborne, formerly Gilbert White's, from whose great-nieces he had purchased it. No worthier successor to the naturalist of Selborne could have been found, and here in White's own village he carried on with the same accuracy and acumen the observations which have made White famous. He delighted in collecting every relic and memorial of his predecessor, and his house and grounds were always open to the lovers of White's fascinating work.

A more peaceful, happy, and useful old age was never seen. In the enjoyment of robust health till within two or three years of his death, he was surrounded by friends of all ages, for he had the happy faculty of gaining the confidence and affection of the young. He took an active part in the duties and business of his parish, and was a constant friend to the poor, who resorted to him to profit by his medical knowledge and experience. His memory was prodigious, and hardly failed even to the last. His information was varied and extensive, and he himself is a remarkable instance of the value of a pursuit beyond and in addition to a professional one; he never, after he gave up his profession, seemed to feel a regret for the loss of it, or to have a moment unemployed.

The death is also announced of Dr. Wilibald Artus, Professor of Philosophy at Jena; and of Signor Palumbo, author of *Maria Carolina Regina delle Due Sicilie, suo Carteggio con Lady Emma Hamilton*.

SELECTED BOOKS.

General Literature.

Apell, A. Handbuch f. Kupferstichsammler. Leipzig: Danz. 16 M.
Bigmore, E. C., and C. Wyman. A Bibliography of Printing. Vol. I. A—L. Quaritch. 52s. 6d.
Deschamps, P., et G. Brunet. Manuel du Libraire et de l'Amateur de Livres: Supplément. T. 2. N—Z. Paris: Firmin-Didot.
Formby, H. Ancient Rome and its Connexion with the Christian Religion. C. Kegan Paul & Co. 50s.
Guilmard, D. Les Maîtres ornemanistes. Fasc. 1. Paris: Plon. 3 fr.
Julien-Laferrière, L. L'Art en Saintonge et en Aunis. Liége: Claesen. 8 fr.
Martin, Theodore. Life of H.R.H. the Prince Consort. Vol. V. Smith, Elder & Co. 18s.
Owen, F. M. John Keats: a Study. C. Kegan Paul & Co. 6s.
Raunié, E. Chansonnier historique du XVIIIe Siècle. 1re Partie. T. 2. Paris: Quantin. 10 fr.
Rouffeyroux, L. de. Le Portugal. Paris: Dentu. 15 fr.
Stark, C. B. Handbuch der Archäologie der Kunst. 1. Abth. Systematik u. Geschichte der Archäologie der Kunst. 2. Lfg. Leipzig: Engelmann. 3 M. 75 Pf.
Ward, A. W. Chaucer. ("English Men of Letters.") Macmillan. 2s. 6d.

History.

At-Tabari, A. D. M. ben D. Annales. I. Pars 2. Leiden: Brill. 8 M.
Bindner, J. J. Tacitus u. die Geschichte d. römischen Reiches unter Tiberius in den ersten 6 Büchern ab excessu divi Augusti. Wien: Lechner. 4 M.
Blocqueville, Mdme. de. Le Maréchal Davout, Prince d'Eckmühl, raconté par les siens et par lui-même. T. 3. Paris: Didier. 7 fr. 50 c.
Caro, J. Das Bündniss v. Canterbury. Eine Episode aus der Geschichte d. Constanzer Concils. Gotha: Perthes. 2 M. 40 Pf.
Lasco, J. de. Liber beneficiorum archidiocesis Gnesnensis. Ed. J. Lukowski. Tom. 1. Gnesen: Lange. 16 M.
Linsingen, Caroline v., die Gattin e. engl. Prinzen. Leipzig: Duncker & Humblot. 3 M.
Polychronicon Ranulphi Higden Monachi Cestrensis. Vol. III. Ed. J. R. Lumby. Rolls Series. 10s.
Poseldt, V. Quae Asiae minoris orae occidentalis sub Dareo, Hystaspis filio, fuerit condicio. Berlin: Mayer & Müller. 1 M. 20 Pf.
Rémusat, Mdme. de (1802-8), Mémoires de, publiés par P. de Rémusat. T. 3. Paris: C. Lévy. 7 fr. 50 c.
Wheeler, J. Talboys. A Short History of India. Macmillan. 12s.

Physical Science and Philosophy.

Aratus' Skies and Weather Forecasts. Trans. E. Poste. Macmillan. 3s. 6d.
Dawkins, W. Boyd. Early Man in Britain, and his Place in the Tertiary Period. Macmillan. 25s.
Desdouits, Th. La Métaphysique et ses Rapports avec les autres Sciences. Paris: Thorin. 5 fr.
Martin, K. Die Tertiärschichten auf Java. 3. Lfg. Leiden: Brill. 8 M. 50 Pf.
Schlegel, H. Notes from the Royal Zoological Museum of the Netherlands at Leiden. Vol. II. No. 1. Leiden: Brill. 1 M. 80 Pf.

Philology, &c.

Aristophanis Thesmophoriazusae. Ed. F. H. M. Blaydes. Halle: Waisenhaus. 5 M.
Bergel, J. Studien üb. die naturwissenschaftlichen Kenntnisse der Talmudisten. Leipzig: Friedrich. 4 M.
Goebel, A. Lexilogus zu Homer u. den Homeriden. 2. Bd. Berlin: Weidmann. 17 M.
Plauti, T. M., Comoediae. Rec. J. L. Ussing. Vol. III. Pars 2. Leipzig: Weigel. 11 M. 25 Pf.
Satura philologa H. Sauppio obtulit amicorum conlegarum decas. Berlin: Weidmann. 8 M.
Sauppe, H. Quaestiones Lucretianae. Göttingen: Dieterich. 80 Pf.
Vollertsen, G. Quaestionum Catonianarum capita duo, sive de vita Catonis ejusque fontibus atque de originibus. Kiel: v. Maack. 2 M. 50 Pf.

CORRESPONDENCE.

SIR R. SIBBALD AND THE "WILD CATTLE."

14 Maddox Street, W.: March 13, 1880.

Will you allow me to point out that the writer of the very kind notice of the *Fauna of Scotland* in this week's Academy is in error in stating that Sir Robert Sibbald attests the existence of maned white wild cattle in Scotland? The passage quoted in your notice is not from the pen of that excellent observer, but from the history of Bishop Leslie (1578, *De Orig., &c., Scot.*, p. 19), who copies almost verbally from Boethius (1526, *Scot. Hist.*, fol. xi.). Sibbald, after quoting the older chroniclers, observed that their statements required confirmation, that the wild cattle then existing in certain parts of Scotland were white, but neither fierce nor different in form from domestic animals, and adds, "*an jubati Bisontes nunc extent nescio*" (*Scot. Illust., Hist. An.*, p. 7). There is abundance of evidence that the so-called "wild cattle" were confined to parks long before Sibbald's day.

Edward R. Alston.

APPOINTMENTS FOR NEXT WEEK.

Monday, March 22, 8.30 p.m. Geographical: "Notes of an Ascent of the River Binué in August 1879, with Remarks on the Systems of the Rivers Shari and Binué," by E. Hutchinson.
Tuesday, March 23, 1 p.m. Horticultural.
8 p.m. Civil Engineers: "Explosive Agents applied to Industrial Purposes," by Prof. Abel.
8 p.m. Anthropological Institute: "On Nicobarese Ideographs," by V. Ball; "On a New Method of Expressing Degree of Changes of Specific Form in the Organic World," by A. Taylor.
8 p.m. Spelling Reform Association: "On Dimidian Spelling," by A. J. Ellis.
8 p.m. Colonial Institute: "South Australia, her Land Laws and Recent Industrial Progress," by Sir Arthur Blyth.
Wednesday, March 24, 8 p.m. Geological.
8 p.m. Telegraph Engineers: "Some Recent Improvements in Electric Light Apparatus," by A. Siemens.
Saturday, March 27, 3.45 p.m. Botanic.

SCIENCE.

The Field Naturalist's Handbook. By the Rev. J. G. Wood and Theodore Wood. (Cassell, Petter, Galpin & Co.)

Most natural history observers in England have used with profit *The Naturalists' Calendar*, compiled by Gilbert White and Markwick. It assigns natural phenomena of very varied kinds to almost every day throughout the year in regular order, together with approximate dates to each; the English climate, as the most superficial observation shows, being apt to produce these phenomena but irregularly, varying with different seasons. The book before us still further extends these limits, and adds to the phenomena, but reverses their order. It groups under each month of the year an exhaustive list of the butterflies and moths which may then be captured, and at the same time gives the names and localities of the different flowering plants. It may thus be described as a handbook for the practical entomologist and botanist. A catalogue of British birds, their stay in England, the situations in which their nests are placed, and the number of eggs which they lay is appended at the end of the volume. It would have been better to add to each month the times of arrival and departure for our migratory birds, as these dates are wonderfully constant. Markwick, for instance, assigns April 7–27 to the return of the chimney swallow. Taking three recent years at random, 1866, 1869, and 1878, we noted its appearance respectively on April 14, 11, and 15. Mr. Wood only gives its stay in England as ranging "April–October." An excellent chapter of useful hints for the moth and plant collector is prefixed to each month, and the book thus becomes a valuable guide to the field naturalist. He must find the eyes, and Mr. Wood will then point out what to notice.

The arrangement here adopted, if useful to the field naturalist, possesses some inconveniences. Thus, taking the present month, March; the collector is bidden to look out for a page and a-half of butterflies and moths ordinarily on the wing at this time, and for a page of flowering plants. Advancing, however, to June and July, he finds himself embarrassed with no less than ten and nine pages respectively of insects, and ten and fourteen of flowers then in perfection; that is, with many hundreds of insects and little short of a whole flora. Many of these plants and animals are repeated, which adds to the bulk of the book; and a scientific instead of an alphabetical arrangement is adopted, so that a tyro is hopelessly at sea. Even the general index of insects at the end of the book follows Doubleday's system, while there is no index at all for plants. Supposing, therefore, that the botanist wishes to know in what month and where he must look for the rare *epipactis palustris*, he is compelled to run his eye through month after month until, by a great expenditure of patience, he lights upon the name by good hap in July, and is there told, rightly enough, to search for it in "marshy pastures." Human life not being patriarchal in these days, we are inclined to attach a greater value to the hints appended to each month, and these are really good, brief, and to the point. We should not recommend the egg-seeker, however, to protect small and delicate eggs, such as those of the golden-crested wren and the bottle-tit, before blowing them by rolling a few layers of tissue-paper round them, steeped in gum, which Mr. Wood advises, adding that the paper can be soaked off when the egg is finished. No surer mode of breaking them could be devised. It is much better to blow them over a cup of water, when if they slip from the fingers they

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sustain no harm. "When quite dry," says the author again, "the eggs should be fastened on stout white cardboard by a little patch of coaguline just by the hole. The egg will then appear as perfect as if it had never been touched." We trust that egg-collectors will not follow this advice; the least shake or unwary touch will infallibly break all eggs so treated.

Turning to particulars, the authors do not insert the marsh marigold (*caltha palustris*) as a flowering plant until May. It commonly flowers in the two previous months, and continues to bloom later. Similarly, furze (*ulex europaeus*) is assigned to February. The lovers' adage is more correct which suggests that its blossoms may be found in every month through the year. These are venial faults, however, as every botanist will allow as he thankfully acknowledges the large amount of information with which the authors furnish his craft. The entomologist will find that the latest researches have been embodied here for his benefit. Of the *eupitheciae* (pug moths), for instance, the studies of the Rev. H. Harpur Crewe allow no less than forty-eight species to be characterised. Newman gives forty-seven, and Morris only forty-three of these. Among the curiosities of the science, Mr. Wood does not forget to notice the gipsy moth (*liparis dispar*). Collectors have ceased to find it at large, and it is now apparently only to be procured, like the silk-worm in England, from eggs laid in captivity. It is fast following the extinct *lycaena dispar* of the Fen district. The expedients here given for catching and preserving moths will be welcome to many an entomologist, and contain the newest lights on the subject. The important device of "treacling" for moths is very fully explained, and its superiority to the old plan of "sugaring" made manifest. In the hints for May, again, the whole mystery of "sembling" is lucidly detailed; and (what the young insect-hunter will appreciate) a simple and inexpensive mode of constructing a moth-trap is described, which will answer its purpose equally well with the much more costly American moth-trap. In short, this handbook may, with confidence, be recommended to all enthusiastic moth-collectors, as Mr. Wood never tires of imparting useful hints or ingenious suggestions in the most terse and practical language. It is a pity that its size is somewhat awkward for a book which will insist on becoming a pocket companion when a naturalist has once made its acquaintance. Nor do the authors forget the collector's difficulties when his specimens are arranged. An effective treatment of them with corrosive sublimate, together with the right proportions of the solution, is given, which will set his anxieties at rest concerning their preservation. What young entomologist has not been filled with despair as he watched some splendid purple emperor flitting over his head among the oak-trees provokingly out of his reach? We shall leave our authors to divulge to him the secret of capturing it. In spite of its want of alphabetical indexes, this book is full of information for all working botanists and entomologists, and will much enhance Mr. Wood's reputation as a skilful provider of practical knowledge to naturalists. Fishermen are often upbr ded with insensibility to the sufferings of the r quarry, and the kindly words of Walton on impaling a frog quoted in proof. They can effectively retort upon the entomologist in Mr. Wood's remarks upon killing insects. After suggesting, and that with the most humane intentions, that the movements of an insect "from which the whole of the vital organs have been removed, and the whole of whose tissues, internal and external, have been saturated with poison, cannot betoken life, much less pain," he proceeds to add benevolently, but with what seems to all but scientific entomologists a somewhat cold-blooded disregard of insect perception of pain—

"A very little benzine applied to the under surface of the abdomen will generally kill a moth instantly, but has the disadvantage of stiffening it so that it can hardly be set. The best plan with an obstinate moth is to set it first, and then apply the benzine to the lower part of the thorax, just where the pin passes through it."

M. G. Watkins.

NOTES OF TRAVEL.

The German African Association is steadily pursuing the work it has undertaken. Rohlfs' map of the Oasis of Kufra has just been published in the *Mittheilungen* of the association. It is an important contribution to African cartography, for, until Rohlfs' exploration, our knowledge of this oasis was limited to a few details collected from native travellers. It results from the boiling-point and aneroid observations made by Dr. Strecker that Aujila and Jalo lie at a small elevation above the sea-level, and not below it, as stated by Rohlfs in 1869. There is some hope of the Turkish Government paying some compensation for the losses sustained by the expedition in Kufra. Dr. Strecker, at all events, is to have another chance of penetrating from Bornu into the unexplored countries lying between the Rivers Shari, Binue, Congo, and Ogowe. This time, however, he will proceed by the usual caravan road to Kuka in Bornu.

Dr. Buchner is reported to have left Kimbundo for Musumba on the 22nd of September. It is proposed to despatch another expedition to Musumba, under the leadership of Dr. Pogge, who is to be accompanied by an officer, as surveyor, and by a naturalist. In this way the exploration of Lunda and of the southern tributaries of the Congo is likely to make steady progress.

The "scientific station" to be established by the association in Eastern Africa will be placed under the direction of Capt. von Schöler, assisted by Dr. Boehm as zoologist, and by Dr. G. A. Fischer, whose recent explorations on the Zanzibar coast have been noticed by us. The French will establish one station under Capt. Bloyet, in Eastern Africa, probably in Usagara, and another, under Savorgnan de Brazza, on the Upper Ogowe.

Guido Cora's *Cosmos* contains an interesting map of the region of the White and Blue Niles between Sennaar and the Sobat, designed to illustrate the explorations of De Bono, Gessi, Matteucci and other Italian explorers. An accompanying article supplies some useful information on the achievements of these African travellers, whose labours have in an appreciable manner extended our knowledge of the Sobat and the district around Fadasi.

Bishop Massaia, after a residence of thirty years in southern Abyssinia, during which he collected a considerable amount of information on the Galla countries, has been expelled by John Kassa, the present emperor. His departure is likely to prove detrimental to the interests of the Italian explorers at present in Shoa.

Signor G. M. Giulietti announces his arrival at Harar in November last. He spent only eight days on the road from Zeyla, and promises to forward his itineraries to the Italian Geographical Society. The last *Bollettino* of that scientific body publishes a few sketches by Signor S. Martini, of the Italian mission in Africa.

We understand that Mr. Robert L. Jack, a surveyor in the employ of the Queensland Government, has recently completed a series of explorations in Cape York peninsula which will materially alter the present blank appearance of the map of that region. Mr. Jack had not been able to complete his report on the results of his labours, as he had been despatched on special service last December to the Peach River gold-fields. This river has never yet been followed down to the sea, but Mr. Jack has formed a strong opinion that it is identical with the Archer River of the Messrs. Jardine, which empties into the Gulf of Carpentaria. A map of the peninsula, with Mr. Jack's important additions, is in preparation, and, it is hoped, will shortly be ready for issue.

Mr. James Bonwick, one of the exploring party engaged last year in the flying survey for a trans-continental railway to Port Darwin, states that an important discovery was made along the Queensland border. Instead of being a hopeless desert, as has sometimes been supposed, it was found that a vast region, several hundred miles in length, both in western Queensland and the northern territory, is composed of rich black earth, covered with luxuriant grass, and, what is most important, it is well watered by numerous streams.

The success achieved by Major Serpa Pinto in the field of African exploration is seemingly not to remain unchallenged by his own countrymen, though, so far as we are aware, geographers of other countries freely admit the important services which he has rendered to science in more than one branch. Senhor Manuel Ferreiro Ribeiro, however, is clearly not at one with them, and he has published (Lisbon: Typographia Nova Minerva), in a ponderous volume of nine hundred pages, what he terms an "estudo critico et documentado," entitled *As Conferencias e o Itinerario do Viajante Serpa Pinto atravez da Africa Austral nos limites das provincias de Angola e Moçambique.*

In the attempt which he made to explore Kafiristan last year, and which he was compelled by illness to abandon, Major Tanner got some distance to the north of Jellalabad, as far indeed as the beautiful Chugani valley of Aret. This valley appears, from his description, to be singularly picturesque; there was foaming and rushing water everywhere, creepers and ferns grew in the crevices of the rocks, and oaks and wild olive on the flatter parts of the craggy spurs. Up the valley, past walnut groves, terraces, and hamlets, the round snow-covered peaks of Kund could just be seen rising out of the black pine forests that clothe the mountains from 7,000 feet to about 11,000 feet above the sea, while below were groves, scattered houses, and the roaring torrent fed by the snows of Kund. The Chugani inhabitants of the valley are, in Major Tanner's opinion, converted Kafirs, and in many respects they resemble the people of Kafiristan; they are quiet, faithful to their masters, and true to their engagements. Their young women have handsome and even beautiful features, a well-known characteristic of the Kafir race.

By the last mail from India we learn that the survey officers with the Lughman Valley

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expedition under General Bright have fixed the confluence of the Alishang and Alinghar rivers, to which point Major Tanner and Capt. Leach, we believe, made a fair survey of the Lughman valley last year from the Daronta, though the results of their work have not yet been published. It is expected that the present expedition will add greatly to our geographical knowledge in the Lughman valley and neighbourhood, and may not impossibly yield results of great interest from an antiquarian point of view.

SCIENCE NOTES.

A New Telegraphic Reporting Station for the Meteorological Office.—We learn from a letter in the *Times* that Sir James Ramsden has with great liberality proposed to establish and maintain at his own cost a telegraphing reporting station at Barrow-in-Furness, which will be an important addition to the system of the Meteorological Office, as that possesses no telegraphic station on the West coast of Great Britain between Liverpool and Ardrossan. Barrow is also very near the new high-level station at Hawes Junction, at the elevation of about 1,100 feet, so that the mutual comparison of the reports cannot fail to be interesting. It need scarcely be said that the council have most gladly accepted Sir J. Ramsden's very generous proposal.

The Rainfall of the Austrian Empire.—Dr. Hann has undertaken a discussion of all the existing rain records from the entire region covered by his *Jahrbuch*, and has published in the *Sitzungsberichte* of the Vienna Academy for October 16, 1879, the first part of the work, relating to the seasonal distribution of the fall. The second part, relating to the variability of fall, has also been laid before the Academy, and we may expect to have it in a few days. The value of such a research will be seen when we remember that the immense area which it embraces comprises every gradation in distribution of fall, from decided summer rain to the regular winter rains, and the period available is considerable. There are 181 stations in all, of which 145 have more than ten years' record, and five extend over more than half-a-century. This paper, with Raulin's on the rainfall in the Alps, from Vienna to Marseilles, published in the Austrian *Zeitschrift*, vol. xiv. (1879), p. 233, gives an immensity of information as to the amount of precipitation in Central and Southern Europe.

The Great Southern Comet.—Some preliminary reports received from the Cape and from Monte Video contain sufficient information to explain why the great comet, the appearance of which was announced early in February by telegram from Buenos Ayres, has not become visible in Europe. It appears that the tail of the comet was first seen on February 1, when the head was already below the horizon, and that for a whole week Southern observers were baffled in finding the head before its setting, and had to content themselves with fixing the outline of the magnificent tail. Not before February 8 was a nebulous nucleus, with no well-defined point, picked up, and regular observations do not seem to have been feasible before February 10.

Prehistoric Archaeology.—A new scheme of nomenclature has been introduced to the notice of students of prehistoric archaeology by M. Edouard Piette in a pamphlet recently published at Laon. He divides *anthropic* or prehistoric times into two ages—the *agreutique*, or age of hunting, and the *géorgique*, or age of agriculture. The former is sub-divided into, first, the *barylithic* period, a period in which heavy stones were used for weapons, and comprising the *acheulian* and *mousterian* epochs of Mortillet; and, secondly, the *leptolithic* period, a period in which implements of thin stones were employed, and comprising the *solutrian* and *magdalenian* epochs. M. Piette's second age is sub-divided into the *neolithic*, or newer stone period; the *chalcitic*, or bronze period; and the *protosideric*, or primitive iron period, which corresponds with the early Gaulish epoch.

The Madras papers announce the death on February 5 of Chintamanay Raghunatha Charry, head assistant in the Madras Observatory for the last seventeen years. He is stated to have been the first and only native of India who can claim the rank of a discoverer, having detected two new variable stars—R. Reticuli and V. Cephei. He wrote his first paper for the Royal Astronomical Society in 1859, and was elected a fellow of that body in 1872.

PHILOLOGY NOTES.

A paper by the late G. H. Damant, Political Officer in the Naga Hills, which was written and despatched very shortly before his assassination, will appear in the forthcoming part of the *Journal* of the Royal Asiatic Society. Mr. Damant had previously shown, by his papers in the *Indian Antiquary* and the *Journal* of the Bengal Asiatic Society, that he was a competent philologist and a close and careful observer; and it is satisfactory to know that the results of his researches into the languages of the wild and little-explored country where his official duty had placed him have not been entirely lost, although the greater part of his papers were, we understand, burnt during the siege to which his residence was afterwards subjected. The article about to appear in the Asiatic Society's *Journal* is entitled "Notes on the Locality and Population of the Tribes dwelling between the Brahmaputra and Ningthi Rivers," the latter being the great western branch of the Irrawaddy. Its object is to indicate the districts inhabited by each tribe, the numbers of the tribe, its principal villages, and the names by which it is known to its own people and to the people of the plains; and to classify the different dialects philologically, noting and giving specimens of the different characters where they exist, and appending a list of thirty test words in most of the languages referred to, collected by Mr. Damant himself. Between the two great rivers there are members of the Tibeto-Burman, Tai, and Khási families, the first being the great majority. The subdivision of these families is a matter of considerable difficulty—*e.g.*, of the Nágas alone there are at least thirty different tribes, all speaking different languages, each unintelligible to the others. Mr. Damant divides the Nagas into three sub-families, the western, central, and eastern, each of which embraces numerous tribes. The western is already fairly well known; but the eastern sub-family is involved in dire confusion, from which Mr. Damant seeks to extricate it. Beside the Nagas, the writer arranges the Kuki (including under this head the Manipúris, which are generally regarded as Naga) and the Kachari sub-families of the Tibeto-Burman group; and the Tai family. Of the Khási he has nothing new to say. The paper is full of information, and bears the stamp of personal research.

Prof. Cosijn, of Leiden, is preparing a grammar of early West-Saxon as preserved in three contemporary texts:—(1) The Parker MS. of the Chronicle in the library of Corpus Christi College at Cambridge, published both in Thorpe's and in Earle's edition; (2) Alfred's translation of the Cura Pastoralis, edited by Mr. H. Sweet for the Early-English Text Society; and (3) The Lauderdale MS. of Alfred's translation of Orosius's History of the World, now printing for the Early-English Text Society under the editorship of Mr. Sweet. Mr. Sweet has himself prepared full verbal indexes—exhaustive for all but the commonest words—to all these texts, which will be published on the completion of his edition of Orosius, but it is uncertain in what form they will appear, as Mr. Sweet naturally wishes to avoid unnecessary rivalry with Prof. Cosijn.

Dr. K. F. Söderwall's dictionary of Old Swedish, which he undertook several years ago under the direction of the committee of the Old-Swedish Text Society, is now almost complete in MS., and the author has printed a specimen of the work under the title of *Några Svenska Medeltidsord förklarade af K. G. Söderwall* (Lund: Berling). The complete dictionary is intended to include all the words that occur in the publications of the above-mentioned society, and also many from the rest of the printed literature, with the exception of the laws, for which we have the very full and careful lexicon of Schlyter.

MEETINGS OF SOCIETIES.

Archaeological Institute.—(*Thursday, March 4.*)

M. H. Bloxam, Esq., in the Chair.—Mr. W. Thompson Watkin communicated a paper on Roman inscriptions discovered in Britain in 1879, which included notices of several in South Wales, two *Tabulae Honestae Missionis* from "Cilurnum" on Hadrian's Wall, and inscriptions from Bath, Lincoln, Durham, Newcastle-on-Tyne, and other places. It appears that the past year has been rich in "re-discoveries." This is attributable to the gross carelessness of the *dilettanti* of the last century—a neglect which Mr. Watkin seems to be rapidly and earnestly remedying.—The Chairman read a paper on a monumental effigy in Lutterworth Church of a knight of the latter part of the fifteenth century, clad in armour, and wearing over it a long civilian's gown, belted round the waist, and having loose sleeves to the elbows, displaying the vambraces and elbow-pieces. This garment was described as "neither a surcote, nor a cyclas, nor a jupon, nor a tabard," but distinctly a layman's gown; and it exhibited a peculiarity in costume that the author had never met with elsewhere. In the same church, and on the same high tomb, is a figure of a lady habited in a long gown and a mantle, and wearing a *par precum*, or set of praying beads, by no means a common feature in a monumental effigy.—Mr. E. M. Dewing exhibited two small terra-cotta figures of women lately found near Bury St. Edmunds in a large vase, together with iron nails. Similar figures have been found, under different circumstances, at Colchester.—Mr. Utting sent a steel casket, early eighteenth-century work, not unlike Milanese art of an earlier period.—The Rev. R. D. Rawnsley exhibited an Egyptian bronze head of a staff of office of a very unusual character.—It was announced that the Bishop of Lincoln had accepted the presidency of the meeting of the Institute at Lincoln, which will take place on July 27.

Anthropological Institute.—(*Tuesday, March 9.*)

Francis Galton, Esq., F.R.S., V.-P., in the Chair.—Mr. Francis Galton described the curious psychological fact on which he wrote a preliminary memoir in *Nature* of January 15. He found that about one in every thirty adult males and one in every fifteen females not only see numerals in a vivid mental picture whenever they think of them, but that each number is always seen in the *same definite position* in their mental field of view. Consequently, when they think of a series of numerals, 1, 2, 3, 4, 5, 6, &c., they are always mentally seen as if ranged in a regular pattern or form. These forms are invariable in the same individual; they date in all cases farther back than recollection extends; they are very vivid and quite independent of the will. They are of fantastic shapes, but no clue can be suggested as to their precise origin; they differ extremely in different people. Mr. Galton exhibited a collection of nearly sixty of these forms

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furnished to him by friends and correspondents, whose descriptions of their general characters were curiously consistent and corroborated one another. All this is difficult to understand for the great majority of persons, who cannot visualise; but these should never assume that others cannot have a mental habit in which they themselves are deficient. Several of Mr. Galton's correspondents testified to their respective forms—viz., Mr. George Bidder, Q.C., the Rev. G. Henslow, Mr. Schuster, F.R.S., Mr. Roget, Mr. B. Woodd Smith, and Col. Yule, C.B. Mr. Henslow and Mr. Schuster saw their forms objectively, and could point to the direction and specify the apparent distance at which they saw them; but they appeared to the other gentlemen as it were in dreamland, without relation to external space. Mr. Galton showed that these forms were survivals of the mental processes of the child before the time when he could read, and connected their lines with those which govern handwriting and gesture, architecture of animals, and their characteristic movements. He also showed how marked were the traces of the mental conflict in the child between the verbal and visual system of arithmetic between ten and twenty. What the ear perceives at "ten," "eleven," &c., the eye reads as "one-nought," "one-one," &c. Accordingly the forms twist and bend at the tens and twelves, and are further modified at the teens. He thought from trials on his own mind that this conflict existed throughout life, and believed that our barbarous nomenclature was a serious bar to the ready acceptance of a decimal system of weights and measures. This habit of seing numerals in forms is strongly hereditary.

Folk-Lore Society.—(*Tuesday, March 9.*) H. C. Coote, Esq., F.S.A., in the Chair.—Mr. A. Nutt read a paper entitled "Critical Notes on Celtic Folk Tales and Heldensage Tales." He pointed out the special importance of the Celtic folk tale, and criticised the existing schemes of the classification of *Märchen*. Then showing the necessity of a new system, Mr. Nutt classified Campbell's collection of West Highland tales according to his new system, and gave a detailed criticism of all the leading tales and compared them with allied tales in other collections. Then Heldensage tales were dealt with in the same way, and a comparison made between Celtic and other European tales.

Society of Antiquaries.—(*Thursday, March 11.*) F. Ouvry, Esq., V.-P., in the Chair.—The Rev. W. C. Lukis exhibited a collection of plans and drawings of stone monuments in Cornwall and on Dartmoor, which he had surveyed during the past summer in company with Mr. W. C. Borlase, of Penzance. These objects in Cornwall include:—Monoliths, single or in pairs, which are always sepulchral, some being of the Romano-British period; straight lines of monoliths, which are probably sepulchral, but it is difficult in most cases to determine how much of the original arrangement remains; stone circles, of various diameters, from 36 feet to 112 feet, the size of one at Lisburn; barrow cairns, including cromlechs and cists, which show no distinct evidence of belonging to a non-metallic age; holed stones, of which some, as at St. Gurrian, have holes barely large enough to admit the hand, while at Constantine there is one large enough for a man to pass through. These were supposed to possess curative powers. Of the dwelling enclosures, some consist of several circular huts, and others are apparently houses with several rooms. Of the caves there is an account in the *Proceedings* of the society in January 1869. Dartmoor possesses several cisted barrows, *lines* of stones leading to cairns, stone circles, and *huts*. All these are usually made of much smaller stones than were employed in Cornwall. Mr. Lukis also read a paper comparing the monoliths of Western Europe with those in Egypt. At Locmariaker, in Brittany, there is a granite monolith, now fallen, which is of nearly the same size as Cleopatra's needle, viz., 67 feet in length, 13 feet wide, 7 feet 6 inches thick, and weighing about 260 tons. At Plouarzel, near Brest, there is one erect, which measures 35 feet from the ground; and there are two others in Brittany, measuring 36 feet and 20 feet, which now have crosses placed on the summit. Forty years ago a similar stone stood on Belleisle, which must have been transported over ten miles of sea, and others once existed in the Islands of Hoedic and Houat. Few of these monoliths bear tool marks, and the only inscriptions are cup markings. They are all associated with grave-mounds, and in a tomb near one of these monuments there is a sculptured figure of an axe, which may have been an ensign of royalty. In Egypt obelisks were originally sepulchral, and subsequently were used to adorn temples and to commemorate triumphs. It is probable that these in Brittany were solely sepulchral, otherwise they would have been destroyed after the spread of Christianity, in accordance with the decrees of various Councils, which condemned stones that were connected with the idolatrous rites of paganism.—Lord Carnarvon joined the meeting in the course of the evening, and gave an account of the reference of the Ancient Monuments Bill by the House of Lords to a select committee, which will prevent the Bill being passed by the present Parliament—a matter of great regret considering the trouble that has been taken in getting it through the House of Commons.

Royal Asiatic Society.—(*Monday, March 15.*) Sir H. C. Rawlinson, K.C.B., President, in the Chair.—A paper was read, contributed by Capt. Durand, giving an account of his recent researches in the "Islands of Bahrein in the Persian Gulf," where he had found the remains of a vast number of tombs and, possibly, of temples, and a remarkable black stone bearing a very early cuneiform inscription. Sir Henry Rawlinson called attention to the great value of these excavations as throwing additional light on what has been already gained from the interpretation of the legends of Southern Babylonia. The Babylonians, he added, who were mainly instrumental in imparting civilisation to Western Asia, admitted having received all their knowledge from the mysterious islanders of the Persian Gulf, agreeably with the tradition preserved by Berosus of Oannes, the Fish-god. The inscription on the black stone he translated, "The palace of Rimugas, the servant of Mercury, of the tribe of Ogyr."

FINE ART.

George Paul Chalmers, R.S.A. (Edinburgh: David Douglas.)

That gradual and peaceable subjugation of England by the Scotch, which, so far as the high places of English art and literature are concerned, has resulted in the filling by Scotchmen of at least one place out of every three, has yet, it is worth notice, left Scotland unexhausted of eminent men in letters and the arts and Edinburgh in possession of much individual talent and energy to which we are yet strangers. In literature, of course, the wealth peculiar to Edinburgh is less marked, since diffusion is inevitable in literature; and in art its tendency is likewise towards diminution, though several names beside George Reid's could be mentioned as holding high rank justly in Scotland, while in London but little known. Sir George Harvey, almost popular, it is true, in England at one time through his pathetic pictures of the lives and troubles of the Covenanters, is yet not known at all—and is now perhaps hardly likely to be—by those abstracts of Scottish landscape which engaged his later years; yet, whatever were the unavoidable faults of his art, or those other faults which perhaps a more severe early training might have permitted him to be clear of, his landscape work caught the essentials of Highland scenery in a way, as Scotchmen no doubt truly tell us, which we must find it difficult to understand. And Paul Chalmers, the subject of the exquisitely issued memorial volume now under our eyes, was a Scotch painter who only at the very end of his too brief life was beginning to be known beyond the Scottish border. Even in Edinburgh itself the recognition of his ability was slow; his powers were not of a kind to make early assertion of their claim to be valued. His work was often too tentative, too full of various and laborious effort, to win a popular success, or to gain the particular regard of those *connoisseurs* who exact a perfect achievement, and take note of no other. Yet, latterly, he had done a good deal to justify the great opinion of his friends. In landscape, in portraiture, and in pathetic *genre* pictures he had made his mark.

In his life itself there is little to chronicle. He was born in 1833 at Montrose, the little sea-board town of which the humble houses and rare towers lie packed together in a wide flat land and under a spacious sky. He died in 1878 in a public hospital, the victim of unexplained accident, at midnight, in the streets of Edinburgh. The dates are separated by forty-five years, during which hardly anything of outward incident is to be recorded, partly because he left nothing in the way of letters and papers that was at all revealing, and partly because his life was really as barren of outward events as it was full of devotion to the art which, for its own sake, and with hardly any heed either of pecuniary recompense or social success, he enthusiastically pursued. It was not so much this or that event of which the biographer can present a striking picture, as the softening and cultivating influences of every day, acting upon a mind instantly sensitive to cultivation, that wrought the change in him from the impetuous youth sick of the ship chandler's shop at Montrose and flinging a broom at the scolding chandler in token of final rupture with him, and the genial, refined, gracious, but most simple man whom those of us remember who have seen him, a little, in his last years at Edinburgh. The story is really one not of events at all, but of a character's slow and subtle development; and all that a biographer, all that a sympathetic analyst, could do with the subject has been done lovingly, yet with extreme fairness and with tasteful reticence, by Mr. Alexander Gibson in that section of the memorial volume which treats of the man himself rather than of his work. To say roughly and briefly what Mr. Gibson has said so carefully and, as far as the circumstances allow him, so completely, is not at all our object. The book itself must be gone to to judge fairly the character and the order of work. One extract, however, from Mr. Gibson's writing will show something of the characteristics of the subject as well as the delicacy of its treatment. He has been speaking of Chalmers's peculiar, nay, almost childlike or womanly, care to live in a society in which he was instinctively appreciated rather than either elaborately criticised or emptily praised.

"Perhaps a great deal of that necessity for sympathy arose from the constant fits of depression which were inseparable from his nervous, excitable nature. These periods of reaction were constant and occasionally very deep, especially when he had some worry on hand, or when his work was not going on well with him. At these times he sat disconsolate

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in his studio, or sometimes fairly burrowed in his house, and had to be dug out and comforted until his natural elasticity brought him up again. Those who only saw him in his sunny moods in society were apt to look upon him as an altogether bright, cheerful creature, and had no idea of the brooding, struggling existence in which much of his life was passed. The want of distinct intellectual purpose, and of resources apart from his art, left him very much at the mercy of the dominant feeling and the present time; and when these seemed unfavourable, he had not that power of dissevering the future from the present feeling which helps most men through their periods of depression. His strength lay, not in his will, but in his intensity of feeling and his capacity for enjoyment; and, when these failed him, he was helpless. In one sense he was apt to drift through life, for he had not the faculty of looking clearly round him or before him, but was always at the mercy of his feelings; but, on the other hand, few men could be more consistent, for these guiding feelings were limited, pure, and strong. An almost necessary trait of such a character was the want of ambition, in the vulgar sense of it. What ambition he had was limited to high mastery of his art, without much regard for its popular recognition, or what fame or wealth might follow. He was singularly careless of the ordinary means which men take for the due recognition of their merits. When the recognition came in his way it pleased him, but he never stepped aside for it, and never envied it in those whom, if strongly pressed, he would have been compelled to call his inferiors. Apparently he never thought of leaving the narrow sphere of Edinburgh life, never even sent a picture to the Royal Academy, the one or two pictures that ever appeared there being sent by his friends, who always cared a great deal more for Chalmers's reputation than he did himself."

Of Paul Chalmers's pictures, my own knowledge is so fragmentary and scrappy that I am much more in a position to be instructed than to be critical in reading the account given of them by Mr. J. F. White, to whose writing on this purely artistic theme the second part of the volume is devoted. But it is obvious at once that it is thoughtful work, patiently making estimate of the art with which it has to deal. Especially interesting and thorough is the description of *The Legend*—a picture representative of Chalmers's highest labour, a *genre* picture of children, "drawn up in rude semicircle, facing the old woman, who, with uplifted hand, is telling her thrilling story." Mr. White not only brings the picture quite vividly before us, and shows us how in this and in that feature of it the painter was influenced by the artists he had most studied, but he makes it the occasion for insistance on Chalmers's pre-occupation with colour. It was colour, we remember, from Mr. Gibson's essay, of which he was wont to talk:—"His friend Pettie tells how he used to visit him at his lodgings"—this was in the days of his youth—"and stay talking with him until he had to remain for the night, still talking till they fell asleep, and their talk was all about colour." Outlines, Mr. White tells us, scarcely existed for Chalmers's eye: "it was the solidity, the roundness, of the object that struck him." Rembrandt and Velasquez were accordingly his masters. As years passed, though the pre-occupation with colour remained, the colours on the palette were fewer and simpler, and the effects he wrought with these were more delicate and harmonious. "The variations of local colour under the action of light as it fell on different curves and planes, on projections and depressions, became a constant study to him." Work of detail, fitter, he thought, for pictures where they could be "smelt" instead of "looked at," was never welcome to Chalmers, but the avoidance of small detail never meant with him an avoidance of labour; and indeed he is set apart both from mediocre painters and from the greatest by the seemingly useless repetitions of his toils. He rarely knew where to stop; or rather, it was a temptation he could rarely resist to alter so much that practically it was a new beginning that was made. The pictures of his which we know are only too often "the tombs" of the pictures which only he knew; and so much was this hesitation, dissatisfaction, and recommencement characteristic of his temperament and of his work that a peculiar significance—a pathos almost—belongs to the clever little print, one of several which add interest and prettiness to this work—the print recording the aspect of the back room piled with canvases waiting or canvases abandoned.

In Mr. White's criticism, apart of course from the direct reference to Chalmers, there is much that might provoke discussion. But for such discussion this is neither the place nor the occasion. It may be enough to name one point alone—the presumed capacity of the figure painter to deal with landscape without, as we understand it, the special training which he who is landscape painter alone has time to receive. Prosper Mérimée said, and Mr. White quotes the saying with no qualification, "On sait que tous les peintres qui ont excellé à représenter la figure humaine ont été les grands paysagistes lorsqu'ils ont voulu l'être." Prosper Mérimée uttered the opinion with easy grace; it was founded on an acquaintance chiefly with ancient landscape art, the art of a time when imaginative effort in landscape was less supported than it has since been by the accurate knowledge of natural fact and phenomena; and the opinion hardly commends itself to those who feel the supremacy of Turner, and see that it was the concentration of his labour upon one order of art which allowed to his knowledge and to the labour of his imagination such splendid results.

Frederick Wedmore.

MINIATURES IN NEW BOND STREET.

The Collection of Miniatures and Enamels now on view at the Dickinson Gallery, at 114 New Bond Street, contains some fine specimens of this beautiful and, alas! almost extinct art. Though not equal to the exceptionally fine gathering in the rooms of the Royal Academy last year, it is one which will repay more than one visit from anyone with tastes either historical or artistic. The contributions of the Duke of Beaufort, Lady Burdett-Coutts, and Mr. J. G. Fanshawe would of themselves constitute an exhibition of much attraction. The first-named sends a number of jewelled snuff-boxes decorated with miniatures, among which may be mentioned those of Cardinal Richelieu, La Marquise du Deffand, and Mdlle. Fontanges, all by Petitot. Beside a brilliant little collection by the same master, including portraits of Charles I., Charles II., and James II. (when Duke of York), Lady Burdett-Coutts contributes several beautiful and important works by Peter Oliver. In these the lovely Venetia Lady Digby occurs frequently, but the most interesting of them is one of the hapless Lady Arabella Stuart, unfortunately much damaged, but full of strange, sweet charm. Of much historical interest are her portraits of two short-lived Princes of Wales—Prince Arthur (eldest son of Henry VII.) and Prince Henry (eldest son of James I.). Mr. Fanshawe also sends a miniature of this Prince Henry, as well as one of Prince Frederick (eldest son of George II.). The latter is part of an interesting group of portraits, printed on Battersea enamel, which includes one of George II. and another of the famous Elizabeth Gunning (Duchess of Hamilton). The most interesting of Mr. Fanshawe's miniatures is that of Elizabeth Cromwell, the mother of the Protector, whose fine face and firm expression seem to account for her son's power and will, but not for any of his unattractive qualities either of face or mind. One is inclined to say (after Talleyrand), "It must have been his father who was ugly." Of little less interest is a portrait of John Hampden and another of Milton, the latter by S. Cooper. Mr. Fanshawe's Cosways include a "Perdita," a charming portrait of Mrs. Fitzherbert and several of the Stanley family, one of which, representing the thirteenth Earl of Derby and his sister when children as Amorini, is specially beautiful. Like most of the portraits of Mary Queen of Scots, the miniature lent by the Hon. R. C. Herbert does not help us to realise her powers of fascination. A portrait of James II. (*aetat.* nineteen), lent by Mr. Safe, shows quite a pleasant face, and should be compared with Lady Burdett-Coutts' miniature, above alluded to, where it is already beginning to harden. Lovers of Cosway should not fail to look at the Earl of Charlemont's lovely Elizabeth Marchioness of Conyngham or Sir T. Blomefield's little boy in a blue hat. Mr. Butler's three examples of Nicholas Hilliard are interesting and in a good state of preservation, showing the fresh bright colours and minute detail characteristic of the master; but the most important work in the collection, from an art point of view, is the very large miniature (if we may be allowed such a paradoxical expression) by Isaac Oliver, representing Anthony Maria Browne second Viscount Montague, and his brothers, John and William, attended by a serving man. The three brothers are in black satin, the servant in white. They are all full-lengths, most carefully drawn and delicately painted. One peculiarity of the picture is the resemblance between the brothers; another, the sombre colours employed. It is what Mr. Whistler might call an arrangement in black and gray. Every advantage is taken of the sheeny texture of the brothers' garments to lighten the general effect. This most remarkable work is the property of the Marquis of Exeter. Of the later painters, Lord Charlemont's enamels by Bone, the Hon. Mrs. William Herbert's portrait of Mrs. Milbank by Sir William Ross, and Mr. Jemmett Browne's Lady Charlotte Bury by the same artist are good examples; and the portraits of Lady Wolverton and the Duchess of Manchester by Thorburn make one regret more than ever that this artist should have ever essayed a larger style. Among the curiosities of the exhibition are two fancy figures in bright coloured chalks executed by Sir Thomas Lawrence when sixteen years old.

Cosmo Monkhouse.

OBITUARY.

HENRY O'NEIL, A.R.A.

Henry O'Neil, the painter of *Eastward Ho!* and of *Home Again*, and of many other pictures at least as ambitious but not so successful, died on Saturday, the 13th. Of late years his

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name has slipped out of notice, but the celebrity achieved by him more than twenty years ago was not wholly an accident, and it is likely that his best works will one day revive some interest in his career. He was born out of England, though of British parents, in 1817, and it is stated that he entered the schools of the Academy at the age of sixteen, in the year 1833, and that he subsequently became much associated with Alfred Elmore. In 1840 these two artists travelled together in Italy, and the painting of historical pictures engaged the attention of Henry O'Neil. He was a successful exhibitor, but it was not for many years that he did anything to give him a front place in popular favour. Before the end of the period of the Crimean War, or of the Indian Mutiny—we really forget which it was, for either would have served the occasion—Henry O'Neil painted *Eastward Ho!* and followed up its immediate triumph with *Home Again!* These were pictures of sterling merit as well as of sensational success. The first of them was full of character and pathos. It belongs to the order of historical pictures, and, in spite of its faults, it must some day be admitted to be historical. For it depicts vividly, with observation and with sympathy, an event scarcely less than national—the embarkation of our troops and the parting with kindred and with womenkind. Beyond the point reached by these quite remarkable though doubtless very faulty pictures, Henry O'Neil did not go. He subsequently painted the *Wreck of the Royal Charter*, a work we cannot remember, but which Mr. Anthony Trollope speaks of as his best, and *Canute*, which we remember unpleasantly. He painted likewise the *Death of Rafael*, with more attention to romantic feeling than command of the instruments of the painter. Gradually he fell into the commonplace, the mediocre, and thence into work with which criticism hardly cared to deal. Little is to be said for his landscape and his portraiture. Mr. O'Neil was a cultivated man, an amateur musician of some mark, happy with his violin. And latterly he was minded to be a writer. It is now indeed several years since he produced a pamphlet on French and English art, in which he displayed the painter's only too frequent inability to take any count of schools of art and methods of practice with which he is not himself chiefly in sympathy. His literary work in criticism was the work of a painter—it was not an appreciation, but an *ex parte* statement. Such writing, though it comes into the world with the advantage of having attached to it an eminent painter's name, does not last long. Mr. O'Neil's literary efforts are already well-nigh forgotten. *Eastward Ho!* will yet be remembered. And again, personal memories of the now departed artist are favourable and affectionate. He would probably have done more in life if he had spent himself less variously. But he was, after all, a considerable artist and a praiseworthy man.

DRAWINGS AT CHRISTIE'S.

Mr. C. J. Pooley's large and important collection of water-colour drawings was sold lately at Messrs. Christie, Manson and Woods'. It consisted for the most part of examples of the English water-colour art of two generations illustrious in water-colour—the generation of Girtin and Cozens, and that of David Cox and Dewint. A comparison, not without interest, is that which may be made between the prices fetched by the examples of David Cox occurring in this sale and those realised by the very same sketches, two years since, in the Stone Ellis sale—many of Mr. Pooley's drawings by Cox having come from that unique collection, the dispersion of which excited so much interest at the time. At the Stone Ellis sale the prices realised by the pure sketches of David Cox were high beyond precedent, and it was pretty confidently predicted that they would never again be attained, many persons, unable to appreciate the genuine and potent genius of the master in his later time, having seen in the great value set upon his slighter works a merely temporary fashion. The prediction, it appears, has been falsified. Hardly more than a single drawing by Cox appearing at the recent Pooley sale sold for a less sum than it had commanded two years since at the Stone Ellis sale. In most cases the prices seem to have increased. In some they have, within this short time, actually doubled. It should be said that these Haddon sketches—executed in the year 1845 when Cox was already more than middle-aged, and was within fourteen years of his death—are, in point of date, the first great group of his works in which his genius was fully manifested. With them may be said to have begun his third and latest style—the style in which, for the first time, he manifested a potent individuality. As time progresses, and as the qualities which make artistic work really valuable get to be better understood, there is no doubt whatever that a yet further relative importance will be given to the work of Cox's later time over that of his earlier. His early work, finished and detailed, has its merit lying upon the surface; complete and somewhat petty in its realisation, it affords at once all the pleasure it is capable of affording. His later work, swift and summary—often marvellously slight, with a boldness which his absolute command of his subject justified—is a constantly enjoyable evidence of power to see and power to select. The touches are so few that they are to be counted; but each touch is priceless.

The drawing of *The Terrace, Haddon*, sold on Saturday for £59 17*s*. We are, for the moment, without the means of absolutely identifying it, but it was one of two drawings in the Stone Ellis sale the first of which sold for twenty-five guineas and the second for forty-one. It was probably the second, in which case a rise in value of about fifty per cent. has to be noted; in the other case the rise would be of more than one hundred per cent., but the former is, for several reasons, the more probable. The drawing of *The Garden Steps, Haddon*, sold for £52 10*s*. on Saturday week. It had fetched forty-six guineas at the Stone Ellis auction. *The Courtyard, Haddon*, reached £49 7*s*. at the recent sale. It had been sold for twenty-six guineas in the Stone Ellis collection. *Haddon, from the Bridge*, fetched £57 15*s*. the other day. We cannot quite certainly identify it in the Stone Ellis catalogue. *The Peacock Inn, Rowsley*, fetched £54 12*s*. *The Mill Head, Rowsley*, sold for £37 16*s*. It sold for thirty-one guineas on its former appearance. *The Monk's Walk, Haddon*, sold for £73 10*s*. Of David Coxes apparently not in the Stone Ellis sale we note *The Lost Path*, £69 6*s*.; *Harlech Castle*, £61 19*s*.; *A Scene in Wales*, £38 17*s*.; *Lamb bleating over Dying Ewe*, £110 15*s*. ("David Cox," says the Catalogue, "called this his cartoon"); *Evening*, a landscape with shepherd and sheep returning home, £126; *Cader Idris*, £74 11*s*.; *Snowdon*, £64; *Bettwys Old Church*, £204 15*s*.; *Rhyl Sands*, £168; *Driving to the Pasture*, £246; and *Take the Left Road*, £278 5*s*.

By J. M. W. Turner there were to be noted at this sale the *Valley of the St.-Gothard*, £63; *The Val d' Aosta*, £78 15*s*.; *Battle Old Church* (from the Heugh collection), £91 7*s*.; *Cassiobury, House and Park* (from the Mendel collection), £504; *Fonthill* (from the Heugh collection and from Fonthill), £525. The drawings by Girtin did not appear to be, on the whole, of the first quality, and hardly one of them reached prices which are commanded by his finer work. We note only among Girtin's works *St. Agatha's Abbey*, £19 19*s*.; *Norwich*, £21 10*s*. 6*d*.; *Valle Crucis Abbey*, £19 19*s*.; *Jedburgh Abbey* (from the Heugh collection), £27 6*s*.; *Norham Castle*—a favourite subject with Turner—£36 15*s*.; *Guisborough*, £36 15*s*.; *Lincoln Cathedral*, £63; and *Richmond, Yorkshire*, £78. By Cozens there were no examples, or, at all events, hardly any, of the first quality, save perhaps *Rome*, £84. By H. Edridge we note the *Prison of the Conciergerie, Paris*, £45 3*s*.; by John Varley a *View near Eton*, £17 17*s*.; *Harlech Castle*, £35 14*s*.; and a *Grand Classical Landscape* of the kind that engaged Varley's attention after his earlier days, £75 2*s*. By J. Glover, *The Bass Rock*, £25 4*s*., and *Friars' Crag, Derwentwater*, £50 8*s*. By F. Nicholson, *Chester*, £34 13*s*. By R. P. Bonington—an artist sometimes over-rated, and as devoid of sentiment as was William Müller—a *Street in Verona*, £19 8*s*. 6*d*. By William Hunt there seemed specially noteworthy one of his rare town views; simple and masterly drawings, often far more interesting than his most successfully laboured representations of flowers and fruits, or of the rustics of his choice. This drawing was one of *St. Martin's Church*, Trafalgar Square; it had been, if we mistake not, recently seen at an exhibition in Bond Street. It fetched in the late sale £74 11*s*. The drawings by John Sell Cotman did not include any of the very best of that admirable master of the Norwich School. One of *Evening*, rooks returning home, sold for £29 8*s*. By David Roberts there was an *Approach to Mount Sinai*, stated to be from Lord Ellesmere's collection, which fetched £52 10*s*. By Luke Clennell, the *Highland Ferry Boat*—a favourable example of the work of a very gifted artist never, perhaps, fully appreciated by the public—£67 4*s*. George Barrett was represented by some notable landscapes of highly finished evening effects, such as it was his wont to execute. For example, *Sunset*, £126; the *Return from Labour*, £52 10*s*.; *The Gondola*, £141 15*s*.; *The Undercliff*, Isle of Wight, £94 10*s*. A Cattermole—*Colonel Pride's Purge*—from the Quilter collection, realised £162 15*s*.; and another, *The Farewell*, from the Gillott collection, fetched £147. By Samuel Prout there was the drawing of *Albert Dürer's Well* at Nuremberg, which realised £89 5*s*.; an *Old Church at Tours*, £90 8*s*.; *Portsmouth*, £120 15*s*.; *Chartres Cathedral*, £74; and *The Temple of Mars, Rome*, £96 12*s*. By William Müller, a clever drawing of *Gillingham*, from the collection of Mr. Constable, of Arundel, £60 18*s*. By George Fennell Robson—a very sterling, if not always a very attractive and individual, artist in water-colour painting—there appeared the fine drawing of *Ely*, a large work from the Leaf collection, and exhibited at the Manchester Art Treasures Exhibition. It fetched on this occasion £194 5*s*. Copley Fielding was well represented by *Dartmouth* and by the *Sussex Downs*, the former of which reached £111 and the latter £74 11*s*. Sir Augustus Calcott was probably best represented by a *River Scene in Devon*, which sold for £117 12*s*. There were a fair number of drawings by Peter Dewint, of which some were notable examples of his broad manner and easy mastery of his themes. *A Barge on the Thames* by this artist fetched £68 5*s*.; *Old Houses in Lincoln*, £73 10*s*.; *Borrowdale*, £86 2*s*.; a *Coast Scene on the Mediterranean*, "from Mrs. Tatlock's sale," £46 4*s*.; *The Haweswater Mountains*, from the western terrace, Lowther Castle, £94 10*s*.; *Kenilworth*, £88 4*s*.; and *The Hayfield*, £178 10*s*.

The entire sum realised by the sale of Mr. Pooley's collection of drawings was £8,937 12*s*., and the sale was attended by many of the principal English amateurs and dealers. Among the chief purchasers the priced Catalogue will be found to include the names of Messrs. Agnew, Vokins, Hogarth, Maclean, White, Grundy and Smith, Grindlay, Radley, Hallett, Wertheimer, the "Fine Art Society," Palser, Corbett, and others. No sale of English water-colours of equal importance has occurred for a

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considerable period, and a general review of the prices certainly shows no diminution in the value of drawings by the greater men of the last generation and of the last but one. It would appear from other sales that it is the works of living artists not admittedly of the first rank which are this year, and which have been for the last year or two, suffering most in value when offered to public competition.

NOTES ON ART AND ARCHAEOLOGY.

Mr. Henry Lemon, the well-known engraver of *Harvey showing the Circulation of the Blood* and some of Webster's famous pictures, has lately completed a large-sized line-engraving of the Beaconsfield Cabinet, comprising twelve figures. The work has occupied Mr. Lemon for four years, and is taken from the painting by Mr. Charles Mercier. The engraving is published by Messrs. Colnaghi of Pall Mall.

Mr. Ernest Crofts, A.R.A., contemplates contributing to the forthcoming Royal Academy a large work measuring seven by four feet of the Duke of Marlborough after the Battle of Ramillies. The Duke, followed by several officers and a body of cavalry, is just riding up to the French position over a slight hillock, while the troops rush from their bivouac fires to cheer him. On the Duke's right are the battered and smouldering ruins of the village.

The picture of the *Chinese Lady*, which is the first of the kind ever painted by a European artist, and which was inspected last season by the Queen at Windsor, is now on view in the saloon of the Folly Theatre, where it attracts considerable notice by the frequenters of the theatre. The work is from the brush of Mr. Walter Goodman, whose portrait of the Chinese ambassador was exhibited at the Royal Academy. Mr. Goodman is at present engaged upon a portrait of Mr. Wilkie Collins. This distinguished writer has never sat to any artist since he was quite a young man.

Mr. J. D. Linton, whose first public experiment in oil-painting was made only two years ago, will exhibit at the Grosvenor Gallery a large and important work in oil—the first completed of a projected series of six destined for the decoration of a large house. The six scenes will represent incidents in the life of a soldier—"incidents," we say advisedly, rather than the career—for they will be painted in accordance with what is pretty well known to be the creed of Mr. Linton in regard to pictorial art: that the execution must count for more than the subject, and that a painting must be picturesque and pleasant to the eye, whether or no it has, at the same time, an interest, literary or historical. There is therefore nothing remarkable in the artist having decided to begin his series with a painting which will not finally take its place as the first of the set, but rather as the fourth. Without regard to what may come before or what may follow after, the soldier is here seen in young middle-life—say, at the age of six or eight and thirty—and on an occasion of triumph. Returning from war, in which he has been victorious, the soldier, a young general, is introduced to the Court, accompanied by a swarthy captive and by many rich spoils. The king and queen sit on their thrones on a daïs to the left of the design. The middle of the picture is occupied by the figures of the general and of the captive as they stand out in the large and stately audience chamber, hung with banners and carpeted with Eastern fabrics; while the right side of the picture is filled with a group of the followers of the warrior—his captains and lieutenants. As the picture is not yet quite finished, the present is not the time—nor, indeed, is this the place—in which to criticise as well as to describe it. The scheme is so large, the amount of subject forced upon the painter by the incident depicted necessarily so great, that it is conceivable that the simple charm and glory of colour which the artist has often sought for in his work in water-colour will be here less apparent than in certain of his other productions. The complexity of detail will at all events render it more difficult for the chief interest of the work to consist in the display of qualities which are wholly those of the painter. The interest of character cannot fail to be introduced, and something of the interest of a story, and the artist will be forced to make more of these than he has sometimes been accustomed to do when the fascination of colour and line were found sufficient, and when, indeed, some agreeable arrangement of hue or of form constituted the chief motive of the picture.

We understand that a new and thoroughly revised edition of Miss Kate Thompson's *Handbook to the Public Picture Galleries of Europe* will be published by Messrs. Macmillan and Co. before Easter. A new and, it is hoped, useful feature in this edition is the insertion of about two hundred outline illustrations of some of the most typical pictures of the Great Masters, accurately drawn from the originals and reproduced most faithfully by the Typographic Etching Company. Though necessarily on a small scale, it is hoped that the drawings may serve to recal the details of each composition to those who have seen the pictures, and enable the visitors to the different galleries to recognise at once the chief pictures mentioned in the text.

Considered as a composition, M. de Neuville's picture of *The Defence of Rorke's Drift*, now on view at the Fine Art Society's gallery in New Bond Street, is in many parts skilful, and it is certainly spirited. The line of figures carrying the sick from the blazing hospital is well conceived, and the foremost, a stalwart sailor, strikes us as excellent, both as regards figure and face. The attitude of the chaplain, the Rev. G. Smith, who, as the printed description of the picture tells us, was "ready to administer cartridges as well as spiritual consolation," is easy and probably life-like. He is for the moment devoting himself to the former branch of duty, and, although a keen sense of propriety has prevented him from divesting himself of his inconveniently long clerical coat, he is energetically exploring the recesses of his unclerical haversack in which the cartridges are stored. At the same time he is "administering" some consolation of the non-spiritual kind to one of the gallant defenders of the barricade, who, by-the-way, unless he alters the direction of his outstretched hand, is not likely to grasp the cartridges. Commissary Dalton's face is carefully painted, but, unless his legs are abnormal, considerable injustice is done to them by the painter. Many of the other figures are drawn with vigour, but the countenances are rather devoid of expression—a remark, however, which certainly is not applicable to the diabolical looking "mounted" Zulu in the distance. The smoke from the burning roof of the hospital is singularly flat and woolly, and distributes itself in the atmosphere in a somewhat erratic manner. The hillside to the left, Oscarberg Hill—stated to be only four hundred yards from the buildings—is painted as uncertainly as if it were miles off, and we have failed to find any traces of the caves indicated in the pen-and-ink sketch which hangs in another part of the room. We are not satisfied that all the lights in the picture are rightly placed, and there seems to us to be a lack of concentration in this and other respects. The scarlet in some of the soldiers' coats strikes us as crude, but in other respects the colouring is not garish; there is plenty of life and movement in the picture, and it will doubtless attain considerable popularity.

There is an important project now before the Manchester public. The "Royal Institution for the Promotion of Literature, Science, and Art" is the property of a body of shareholders who are precluded by its constitution from ever reaping any pecuniary advantages even from its dissolution. The council have recommended that it should be offered to the city as an art gallery on condition that the town council provide an endowment fund of £50,000 in order that £2,000 yearly may be spent in the purchase of works of art. The Royal Institution site and building, which is one of Barry's best, is, with its small permanent gallery, probably worth £100,000. This scheme has still to receive the sanction of the shareholders and of the city council. The pictures belonging to the institution include two very fine Ettys, a considerable number of more or less genuine Old Masters, and a few modern works of interest and value. Manchester has long needed an art gallery, and it is a matter of surprise that none of her merchant princes have imitated the example of Sir William Brown and Mr. Joseph Mayer, of Liverpool.

The *Journal* of the Society of Arts contains a very interesting paper read by Mr. John Sparkes, head-master of the classes at South Kensington, at the meeting of the society on the 10th inst., "On the Further Development of the Fine Art Section of the Lambeth Pottery," in which he gives a clear and concise account of the history of Doulton ware from its commencement till the present day, noting particularly the beautiful recent introductions of new bodies and processes, such as the glazeless "jasper," Lambeth "faïence," *pâte-sur-pâte*, and "impasto painting." The paper is illustrated with woodcuts of choice examples and the monograms of the clever band of artists which Mr. Henry Doulton has been so judicious and successful in encouraging. No one can be better entitled to speak of the distinctive merits of these artists than Mr. Sparkes, so long the master of the Lambeth School of Art, where nearly all of them received their education. His paper is a chapter of the history of art in England of which the nation may well be proud. The beautiful collection of Doulton ware exhibited at the meeting was on view in the society's rooms on Friday, the 12th inst., and Saturday and Monday last.

A movement has been set on foot by the classical professors at King's and University Colleges, in conjunction with the committee of the King's College Lectures to Ladies, to provide for instruction in Greek art, and to utilise the collections of the British Museum with that object. Mr. C. T. Newton, C.B., has undertaken to deliver the first course, consisting of eight lectures on Greek Sculpture and Painting, at the Botanical Theatre, University College, during the months of May and June next, commencing May 5. The lectures will be accompanied by visits to the British Museum, and will have special reference to the works of art which can be studied there. The co-operation of the principal colleges and schools in and near London will be invited; and, if the present movement is well supported, it is hoped that much may be done thereby to facilitate the systematic study of Greek art as a branch of classical education, which has recently been so strongly advocated in several quarters. Prospectuses may be obtained from Prof. G. C. Warr, King's College, Strand; from Prof. A. Goodwin, University College, Gower Street; or from Miss Schmitz, secretary to the King's College Lectures to Ladies, 5 Observatory Avenue, Kensington, W.

The annual exhibition of the "Impressionnistes" is to open early in April.

M. Barbet de Jouy has been elected a member of the Académie des Beaux-Arts in place of M. Montalivet.

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M. Benjamin Fillon, the eminent collector, writing in the current number of the *Gazette des Beaux-Arts*, makes known two unpublished documents containing certain indications relating to the great engraver, Marcantonio Raimondi. The first of these simply records the names of Marcantonio and his father Andrea on the title-page of an Aldine edition of Aulus Gellius, published in 1515; the second is a letter written from Bologna in March 1659 by a certain Deshayes (possibly Jean Deshayes, a French engraver) to François Langloys, in Paris. In this letter the writer records that he has visited a bookseller at Bologna who claims to be descended from a bastard son of Marcantonio, who was also a famous engraver, like his father. Marcantonio left this son some property at Argini, near Bologna, at his death; and his descendant, the Bolognese bookseller, still possessed four copper-plates and a book of drawings by Marcantonio, as well as a number of plates by the son, who was baptised by the name of Giorgio and surnamed Benedetto Verine, after his mother. These are slight details, but still they are of interest in the paucity of information regarding Marcantonio's life, and it would be extremely interesting to find out something more about this son, whose name has not hitherto been known. M. Fillon hazards a surmise as to whether he may not be the same as the master who generally signed his plates with a *die*, but sometimes with the initials "B.V." The Master of the Die was certainly an imitator of Marcantonio, but until we gain further particulars it is useless to frame hypotheses regarding the productions of this newly discovered son of the great engraver.

Rouen is a town that has long been noted for its appreciation of the fine arts. Its exhibitions rank among the most important of all in the French provinces, and have always attracted a large number of distinguished contributors. Its permanent gallery also reckons some important works, and these have increased so greatly of late that a new museum has become necessary to hold them. This new museum, which is to be a picture gallery and a library in one, has indeed been begun, and the pictures from the ill-lighted old gallery in the Hôtel de Ville have been removed to one wing of it, which is already finished. The entire building will, when completed, include another wing and a large central building. It has been designed on the same plan as several of the newly constructed European galleries, and is said to leave nothing to be desired in point of convenience of arrangement.

It has been proposed by M. de Chennevières that portraits of all the members of the French Academy shall be placed in an album and preserved in the library of the Institute. These portraits should be either drawn or engraved, and executed by the principal artist-academicians. The proposal is to be discussed at the next meeting of the Academy.

The third centenary of the death of Andrea Palladio will be publicly celebrated in Vicenza on August 10.

We hear from Montecassino that the celebration of the centenary of St. Benedict has been postponed until April 4. The *fêtes* will last three days, and the wonderful frescoes of the band of German Benedictines entrusted with the restoration of the abbey are expected to attract a throng of artistic visitors.

The Neapolitan archaeologist, Prof. Giulio Minervini, is now employed on a descriptive catalogue of the terra-cottas in the Museo Campano at Naples. This museum, which was only established a few years ago, contains a precious collection of more than five thousand terra-cottas.

M. Charles Blanc, who is at present occupied with his course of lectures at the Collége de France on the Italian painters of the fifteenth century, is also, according to the *Moniteur Universel*, preparing a complete history of painting at this period. This will be published, when ready, in the form of a magnificent illustrated work, giving reproductions of all the great pictures executed by Italian painters before the full triumph of the Renaissance in the sixteenth century. His desire seems to be to show how much was achieved by the precursors of Raphael and Michelangelo, and how these great masters only consummated the work that was begun by Lippo Lippi, Masaccio, and other distinguished artists of the preceding century.

The new number of the *Etcher* more than maintains the character of the periodical, which is now about the first of our artistic monthlies. Mr. Chattock's etching of "Tintagel" is a picture both poetical and forcible, and the little poem that accompanies it is thoroughly welcome on its merits as excellent verse, with high feeling and happy expression of it. Mr. Murray's etching of "The Tiger"—with verses by Blake—is adroit, but not very interesting. Baron von Gleichen-Russwurm contributes a winter landscape—skaters in Holland—which it is truly said reminds one, by its theme, of Isaac van Ostade, as indeed of many another Dutch painter. The transitions from dark to light may possibly be too abrupt, but all modes of representation are necessarily conventional, and the present etching is successful in the sense that it is a striking picture.

In the *Portfolio* this month there is an article by Miss Julia Cartwright that will interest most readers. It is entitled "Varallo and her Painter," and gives an inviting description of the beautiful old town of Varallo in the Val Sesia, one of the valleys which lie around the southern slope of Monte Rosa. This lovely spot has a reputation for sanctity, for just above the town is the Sacro Monte with its chapel built in 1493 in exact imitation of that of the Holy Sepulchre at Jerusalem. Hither crowds of pilgrims flocked in former times, and even now, at any of the chief festivals of the Church, this secluded little sanctuary receives numerous devotees. The painter, *par excellence*, of this region is the graceful Gaudenzio Ferrari, who was Raphael's assistant in Rome. Gaudenzio was born in the Val Sesia in 1484; and though he left it after a time to study at Milan, Perugia, and Rome, he returned to fill all the churches of his native valley with his lavish conceptions. More especially at Varallo, where he lived for many years surrounded by pupils, are his elaborate representations of sacred events to be seen. Two views of the Sacro Monte, etched by E. Yon, give some idea of this little-known locality, and show that Miss Cartwright has not exaggerated her description of its beauty. A refined portrait study of a young girl, by P. H. Calderon, etched by C. O. Murray, which is given as a frontispiece, will also be likely to prove an attraction in this number of the *Portfolio*.

The fourth number of the *American Art Review* contains various articles of value and some excellent etchings. Of the articles of more than American interest perhaps the chief is a short sketch, from the pen of Prof. E. S. Morse, of Hokusai (or Hoksai), the founder of the modern Japanese school of drawing. This account, which is partly based on the work of Dr. Anderson, of the British Legation at Tokio (*History of Japanese Art*), and partly on information contributed by an old pupil of Hokusai's, offers a charming picture of the artist who, springing from the ranks of the people and working with unwearied industry till his ninetieth year, wrought a complete revolution in Japanese design. He was born in 1760, but did not become famous till 1810, when his *Mañguwa* (or "Ten Thousand Sketches") began to appear. It is curious, indeed, that an artist whose motto was "the return to nature," who "went on studying, not from books, but from nature," should have appeared in the farthest East at the very moment when Wordsworth and Turner were beginning to teach the same lesson among ourselves. The chief illustrations of the number, beside those from the Japanese, are two etchings by the brothers Thomas and Peter Moran, and one (first printed by the Viennese Gesellschaft für vervielfältigende Kunst) by Forberg, after Salentin's *Prayer in the Forest*. Mr. Thomas Moran's *The Passaic Meadows* is a lovely study of still water, and lush grasses, and distant trees. The American etchers of landscape are pressing very close after their European brethren.

One of the most charming works of sculpture that the modern Italian chisel has lately produced is now being packed in its temporary sarcophagus to be shipped for London, where it will be, without doubt, one of the most attractive objects of the spring exhibitions. We hear that it is to go to the Grosvenor Gallery, and the managers of that valuable institution may congratulate themselves on the temporary possession of so fine a work. It is the result of some years of thoughtful study and careful execution, the conception and the work of the Cav. Francesco Fabi-Altini. It represents *Galatea* seated upon a rock, about which the waters gently surge, fearful to moisten the tender foot round which they play. Her head inclines over the right shoulder, and is elegantly dressed with leaves and shells, intertwined with strings of pearls. The right hand, gracefully raised over the head, holds a drapery, disposed with much elegance, falling over her back and slightly filled, sail-like, by the breeze; the lower portion of this drapery covers the rock on which she sits, in part passing over the right thigh and gently held by the left hand. The expression of the whole figure is of perfect purity and graceful simplicity, free from a too naturalistic realisation, avoiding at the same time false sentimentality. In short, it is an elegant and refined work, executed with admirable skill, in a marble of remarkably fine quality

We hear from Florence that crowds of people have been pouring out from that city every day this week to see the famous San Donato collection. As many as 10,000 visitors were admitted on March 12, yet nothing was touched or injured, for the Florentines are a most orderly people, and submit to regulations with a much better grace than the English. It is believed that the attendance at the sale will be enormous, for dealers and *connoisseurs* have been attracted from all parts of the world by the fame of this immense collection.

THE STAGE.

To-day the *Merchant of Venice* is performed at the Lyceum for the last time this side of Good Friday, and a rest is entered upon which has been merited by all—from Mr. Irving down to the two young stage Venetians who lie on their backs on the Riva dei Schiavoni in the first scene, and are idle as only Italians and stage supernumeraries know how to be. The great run of the piece has not thus far resulted in materially damaging the artistic excellence of the performance. Shylock is intelligent, studious, and subtle at every moment, and at times passionate and moving. Portia is as elegantly restless and perturbed, and as quick with tears and laughter as she was on the first representation. Bassanio is what he has been from the beginning—vigorous and honest, but never quite satisfactory, till the scenes of playfulness in that beautiful garden at Belmont. Antonio is a little phlegmatic, as Shakspere made

him. Gratiano is happily lively, and not so uncomfortably boisterous as stage tradition generally urges him to be. Jessica is as wily a little Jewess as the Jews' Quarter could show. The piece is to be played again, after the brief holiday, for yet many weeks more. But the *Corsican Brothers* is understood to be promised for production some time before the close of the season, nor will the manager be sacrificing the interests of art when he produces it; for melodrama is a form of stage work into which, if genuine artists engage in it, art may largely enter. It is, perhaps, even easier to be inventive and fresh in that department than in the well-worn characters of older standing on the stage.

A NEW comedy, or comedy-drama—a term of curious ugliness—is, it is stated, actively preparing at the Vaudeville, the name of its author not being yet announced. We believe it was Mr. Burnand who suggested in a recent number of the *Theatre* that the fairest condition for the production of a stage play was its production under cover of the anonymous. Prejudice and prepossession can then have no part in the formation of opinion. We do not know whether Mr. Burnand's plan is to be adopted at the Vaudeville when the new piece is brought out. Dramatists are not very easy to satisfy. Mr. Byron not long ago laid down a statement as to the fair conditions for criticism. He objects to the professional critic basing his verdict on a first-night performance. But it has since been pointed out to him by Mr. Dutton Cook that, on the whole, dramatists have quite exceptional advantages in the present conditions of criticism. The public, not perhaps really more eager about a new play than about a new volume, is yet supplied, through the traditions of journalism, with a report directly it is produced, and its foundation is generally the verdict pronounced in friendliest fashion by a first-night audience "packed" for the most part—we must venture to say—by manager and friends. Mr. Byron lays down excellent laws for ideal criticism. A piece must be seen more than once; the literature examined independently of the performance. But criticism is practical work. And it is not invariably that our stage plays would be found to repay that close and repeated attention upon which the ideal criticism is to be based.

THE success of *Macbeth* at New Sadler's Wells—with Mrs. Crowe as Lady Macbeth—has led to its repetition this week, and *Hamlet* will speedily follow, to witness to the energy with which the management pursues its Shaksperian enterprise.

WE may next week have occasion to speak of the new programme at the St. James's Theatre, which is an attractive one, Mr. Tom Taylor's *Still Waters Run Deep*—an old and favourite comedy—running alongside of a new and original *lever de rideau* of which good things are said.

MUSIC.

A "FAUST SYMPHONY" BY F. LISZT.

"*Programme-music is a legitimate genre of the art.*" "*Programme-music is a degenerate species of instrumental music.*" These two propositions, the former from Fr. Niecks' remarks, "*A propos* of Liszt," and the latter from a well-known History of Music, show that in speaking of the Faust symphony we are treading on dangerous ground. Liszt has, however, departed from his usual plan of giving an explanatory programme by way of preface. The title of the work is "A Faust Symphony (after Goethe)" in three character-pictures—(1) Faust, (2) Gretchen, (3) Mephistopheles, with choral ending, "All that is transient is but a semblance." Thus the composer merely names the subject or subjects which occupied his mind during the composition of the work, and each listener, having the source of the musician's impressions revealed to him, is at liberty to interpret the music more or less according to his own fancy. Fr. Niecks complains of the unpardonable neglect of Liszt's works. He also adds, "*The fact is, Liszt never got fair play.*" Well, the reproach of neglect certainly does not apply to Mr. Walter Bache, who, with much patience, has laboured year after year in the cause of his master and friend, and the magnificent performance of one of the composer's most representative and characteristic works at Mr. Bache's sixteenth annual concert last Tuesday at St. James's Hall is, at any rate, a proof of "fair play." It is impossible not to agree with Niecks' concluding sentence—"After all, the best that can be done for Liszt is to let him speak for himself."

The word "symphony" in the music before us is somewhat misleading. It is an *old* word with a *new* meaning. The main features of the classical form are preserved, but the number, order, and metamorphoses of the themes, the frequent changes of time, measure, and key, and especially the character of the third movement, are all peculiar to Liszt. It is a very long work, occupying more than one hour in performance. The introductory part of the first movement contains two motives, the second of which plays a prominent part throughout the work, and is justly described (by Niecks in his analysis) as the Faust motive *par excellence*. In the *allegro agitato* which follows, three more themes are introduced—the first, restless and agitated; the second, melancholy and impassioned; and the last, energetic and triumphant. These motives, with their peculiar combinations and developments, form the musical portraits of Faust, who appears either lost in gloomy meditation, struggling to grasp the infinite, cursing the world as a hollow mockery, or urged on by the spirit of endeavour and enthusiasm. All these motives are characteristic and well contrasted; the workmanship is of great merit, the orchestration clever and effective, and the whole movement one of great power and originality.

The second portion ("Margaret") of the work is full of poetry and charm. It opens after a short prelude with a flowing and graceful melody, which, of course, depicts Margaret; but the subsequent entry and development of themes from the first movement show that Faust is still the centre of attraction, but changed and soothed by Gretchen's pure love and devotion.

This section is short and easy of comprehension. The charming motives, the skilful and interesting Faust episode, and the wonderful delicacy of the orchestration, all combine to render the movement most pleasing and satisfactory.

The third section of the work again presents to us Faust, but now under the influence of Mephistopheles, "the spirit that ever denies." The motives of the first movement re-appear, but they are sadly changed. They have lost their former seriousness and power. The mocking spirit of the fiend has taken hold of Faust, and the music becomes weird and devilish. Traces of the influence of Berlioz are here apparent. The orchestration is masterly, and it is certainly a wonderful tone picture; but, while acknowledging its skill and cleverness, we frankly confess, after a first hearing of the work, that we think the first two movements more powerful, and more impressive.

The symphony ends with an *andante mistico* (men's chorus, tenor solo, and orchestra). The chorus chants in a simple but solemn manner some lines from the second part of Goethe's *Faust*. The tenor solo (excellently sung by Mr. Barton McGuckin) is taken from the Margaret theme. "And thus," says Niecks, "all struggles being past, the close is one of perfect bliss and peace."

J. S. SHEDLOCK.

THEATRES.

COURT THEATRE.

Lessee and Manager, Mr. WILSON BARRETT.

To-night, at 8, a Play, in five acts,
THE OLD LOVE and the NEW.
By BRONSON HOWARD and J. ALBERY. Messrs. Coghlan, Fisher, Leathes, Price, Dacre, Holman, Benn, Douglas, Phipps, and Anson; Mesdames A. Rosselle, Emery, Gifford, J. Rosselle, and White.
Morning Performance of "The Old Love and the New," Saturday, April 3, at 2. Box-office from 11 till 5. No fees.

DUKE'S THEATRE, Holborn.

Managers, HOLT and WILMOT.

To-night, at 7.30, a new dramatic Play, in four acts, by the late JOHN WILKINS, Author of "Civilization," entitled
THE BATTLE of the HEART.
Mr. C. Holt, Miss F. Brough, and full Company.
At 9.30, Miss Lisa Weber and her Burlesque Troupe (specially engaged) in BURNAND'S Extravaganza, PARIS.
New scenery, dresses, &c.

FOLLY THEATRE.

Lessee and Manager, Mr. J. L. TOOLE.

TOOLE, to-night, in three pieces (for a few nights only).
At 8, THE SPITALFIELDS WEAVER.
At 9, the celebrated trial, BARDELL v. PICKWICK.
At 10, OUR CLERKS.
At 7.30, IN the ORCHARD.
Doors open at 7. Prices 1s. to £3 3s. Box-office 11 till 5. No fee for booking. "The Upper Crust," a new and original comic Drama, in three acts, by H. J. BYRON, will shortly be produced.

GLOBE THEATRE.

Saturday, March 20th, the Last Night of
LES CLOCHES DE CORNEVILLE.

To-night, at 8, this celebrated Opera, with new scenery, new dresses, and new effects.
Messrs. Shiel Barry, Edward Marshall, Frederic Darrell, C. Ashford, and Wilford Morgan; Mesdames Kate Munroe, Laura Clement, Clara Graham, Kate Chorley. Increased band and chorus. Conductor, Mr. E. SOLOMON.
Preceded, at 7, by the Oriental Extravaganza
THE HAPPY MAN.
Mr. Shiel Barry, &c. Doors open 6.30, close at 11.0.
Stage Manager, Mr. H. B. FARNIE.

IMPERIAL THEATRE.

Shakspere's Comedy, AS YOU LIKE IT,
Every afternoon at 3, in which Messrs. Lionel Brough, Herman Vezin, W. Farren, Kyrle Bellew, F. Everill, E. F. Edgar, J. Bannister, C. Coe, G. Coventry, F. Charles, E. Allbrook, F. Stephens, G. Trevor, C. Bunch, and Miss Litton, Miss Cresswell, Miss Brunton, Miss Sylvia Hodson will appear.
The overture and incidental music selected and arranged by Mr. Barnard from the works of Dr. Arne, Bishop, Farren, Martini, and C. Horne. The Comedy produced under the personal superintendence of Miss Litton.
Stage Manager, Mr. COE.
The doors open at 2.30; Overture at 2.45; Comedy precisely at 3; Carriages 5.45.

LYCEUM THEATRE.

Sole Lessee and Manager, Mr. HENRY IRVING.

This Theatre will be CLOSED on MONDAY next, MARCH 22nd, and the four following evenings, RE-OPENING on SATURDAY MORNING next, 27th MARCH, with THE MERCHANT of VENICE.
The Box Office remains open as usual except on Friday.

NEW SADLER'S WELLS.

Proprietor and Manager, Mrs. S. F. BATEMAN.

SERIES of SHAKSPERE'S PLAYS.
OTHELLO, having been received with marked favour, will be given for Five additional Nights, beginning MARCH 22nd, with Mr. Hermann Vezin as Othello and Mr. W. H. Vernon as Iago; Emilia, Mrs. Charles Calvert; Desdemona, Miss Carlisle.
At EASTER, TOM TAYLOR'S famous Comedy-Drama,
CLANCARTHY.

OPERA COMIQUE.

Saturday, March 20th, the Last Night of
CHILDREN'S PINAFORE.—EVENING PERFORMANCE.

"CHILDREN'S PINAFORE."
To-night, at 7.45, a new and original Vaudeville, written by F. DESPREY, music by ALFRED CELLIER, IN the SULKS.
Characters by Mr. Richard Temple, Mr. F. Thornton, and Miss Le Rae.
At 8.30, THE CHILDREN'S PINAFORE,
Being a representation of Messrs. GILBERT and SULLIVAN'S popular Opera, "H.M.S. Pinafore" (all the characters sustained by children). At 10.30, AFTER ALL.

PRINCE of WALES'S THEATRE.

Sole Lessee and Manager, Mr. EDGAR BRUCE.

This Evening, at 7.50, an original Comedietta,
A HAPPY PAIR.
By S. THEYRE SMITH. At 8.40, HERMAN MERIVALE and F. C. GROVES'S original Play, FORGET-ME-NOT.
(By arrangement with Miss Geneviève Ward.)
Miss Geneviève Ward (in her original character, Forget-me-Not), Mrs. Bernard Beere, Miss Kate Pattison, Mrs. Leigh Murray, Miss Layton, Mr. John Clayton, Mr. Flockton, Mr. J. G. Shore, Mr. Ian Robertson, and Mr. Edgar Bruce.
No Fees of any description. The Box-office open daily between 11 and 5. Secretary and Treasurer, Mr. W. H. GRIFFITHS. Doors open at 7.30.

ROYALTY THEATRE.

Managers, Mr. and Mrs. J. P. BURNETT.

This evening, at 8.15, J O.
Messrs. J. P. Burnett, Groves, Charteris, Crisp, Wilkinson, Edwards, Leigh; Mesdames Bennett, Brunel, Robertson, K. Lee, Stesie, Drummond, and Jennie Lee.
At 7.15, THE GOOSE with the GOLDEN EGGS.

ROYAL CONNAUGHT THEATRE.

This evening, at 7, WHO SPEAKS FIRST? Mr. Walter Joyce.
LOCKED OUT. Mr. Howard Paul, Miss Lesley Bell.
SHE STOOPS TO CONQUER. Miss Caroline Hill, Mr. Kyrle Bellew.
Incidentals. HUNCHBACK BACK AGAIN.
Mr. E. Righton; Mesdames Kate Lawler, Amalia, Lizzie Coote, &c.

SATURDAY, MARCH 27, 1880.
No. 412, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

The Life of John Milton: Narrated in Connexion with the Political, Ecclesiastical, and Literary History of his Times. By David Masson, LL.D. Vol. VI. 1660–74. (Macmillan & Co.)

WE heartily congratulate Prof. Masson on the satisfactory termination of his herculean task. It is given to comparatively few men to carry out in all its entirety the plan of a great literary work which extends, if we mistake not, in his case, over some thirty or more years. The concluding volume is, if possible, more interesting as regards Milton himself than any or all of the former ones, since it embraces that period of the poet's life with which hitherto the public at large have been undoubtedly the least acquainted. But, on the other hand, as regards the political part of the present volume, we confess to a grave disappointment at the meagre manner in which this equally interesting portion of the subject has been treated. To explain briefly what we mean we need only point out that the history of Scottish and *Irish* affairs here given us absolutely stops at the year 1661, and for the last thirteen years of Milton's life the state of those countries is left entirely to the reader's imagination. This is, we venture to think, a mistake arising not so much from any paucity of materials on which to work as from an apparent desire to hasten, even in the English political part, to the conclusion of a task which had grown somewhat—and, we think, only naturally—irksome and oppressive. Although, as we have said, there is no lack of original papers and correspondence illustrative of this period of Scottish and Irish history, yet they have been so little used or appreciated by former writers that we had hoped the more from the hitherto unflagging activity and industrious zeal displayed by Milton's latest biographer in hunting up and reproducing to the best advantage any sources of information, however obscure and hard to come at. It may be that for Scottish contemporary history the pages of Wodrow and Calderwood are considered sufficient for the reader; but these are eminently ecclesiastical, and necessarily so partial to the cause of the people that the other side—that of the Government, and its able policy in playing off the several nobles and chieftains one against another—is to this day left without a lucid exponent or impartial writer. The brief notices we get in the first chapter of Prof. Masson's sixth volume of the future Archbishop of St. Andrews, James Sharp, in his Covenanting days are extremely interesting, though not so full as they might be. Setting out from London on May 4, Sharp arrived at Breda on the 8th, and therefore, as Prof. Masson omits to tell us, he had a week's start of the Parliamentary Commissioners, and actually left the Court the day before they arrived. And we must not altogether accept the statement that what passed between Sharp and his Majesty no one really knows. For we have Sharp's own account, in his letter of May 29 to Provost Wood (Add. MS. 23114, f. 1).

"I had from the King an acceptance of as much kindness and respect as I could have wished, and an opportunity to give a full account of all the late transactions and of the condition of our Church and nation. He was pleased to admit me five or six times to private conferences, in which he did express a great affection to Scotland and a resolution to restore us to our former liberties. I wondered to hear him speak of all the passages as to persons and things whilst he was in Scotland with as full a remembrance and exact knowledge as if they had been recently acted and he had lately come from thence. However his Majesty may be influenced as to the settling of religion in England (which, I fear, through the prejudice of this people against that uniformity which was covenanted for, will not be such as we wish), yet what the Lord hath wrought in Scotland will be perfected and not altered by his Majesty."

Sharp, we may be sure, while thus basking in the smiles of royalty, was enjoying to the full his revenge for his unceremonious expulsion from England by the Council of State less than twelve months before, and the stern and peremptory order to him to forbear from all political intermeddling, and to confine himself strictly to the duties of his calling.

The lengthy account of the trial of the Regicides and excepted persons is given with Prof. Masson's usual care and explicitness of detail; but he fails to tell us the reasons why Sir Gilbert Pickering, one of the most active and influential Councillors of the Protector Oliver, escaped with comparative immunity, or why Sir John Swinton of Swinton was so eagerly sought after and so rigorously proscribed. Indeed, we are left in the dark altogether as to the ultimate fate of the latter through the abrupt termination of Scottish history at the close of the year 1661. The fact is, Sir Gilbert Pickering, being a cousin of the first wife of the Earl of Lauderdale, had been very instrumental in saving the estates of the Earl and the dower of the Countess from the grasping greediness of Swinton, of Swinton to whose portion they had fallen out of the forfeited estates in Scotland. Also the wife of Sir Gilbert Pickering had supplied the Earl with money from time to time during his captivity at Windsor, and by her influence had rendered his imprisonment less rigorous. When, therefore, the times were changed, the Lauderdales gratefully protected and made interest for their former friends, and at the same time took a very natural revenge on the enemy, Swinton, who had so bitterly wronged them. It is curious to note among the excepted persons the name of Serjeant Keble, who narrowly escaped being included among the Regicides and sharing their terrible fate, and yet was the ancestor of John Keble, the author of *The Christian Year* and almost a worshipper of the memory of Charles I.

In the account of the restoration of Episcopacy and of the Conference of divines at Worcester House in October 1660, Prof. Masson passes over in silence the part taken in this question by Morus, the old antagonist of Milton, and by the other leading Protestant divines of the French Church. Through the agency of Daniel Brevint, a Jersey man, formerly chaplain to Marshal Turenne, and made by Charles II. when in Paris his own chaplain and Prebendary of Durham, these French ministers were set on at the Restoration to write for Episcopacy in England. Sir Robert Moray, who in June 1660 was still lingering in Paris waiting for a royal summons to return to London, took up the subject very warmly, and had several conferences himself with Morus and his colleagues, and his opinion (Add. 23114, f. 6) was that "there cannot be a fairer opportunity wisht (excepting only a National Synod) to have the judgment of the French divines in this matter, nor is there anything more advantageous than to have their judgment." As to unlimited Episcopacy in place of Archbishop Ussher's famous model of Episcopacy under the restraints of Presbyterianism Moray's criticism is very strong.

"This Nehushtan that hath long obtained amongst Christians of preeminency and dignity is so consonant to Original Sin, that it slides easily into flesh and blood, else it had never been the stair by which Anti-Christ scaled not only the top of the Church, but the very heavens, to put on the roof-stone upon his Babel-Babylon."

It was for his services at this crisis that Morus was invited afterwards into England for a visit to the English Court, and hence his letter to Lauderdale on New Year's Day, 1661, for his writing which Prof. Masson, on p. 421, can find no reason.

It is amusing to notice the honest scorn and contempt of Milton's latest biographer for the religious ceremonies on the coronation day of Charles II.—"A venerable archbishop and a body of good and learned bishops about him had done their blasphemous utmost; and is it God or Mephistopheles that governs the world?"—for if we turn back to vol. v., pp. 148–49 and 302–7, we find approving commendations of the august manner and regal pomp of the second protectorate of Oliver. That which had been a solemn installation of poetic significance in the one case becomes a "blasphemous utmost" in the other. A very interesting bibliographical fact is given us on p. 188. The anonymous tract *Eikon Aklastos* is traced to its hitherto unknown author, Joseph Jane, "a lawyer of some kind;" in reality he was brother-in-law to Sir Edward Nicholas, Secretary of State, and probably wrote the work at his instigation. A large number of original letters from Jane to Nicholas still exist among the Nicholas papers and correspondence in the British Museum. It is very unfortunate that Prof. Masson should in his account of the *Eikon Basilike* have departed from his usual admirable mode of going fully into a disputed question, and weighing carefully the pros and cons, by rejecting finally all the evidence on both sides for the authorship, and urging instead his own dogmatic opinion,

"viz., that Gauden, if he was not the author of the *Eikon Basilike*, was the maddest and most

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impudent liar and impostor in English history, and that Clarendon, who could have exposed him, crushed him, made him bite the earth or stand in a pillory, was his soft-headed dupe, and a sheer idiot and coward in the whole business."

This may be forcible and strong language, but it is not calm logical reasoning or convincing argument. So far from the case being untenable since the discovery of the North papers, it is exactly those papers that prove Gauden's story to be a concocted lie and a miserable forgery from beginning to end. There is no need to call for any witnesses for the King or against Gauden from any other quarter; he stands self-convicted out of his own mouth. His letters to Clarendon on December 28, 1661, and to the Duke of York, January 17, 1662, and his petition to Charles II. undated but from internal evidence written before March 20, 1662, are found, not in the possession of the persons to whom they were addressed or of their descendants, but in the keeping of the person who penned them. Are they then merely drafts of the actual letters sent to his correspondents, or are they the originals intended to be forwarded, but never sent? The two letters were actually found folded up, enclosed in envelopes, directed to the respective correspondents, and sealed with the bishop's family arms. The envelopes of both letters are torn half off, but enough remains to enable us to make out the superscription. It is hardly fair of Prof. Masson to quote this letter to Clarendon as a genuine one on which any argument can be founded, because Clarendon never received it; and surely no man but a forger would make copies of letters he never intended to send, fold them up, direct them, seal them, and then partially destroy them. The true reason, in our opinion, why Clarendon did not expose Gauden was not that "he was Gauden's soft-headed dupe, and a sheer idiot and coward in the whole business," but that Clarendon had been told of Gauden's claim by Charles II., who imposed secrecy on him—a secrecy only too faithfully kept till he received, at the close of his life, Bishop Morley's message. Charles II., at the Conference of divines at Worcester House, made use of the ill-timed expression—"All that is in that book [*i.e.*, the *Eikon Basilike*] is not gospel;" meaning simply that he did not hold its words as sacred as the Bible. Gauden, who was present, saw his opportunity to ingratiate himself with Charles, and instantly resolved to claim it as his own work. Charles, at this time a crypto-Catholic, was only too glad to escape from the reproaches of his conscience, awakened by the forcible words of his father, quoted to him from the *Eikon*, to be steadfast in his adherence to the Protestant Church of England. He therefore not only listened to, but supported Gauden's claim by informing Clarendon and Bristol of it, but pledging them to secrecy. The Duke of York, who was with Charles when Gauden made his claim, as the Bishop tells us, naturally as a Roman Catholic imitated his brother's example; and Clarendon, who, it must be remembered, being out of England at the time of the publication, could know nothing from his own observation of its true history, was forced to accept what Charles told him. Again Prof. Masson forgets that, at the very time of Gauden setting up his claim, the whole disturbance caused by the marriage of Clarendon's daughter to the Duke of York was taking place, and their eldest child was born on the very day of the Worcester House Conference, and in the house itself. Was it likely that Clarendon, in the distress he was in at this time, added to all his official business, could find time or patience to listen to or enquire into the story of a disappointed prelate ill satisfied with his reward for a few literary services to the royal cause, and clamorous for more? In the account of Gauden's writings during the Protectorate, on p. 424, there is an evident misprint of 1665 for the date of his "Petitionary Remonstrance to Oliver Cromwell."

In the account of the changes in the Ministry in October 1662, we are told that Sir Edward Nicholas was induced to retire from his Secretaryship with £10,000 as a compensation. In reality, he was absolutely forced to retire by Charles, as nothing could induce him to retire willingly. The King offered to make him a baron, but, in his indignant wrath at being shelved, he would have nothing to say to it, nor would he permit any mention of his successor in the official newsbook, and Charles actually wrote the account of the change with his own hand.

The whole history of *Paradise Lost*, its beginning before the Civil Wars, its gradual progress, its meaning, and its several editions, are all related in an admirably lucid and instructive manner. No word-painting in all the six volumes is at all comparable to the description (on p. 524) of the universe, as revealed to us by modern science. It is an exquisitely poetical description in admirably chosen language, and displays to perfection the startling advances of the present century on the crude and mystical ideas of astronomy entertained by our forefathers.

In the interesting account of the natural children of Charles II., on p. 605, is a story of a certain son named James, supposed to be the eldest of all the King's offspring. There are some very curious documents among the papers of Luigi Gualterio, Nuncio at Naples 1744-53, relating apparently to this man and his posthumous son James Stuart, the latter of whom claimed to be the heir of the Royal Family of Stuart of England in the year 1752, and who furnished the Nuncio with his genealogy and a certificate of the marriage of his father, James Henry de "Bove Stuardo," with Donna Teresia Corona of Naples.

In his description of *Samson Agonistes*, Prof. Masson has very ably and clearly shown how, by reading between the lines, we get a perfect autobiography of the principal events in the poet's life, without any overstraining of the Biblical narrative for a personal purpose. Yet such an autobiography is by no means sufficient for those who desire an intimate knowledge of him whom his latest biographer aptly designates the Genius of Puritanism; and Prof. Masson amply deserves all the gratitude and ungrudging praise which will undoubtedly be awarded him by all lovers of the history of their country for his unwearied and successful efforts to raise Milton to his proper position among the greatest men not only of his own time and country, but of all ages and peoples.

Edward J. L. Scott.

CAROLINE VON LINSINGEN.

Caroline von Linsingen, die Gattin eines englischen Prinzen. Ungedruckte Briefe und Abhandlungen aus dem Nachlasse des Freiherrn K. v. Reichenbach, herausgegeben und mit einer Einleitung versehen von * * *. (Leipzig: Duncker & Humblot; London: Nutt.)

In publishing this singular volume, the editor claims to reveal a secret which has been kept for nearly a century. While doing so, he has chosen, whether wisely or unwisely, to withhold his name. For this he offers an apology in the prefatory words of the book. He writes:—

"As will, with justice, be asked, how comes it that the editor has gained possession of this information, these facts which have a claim to be held authentic? And who may the editor be? Why does he choose an anonymous garb? To this last question I shall at once give answer. If my name be now hidden, it will not long remain so; of that I am convinced. At present I would crave permission to retain the mask, that the effect of what is said from behind it may suffer no damage. Judgment being passed upon the subject-matter itself, and upon that only, the verdict given to these pages will be the more an impartial one. When that shall have been pronounced, I will gladly set my name upon the title-page."

Caroline von Linsingen, so this book tells us, was none other than the unrecognised first wife of our own sovereign William the Fourth. From these seven of her private letters we learn the whole sad story of her *mésalliance*, and of the bitter grief and anguish which ensued. The editor finds the tale so touching, so full of sentimental interest, that these qualities wholly outweigh any scruples which might have suggested themselves to him before he decided to send it to the press. For him it is nothing but a highly romantic episode; he claims the privilege of adding another portrait to the gallery of his famous countrywomen. If Caroline von Linsingen be a reality, there is certainly much to interest Englishmen in her figure. To our thinking, however, it will need other proof than these letters can yield to set her identity beyond question.

Caroline von Linsingen, so her biographer, Baron Reichenbach, relates, was born in Hanover on November 27, 1768. Her father, General von Linsingen, held a commission in the 12th Hanoverian Infantry Regiment. His relations with the House of Mecklenburg-Strelitz were of a most intimate character. He accompanied the Princess Sophie Charlotte to England on the occasion of her betrothal to King George the Third, and for three years he remained at the English Court. The Queen continued to show him much kindness, treating him quite as a personal friend. She had always offered to take his daughter Caroline under her care, and promised to give her a post at Court as one of her maids of honour. When Caroline had reached the age of fourteen this offer was renewed. The child's grandmother,

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however, was unwilling to allow her granddaughter to leave home until her education had become in every way more complete. So she remained in Germany. On April 13, 1790, the young Prince William Henry, Duke of Clarence, arrived in Hanover on a visit to General von Linsingen, who had travelled with him from England. He met with a very cordial reception. A certain Lord Dutton is mentioned as being among his suite. There is surely an error here, for at the time in question no such person will be found in the list of English peers. Dutton is the surname of Lord Sherborne, and, if the Prince's companion was a member of this family, he was probably at that time only the Hon. Mr. Dutton. A Lord Dutton there has never been; it reminds one of George Sand's historic "Sir Brown." The Prince on seeing Caroline straightway lost his heart. In the first of her letters—in the one addressed to Teubner, her son-in-law—Caroline thus tells of her meeting with the young English Prince.

"William came with my father and brought me a letter from his royal mother, and a shawl-pin with her initials in diamonds. It was on April 13 that I first saw him: in July we already knew that by death alone our love could have its end. No sooner did my beloved father become aware of the position in which we stood to each other than he straightway sought to part us, himself appealing to the Queen in the matter. Yet she, who was so fearful for the ardent blood of her son William, took the matter but lightly—she knew nothing of love, and begged my father to let this dallying [*tändeln*] continue. She thought with complacence that her son's fancy for me at this the most critical period of his youth might serve to keep his virtue intact. None dreamed that for two lives it meant the utter wreck of *all* their joy."

Then follows an epitome of the succeeding events. We cannot do better than quote the sentences which the heroine herself has written.

"A year later I at last yielded to William's irresistible entreaties, and, in the presence of Ernst [her brother] and Dutton, we were made one at the altar by a Scotch minister, who afterwards went to Washington and who was greatly attached to William.

"Naught, naught of our bliss! Words can never describe it; and my heart is rent, is torn! *Only after thirteen months did we disclose our secret to my father*, when William had also written home to his parents. This would not yet have been done had not others urged his return to England. For the King was ailing; the Prince of Wales lay sick with a wasting fever; the Duke of York, through his excesses, had earned the hatred of both kindred and nation; William it was who should shine upon his parent's throne. My father at once went to London himself. In two months William followed him; and to me the explanation was given that *I* formed the obstacle to my beloved one's happiness. As if I believed it! Ah! I knew too well the heart in which I lived and had my being."

It now became evident that the two must be separated. Tears, vows, entreaties, all were of no avail. The English Court could never recognise a marriage of this kind; it was one to which the Prince's parents were wholly blind. Caroline was taken by her father to Cassel, and from thence to Driburg. The anxiety and mental anguish which she suffered resulted in the still-birth of her child. While she was at Driburg, during her illness, the Prince re-appeared, to renew his vows of constancy, urging her to be firm and on no account to submit to a divorce. But, from a letter of the Queen's that he brought with him, it was plain that the English Court entirely refused to countenance the marriage, even if they admitted its legality. With the Prince's departure came the final leave-taking; the lovers were never to meet again. For Caroline, all joy had been taken from her life. Her illness assumed a far graver form, and culminated in a trance, from which she was restored by a clever young physician, a Dr. Meineke. Three years later she became his wife; all recollection of the Prince was thus effaced; the first marriage was as if it had not been. Her daughter Jettchen married one Teubner; and to him Caroline in her last years penned the greater portion of these extraordinary Werther-like letters, pitched as they are in a truly hyper-sentimental key. They retell the great and absorbing romance of her youth; in writing them she, as it were, revives the ecstacies of her early love. At the age of forty-six she died at Blansko on January 31, 1815.

This, then, is the brief outline of her history. Shall we believe it, or is it false? The editor of these letters evidently has perfect faith in their authenticity. He seeks to rank his heroine among the rest of the great German women, to make her love-episode gain the sympathy and admiration of all. So far as we are concerned, he fails. The weak point in the whole story, as a romance, is the fact that Caroline marries again. With a love such as hers was, or as she asserts it to have been, such a course was absolutely impossible. To be consistently great, she should have proudly wrapped herself in the mantle of her grief, thus passing in mournful silence from the scene. This would have been the proper close to her life; the calm dignity of such silence would have formed the fittest rebuke to the Prince who had basely deserted her. Yet Caroline deliberately takes another husband, just as any matter-of-fact elderly widow might do. Apparently no special compulsion is used; she voluntarily accepts Meineke, by whom she has two children. After so commonplace a proceeding as this, it is useless for her biographer to insist upon the infinite "poetry of her life-story," or to believe that "her truly tragic fate will lay claim to our pity," or "that at the least it must gain the appreciative sympathy of posterity."

As an historical heroine, therefore, Caroline von Linsingen falls decidedly into the second rank. Nevertheless, her letters, as letters, will interest many Englishmen; the fact alone that an English Prince plays the chief part in the whole romance will probably secure for the volume an attention beyond its deserts as a piece of literature. Yet we must receive such a book with every caution; tales such as these need strong and thorough confirmation before they can be cleared of the usual suspicion which they inevitably excite. If a forgery, this is undoubtedly a very clever one. Simply as an episode in royal life, it will gain readers and enthusiasts enough, whether it be genuine or whether it be a myth.

As we understand, the letters are to appear shortly in an English dress.

Percy E. Pinkerton.

Jungle Life in India. By V. Ball, M.A. (De la Rue & Co.)

It was certainly a happy thought which induced Mr. Ball to supplement the numerous geological reports penned by him during the last fifteen years with a popularly written description of his ramblings through some of the most unfrequented districts of India. Most Anglo-Indians find time to write more or less bulky official reports, which a paternal Government prints with the most zealous regularity; but few have the opportunity of travelling over so extended an area as Mr. Ball, and fewer still find time, after the day's work, to keep so lively a record of their travels as he has done. His book appears in the shape of a diary, a fact which may be held by some to detract from its literary merit, but which serves to give us a capital notion of the every-day life of a surveyor. We feel we are not reading the slowly moulded views of a district officer, which may be more or less influenced by those among whom he is permanently located, but the impressions of one who is come to-day and gone to-morrow, whose special faculty is that of quick scientific observation; who is always anxious, as a good geologist should be, to see for himself, and not to accept *data* on hearsay evidence; and whose journeys from the Central Provinces to the Himalayas, and from Afghanistan to the Nicobars, have imparted a breadth of view and experience of no common order. The chief value of his general observations, we take it, is to give us an idea of the life spent by some of the semi-savage tribes with which the jungles and more secluded districts of India are peopled. Mr. Ball's conclusion respecting these semi-nomadic tribes is that

"their normal condition, with their scanty cultivation, reaches a depth of poverty barely removed by the narrowest of margins from absolute destitution. In short, there are in India probably many millions of people whose means of subsistence are almost identical with those of the beasts that inhabit the jungles where they also live. The same wild fruits and leaves furnish the staple food of both. One thing may be pointed out, however, as being in their favour when compared with the cultivating ryots—they are less affected by famines. The jungles produce their ordinary food whether there is drought or abundant rain."

At Chaibassa (Singhbhum) the author came across a resident official who seems to have been a very pattern civilian. Most Bengal officers look upon this station in the light of a penal settlement; but this gentleman had so far identified himself with the Hos, as the inhabitants are called, that he had learnt to play their national airs on the tom-tom, and used himself to join at times in their national dances. These accomplishments were, however, but a small part of his virtues.

"His house was open to all who came into the station to market. His knowledge of, and intercourse with, these people were the means of his often acting as adjudicator in disputes which among Hindus and under a less patriarchal system would have blossomed into cases before

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the court. Thus a great amount of vexatious litigation which would give rise to ill-feeling—to be perpetuated, perhaps, for generations—was put a stop to at an early stage. In domestic matters, even of a most delicate nature, my friend was also often the referee, and the amount of confidence and attention paid to his *ex-officio* decisions was simply marvellous."

We hear so much nowadays of Englishmen living a life among themselves and eschewing all intercourse with the natives that bright exceptions like these deserve prominent notice.

The author seems, on the whole, to have experienced hospitable treatment from the Rajas and other natives of position with whom he was from time to time brought into contact. On the other hand, many of the native Government officials seem to have had an unpleasant knack of making themselves as obstructive and disagreeable as possible. Supplies were on more than one occasion withheld, false charges trumped up against Mr. Ball's followers, and a general spirit of "cantankerousness" displayed by these native jacks-in-office. On another occasion, when entering the town of Ungul, in Orissa, Mr. Ball requested that two rooms in a good and substantial bungalow, in the occupation of the tehsildar or native magistrate, might be placed at his disposal. This request was refused, as the native was a Hindu, and his family were residing there with him. Consequently Mr. Ball had to encamp under a tent in the open. Subsequently, however, he discovered that the tehsildar had only been permitted to occupy the house on the express condition that he should vacate half of it to any official traveller requiring lodging. Mr. Ball cites this in illustration of the social relations subsisting between natives and Europeans, and adds that on this text much might be written. We certainly wish that people like Mr. Ball would give us the benefit of their views on the subject, for, while the extended employment of the native throughout all grades and branches of the Civil Service is so sedulously advocated, it is as well that these little idiosyncrasies in their temperament should be more generally known.

From the extracts cited it must not be supposed that the scope of the book is uniformly grave and didactic. Anecdotes of sport and travel, stories illustrative of the manners and customs of the natives, and a great variety of incidents relating to the natural history of the districts traversed are plentifully scattered throughout the work. This last class of information is so liberally provided that we have no hesitation in saying that Mr. Ball's observations should prove of value to both the Zoological Society and the writers of the *Flora Indica*. He appears to have had tolerably good sport with bears in Singhbhum, Chutia Nagpur, and elsewhere, and many incidents of his encounters with them and other wild beasts are quite exciting reading. One monster, found by the author in the Nicobars, was very nearly playing the part of Victor Hugo's gigantic cuttle-fish towards one of the party. The animal was an enormous crab, called the "cocoa-nut thief" (*Birgus latro*), measuring two feet and a-half across, which Mr. Davison undertook to carry by means of a noose formed out of a vegetable creeper. The crustacean, while extending its claws, managed to grasp the skirt of Mr. Davison's coat and began thence gradually to work its way up his back towards a very exciting *dénouement*. Fortunately its benevolent intentions were perceived in time by Mr. Ball, who arrested its further progress, while the owner of the coat quickly divested himself thereof, and thus gracefully declined the contest.

It is, however, quite beyond the scope of a short review to convey a correct idea of a book of upwards of seven hundred pages filled with the varied events incidental to a scientific tour through so many different regions. In spite of the scientific character of Mr. Ball's previous writings (we learn from this work that he has contributed no less than sixty-two different papers to various journals and proceedings of societies), the general reader may be assured that he will find *Jungle Life in India* a most readable and amusing work, while the Anglo-Indian statistician will discover new facts and observations of importance regarding some of the least-known districts of Hindustan. The "get-up" of the book is handsome and the printing excellent.

Charles E. D. Black.

LETTERS OF BISHOP KETTELER.

Briefe von und an Wilhelm Emmanuel Freiherrn von Ketteler, Bischof von Mainz. Hrsg. von Dr. J. W. Raich. (Mainz.)

This volume is rather a disappointing one. The editor explains in his Preface that Bishop Ketteler's public duties did not leave him much time for correspondence, and that he did not usually preserve the private letters addressed to him or copies of his replies. The present collection contains apparently all, or nearly all, of his letters that have been found, beginning with those which he wrote as a boy from the Jesuit school at Brig in 1825 and 1826. A great many of these are addressed to his brothers and sisters, and they show warm and genial feeling and strong family affections, but do not tell us much of his moral and intellectual character generally. Official and polemical documents, pastorals, and the like are excluded, with one important exception to be noticed presently; and writings of this kind were the Bishop's literary speciality. He was throughout his life a controversialist and combatant, as he expresses it in one of his later letters, against the opponents of the Church; and latterly he was brought into controversy, rather against his will, with the dominant party in his own Church, where he cannot be said to have appeared to advantage.

It is curious to find how very few notices occur in the earlier letters of Dr. Döllinger, under whom he studied for two years at Munich, though at the time of the Vatican Council he professed to have formerly entertained a high respect for him and sense of obligation for his teaching, as though in order to emphasise more acutely the severity of his subsequent censures. In one place he speaks of reading Döllinger's *Church History* with great interest, and elsewhere of his edition of some posthumous works of Möhler, for whose writings he himself avows "a true passion." These are the only references to Döllinger at that period which we have detected. For Windischmann, on the other hand, Archbishop Reisach's Vicar-General at Munich, and one of the ablest and most advanced Ultramontane divines of his day in Germany, Ketteler expresses the warmest admiration, as a man for whom we owe a special debt of gratitude to God. This same Windischmann, in a letter addressed to Ketteler ten years later, in 1851, after he had become Bishop of Mainz, speaks of Döllinger's teaching and spirit in terms of the gravest suspicion. To this letter we have no reply. The general impression left on one's mind is that Ketteler's instincts were always in the main on the Ultramontane side, though he shrank from the final outcome of its policy in 1870. In a letter to his sister-in-law, written from Rome in 1854, he speaks with enthusiasm of the approaching definition of the Immaculate Conception, but with very little apparent apprehension of its real significance, directly and indirectly, for the consecration of the restored church of St. Paul without the Walls on the following Sunday is mentioned in the same breath, as "another great festival," presumably of equal interest and importance.

Many readers probably will turn with most curiosity to the letters towards the end of the volume, which exhibit the Bishop's attitude in relation to different parties and views during the Vatican Council and after it; for here the editor has thought fit to make an exception to his rule of not inserting public or official manifestoes. It would, however, have been more satisfactory to his admirers, and perhaps more advantageous to Ketteler's memory, if we could have been told either more or less. His real motives and line of thought are still left very much in the dark, while his conduct was such as could satisfy neither party, and is not easily to be reconciled with a standard of straightforward and simple consistency. We are permitted to see that he was very anxious at once to do all in his power to prevent the famous decree being passed, and yet to avoid exposing himself to the charge of not agreeing with it. He poses throughout in public as an "inopportunist," but his language in some of his letters certainly goes beyond this, and so still more does the language of the pamphlet (*Quaestio*) which he circulated in Rome during the Council, though he was eager afterwards to explain that he did not compose, and did not altogether agree with, it. He writes to the Pope, with many expressions of profound veneration and respect, that his conscience obliges him to oppose the decree, and again, later on, that he cannot possibly vote for it, but that he will submit to it when it is passed. He writes at the same time to Archbishop Deschamps, in July 1870, that there is a radical difference between the language of the decree, which is "the exaggerated teaching of a certain school," and that of Bellarmine, in whose sense alone he holds papal infallibility to be tenable. Next year, after all is over, he issues a fly-leaf at Berlin denying that the Council has ever taught that the Pope is infallible, but only that his office is infallible; and in 1872 he allows De Buck to compliment him on never having said a word against the doctrine of the decree, but only against its "inconveniences and inopportuneness.' He seems, in short, never quite to know his own mind, or certainly

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not to wish others quite to know it. And we are left at last with an uncomfortable impression of a series of mental reactions or tergiversations of a man terribly oppressed by the conflicting responsibilities of his position. He says more than once that he earnestly desired "to lay down the burden" of his episcopal office, and seems to be breaking his heart over the vain endeavour to run with the hare and hunt with the hounds. It was his misfortune to be involved in a crisis to which he was evidently unequal. He shows at his best in controversy with Protestants, to whom he could be both outspoken and generous, and in those pastoral or domestic relations which called out the genuine sympathy of a devout and kindly nature.

H. N. Oxenham.

Memoirs of Madame de Rémusat, 1802–8. Published by her grandson, M. Paul de Rémusat. Translated from the French by Mrs. Cashel Hoey and Mr. John Lillie. Vol. I. (Sampson Low & Co.)

[*Second Notice.*]

It is idle and unprofitable to discuss in detail Bonaparte's crimes and offences against humanity, morality, and good taste, and consider whether or not they were due to want of generosity, want of soul, or want of heart. Controversy and indignation are alike wasted over the various items in the catalogue. For the convenience of the moralist, he has himself gathered all his offences into one neck, which can either be struck at or left unharmed according to the view taken of his general principle of conduct. Much of his conduct has been canvassed; it probably underwent more scrutiny from his own restless mind than it has been subjected to by all his numerous critics put together; and he formulated for himself a general principle by which he sought to excuse all his breaches of morality, social and international. He was a person apart; he was above the laws of morality. Where is the good of minute discussion by ordinary standards over the actions of a man who deliberately held himself superior to those standards; who declined to be bound by them, and avowedly disregarded them whenever it suited his purpose? Indignation should be directed against the general pretension, rather than the individual act. Bonaparte had brought his conscience into such a mood that it would have condemned him for a dereliction of duty if he obeyed the impulses to which the common sense of mankind has attached the epithet of "good." One of the most valuable contributions which Mdme. de Rémusat has made to the understanding of Bonaparte's character is her record of conversations in which he developed this theory. Her gossip about the imperial Court and its petty figures is most interesting, but the few pages in which the central personage is made to throw light upon himself are worth all the rest. His talk in his wife's drawing-room on the evening after the murder of the Duc d'Enghien is more instructive as to the spirit in which he committed that crime than the most perfect accuracy that could be attained on the many controverted points concerning his behaviour during the preceding week. After some profound remarks on the feebleness of historians and their explanation of motives, and a compliment to Frederick the Great—"one of those who have best understood their business in every sort of way"—he went on to say that Frederick might perhaps be accused of harshness and selfishness. "But," he asked, "after all, is a great statesman made for feeling? Is he not a completely eccentric personage, who stands always alone, on his own side, with the world on the other? The glass through which he looks is that of his policy; his sole concern ought to be that it should neither magnify nor diminish. And, while he observes objects with attention, he must also be careful to hold the reins equally; for the chariot which he drives is often drawn by ill-matched horses. How, then, is he to occupy himself with those fine distinctions of feeling which are important to the generality of mankind? Can he consider the affections, the ties of kinship, the puerile arrangements of society? In such a position as his, how many actions are regarded separately, and condemned, although they are to contribute, as a whole, to that great work which the public does not understand! One day those deeds will issue in the creation of the Colossus which will be the wonder of posterity. And you, mistaken as you are—you will withhold your praises, because you are afraid lest the movement of that great machine should crush you, as Gulliver crushed the Liliputians when he moved his legs. Be advised; go on in advance of the time, enlarge your imaginations, look out afar, and you will see that those great personages whom you think violent and cruel are only politic. They know themselves better, they judge themselves more correctly, than you do; and, when they are really able men, they can master their passions, for they calculate the effects even of them."

Here we have Bonaparte's *apologia pro vita sua*, his frank admission of all the crimes of which M. Lanfrey has laboured so faithfully to convict him, and his plea in their defence; his argument that for him, with his mission in life, they were not crimes. After such an appeal from the common law of humanity, who can care very much to have it proved on unimpeachable evidence that the great criminal sat on the arms of chairs and talked indelicately to ladies?

It is not to be denied that the effect of Mdme. de Rémusat's revelations about Napoleon and the people who surrounded him is to produce a certain sympathy with him. One feels less inclined to blame him for succeeding in his defiance of law and order than to despise the men whose truckling and subserviency allowed him to succeed, and the "legitimate" rivals of his power whose paltry schemes against him furnished him with opportunities, and, from his own point of view, with necessities, for encroachments on the liberties of the French people.

It seems to have been only gradually that Napoleon formed the ambition of becoming absolute ruler of France, though every step in his action from the time when he helped to put down the mob of Paris was as perfectly directed towards that object as if it had been deliberately so calculated. When he conceived the happy thought of going to Egypt, the thought of further distinction in France than he had acquired as the servant of the Directory had apparently not entered his dreams.

"The charm of Oriental conquest [he said to Mdme. de Rémusat] drew my thoughts away from Europe more than I should have believed possible. My imagination interfered this time with my actions, but I think it died out at St.-Jean d'Acre. . . . In Egypt I found myself free from the wearisome restraints of civilisation. I dreamed all sorts of things, and I saw how all that I dreamed might be realised. I created a religion; I pictured myself on the road to Asia, mounted on an elephant, with a turban on my head, and in my hand a new Koran, which I was to have composed according to my own ideas. I would have the combined experience of two worlds with which to set about my enterprise. I was to have ransacked, for my own advantage, the whole domain of history; I was to have attacked the English power in India, and renewed my relations with old Europe by my conquest."

In this dream Bonaparte thought that his imagination had run away with him, and he vowed never to allow it to interfere with his actions again; but the enterprise to which he returned was probably more difficult of realisation than his project of Oriental conquest. It is interesting to note the growth of his ambition, and it is interesting also to see how his ideas on the subject of keeping men in subjection developed with the advance of his authority. He told Mdme. de Rémusat that he read history only to get ideas which he might apply in practice. Among his innumerable artifices for keeping those about him constantly on the alert was one which he seems to have borrowed from Philip II.—that of muttering unintelligible instructions, and then falling out with his subordinates for not understanding him. He would never repeat an instruction. Everybody about him lived in constant fear of his displeasure, and it was his policy to keep them so. He had a trick also of forgetting men's names, not from the vanity of new-made honour, but, Mdme. de Rémusat assures us, to keep them in mind of their comparative littleness. But before he attained the summit of power, he practised with equal assiduity the art of making himself agreeable according to the historical models. When he was on his Italian campaign, he made a point of knowing the name of every officer in his army, and even the names of their sisters, cousins, and aunts. Later in his career than this, he carefully committed to memory the muster-rolls of his regiments, and the Empress told Mdme. de Rémusat that she had heard him repeating them in his sleep. But, once he was Emperor, he threw aside this courtesy as an unnecessary encumbrance, finding that it answered his purpose better to forget men's names. So at least Mdme. de Rémusat declares, and she gives some amusing instances of his studied forgetfulness; but it ought to be remembered that when Napoleon was in possession of imperial power he had cares enough to occupy his mind without continuing to observe the petty artifices by which he had attained it.

There is one direction in which Mdme. de Rémusat's Memoirs show unmistakeable traces of what must be called spitefulness. Napoleon's brothers and sisters were jealous of her as the friend and companion of the Empress Josephine, and her record of their little ambitions and their family quarrels has an appearance of retaliation which may be false, but which certainly suggests that what she says about them should be received with

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caution. One cannot help remembering that the scandals which she puts on record about Napoleon's relations with his sisters cannot possibly have had any foundation except in abominably ill-natured surmise. Mdme. de Rémusat's vindication of Hortense Beauharnais from scandalous calumnies would have carried more weight, agreeable as it is to have any such testimony, if she had not prejudiced herself by repeating such scandalous gossip as is to be found in her portraits of the Bonaparte family.

William Minto.

NEW NOVELS.

Greene Ferne Farm. By Richard Jefferies, Author of "The Gamekeeper at Home," &c. (Smith, Elder & Co.)

Civil War in Home and Land. By the Author of "A Bride from the Rhineland." (Civil Service Publishing Co., Limited.)

Mademoiselle de Mersac. By W. E. Norris, Author of "Heaps of Money." In 3 vols. (Smith, Elder & Co.)

Although every reader for whom country life has a charm must be acquainted with *The Amateur Poacher* and *Wild Life in a Southern County*, we doubt whether any have met their author heretofore in the field of fiction. Here he conciliates all suffrages by three lures—the shortness of his novelette, its truth to nature, and the breath of rural life which he infuses into it because it has won him a passport in other fields. Our author should hail from the Wiltshire Downs, to judge by the dialect of his rustics and his insight into the ways, words, folk-lore, and surroundings of the Southern county which he has made the scene of this winsome and unexaggerated story. Its plot turns on the rivalry of two young men, Geoffrey Newton, a returned settler from Australia, and Valentine Browne, an owner of race-horses and racing stables—habitual guests at the Hall—for the hand of sweet Margaret Estcourt, the witching daughter of Widow Estcourt, of Greene Ferne Farm, whose husband had been the friend of Squire Thorp, and who exercised in his stead a patriarchal sway over acres where there could not be the shadow of an excuse for agricultural depression. Running evermore in couple with Margaret—a noble girl of high spirit and rare judgment, concerning whom Mr. Jefferies waxes classical, where he describes Geoffrey Newton as touched "by the feeling which the Greeks embodied in the punishment that fell on those who looked unbidden on the Immortals," what time he surprised her asleep on a warm spring day, in a silvan, bird-haunted retreat—is the less queenly, but not less bright, figure of May Fisher, sole survivor of all the womankind of her nonagenarian and skinflint grandsire, Andrew Fisher, of the Warren, who had worried the rest of his womankind to death, and richly earned his universal character of an "ould varmint." As May was nearest of lawful kin to this old tyrant it was a relief to her durance under his roof to spend as many of her days as she could in the society of the inmates of Greene Ferne Farm, and there to find opportunities of reciprocating the love of the Rev. Felix St. Bees, the devoted curate of the manufacturing town of Kingsbury, whom the miser welcomed at the Manor House, when he first sought his consent, by hurling a blackthorn stick at his head, and who, at his second coming on the same errand, was first to discover the old man's sudden death and the rifling of his treasures by his wretched housekeeper and her cronies. Our first introduction to the chief characters of this rural drama is that typical show-ground, the village churchyard, where on Sunday morning the farmer folk, according to custom, the clerk, and the shepherd who leads the choir discuss "pegs" and "clauver," "the wimmen" and scandal in general, until the bell stops and the village folk move into church, asserting their grades of rank by the length of time each keeps on his hat after getting through the porch. In that rustic fane Margaret is the violet that fills it with perfume; and shepherd Jabez the scapegoat choir-leader, who reaps the vengeance of smockfrocks and hobby-de-hoys after church for his extemporised elongation of "Jacob" into "Ja-aa-fol-de-rol-cob" at the end of the fifth verse of the hymn. Geoffrey and Valentine sit with Squire Thorp, feeding the flame of passion which propinquity to Margaret has maddened into rivalry. Little traits soon show that Geoffrey is her favourite, as his sympathy with St. Bees' philanthropic ways makes him the reader's also. The strife is indeed fanned by divers incidents—first, on the occasion of the labourers' strike at hay harvest, when good Mrs. Estcourt is helped to bear the brunt of rural rebellion by Margaret and May, with the aid of Augustus Basset, a ne'er-do-well old soldier turned bailiff, who harness the cart horses and toss and load the hay with the help of their "squires" and volunteers.

"Now then" (such were Basset's directions)—"now then, you lards and gennelmen, one on'ee get each side and pitch up thaay wakes, and mind as you doan't stick your farks into I. The wimmen—I means the ladies—will rake behind, and paason can help um—th' rakes be hung on th' hedge. Now, bailie, look arter them 'osses" (p. 89).

At first, Valentine scores one against Geoffrey by his superior use of the hay-fork, but ere long, through Felix's aid, Geoffrey recovers himself in Margaret's esteem by his gentler prowess as a "song-bird." The strike soon yields to the plucky manner of meeting it; and when, soon after, Margaret rides to the Warren to prevail on old Andrew Fisher to allow his granddaughter to return to Greene Ferne Farm, Geoffrey approves himself a modern knight errant in his opportune lying in wait for her return, when at even Margaret loses her way in the mist, but happily finds her lover, who, though sore perplexed when at night "the ranges mingled and the dark slopes faded into mist," was able, if not to guide her home or tell her course by the stars, to keep her clear of the chalk pits, and find her a very passable night's lodging under the capstone of a cromlech, "the sepulchre," as antiquarian Felix proves later on, "of some dead king without a name." This night adventure ends well, and helps Geoffrey's footing; and, though the episode of going "a-nutting" enables Valentine to rouse Geoffrey's jealousy afresh, and reveals somewhat of the events of the benighted wandering, which had been kept till then from all but Mrs. Estcourt, it is well seen that Margaret's heart is beyond variableness, and needs but some fitting climax to make it declare for Geoffrey. Here arises our sole demur to Mr. Jefferies as a story-teller, where, in the chapter headed "A Fray," when left alone on the Squire's turnips, he makes the rivals, on slight provocation, blaze away at each other with deadly breach-loaders, instead of a more national recourse to honest fisticuffs. Here Basset's timely intervention averts manslaughter, his military experience enables him to stanch Geoffrey's blood, and his hasty averment that "it was a regular pitched battle" is effectually cancelled by the probable tale "that he was drunk when he said so." Without forestalling the details of the happy double marriage which follows Geoffrey's recovery, we must just note that the "butter and eggs" which, blending with other wild-flowers, decorated the posts and beams of Greene Ferne Barn at the marriage supper is true Wiltshire for the toadflax, or *Linaria vulgaris*. Such expressions as "dry as a gicks," "hardy as a woodpile toad," "a sarsen stwoan" (a round boulder stone), "a charm" (*i.e.*, chorus) of starlings, and many kindred phrases bespeak a Wiltshire scene of action.

The awkward title of *Civil War in Home and Land* fits the story of Constance Beverley so far better than "Catching a Tartar" in that she really catches two. A resolute rebel against her father, a cross-grained squire, who worried his first wife's life out by his overbearing temper and supplied her place by a passive second who yielded to his petulance and added to his family, Constance is despatched to school, where she proves herself his true daughter by her insubordination, contumacy, and disobedience. It is true that Miss Farquhar had from the father much such a character of her as she deserved; and true also that, when her school-days are cut short through her illness brought about by a schoolfellow's sudden death, she transports to her father's home in a North-west county her inborn spirit of rebellion. This is fomented when he finds that, without his knowledge, she accepts the addresses of a Hungarian noble, Stephen Carrolyi (Tartar No. 2), with whom he forbids her to correspond on the baseless plea that he is an "infamous foreign swindler." Of course Constance disregards his commands, and, despite *surveillance* and confinement to her room, contrives to elope from her home with her admirer, not without a misgiving that he will turn out a less perfect husband than lover. Her surmise proves correct. What between the Count's tincture with "the Turkish odour pervading Hungarian domestic life," and his jealousy of his wife's preference for his younger brother André, the Count soon leaves her society for the Austrian Court, where he nurses his ultra-Royalist sentiments, while she and André are busy at home in drilling recruits among the tenantry for the rebel cause. It is but fair to Constance to say that faithlessness to her husband was not one of her sins; and it was certainly hard measure when the Count, on an Austrian

victory giving him the opportunity, handed over his brother to the barbarous punishment of "beating to death," and, after telling his fate to his wife, gave her in charge to an Austrian colonel for life-long imprisonment in the fortress of Rosenau. One scarcely sees what better fortune so confirmed a "rebel in home and land" could have expected, though English readers might expect that printers should print "sewing" (of needlework) with an "e" not an "o," and describe the estates of the Count as those of a "magnate," not a "mag*net*" (pp. 141, 165).

If we assign to Mr. Norris's *Mademoiselle de Mersac* scarce the space due to a very cleverly constructed three-decker, this is partly owing to its having already occupied the attention of steadfast novel-readers in the pages of the *Cornhill* from month to month, and partly to a wish not to defraud such as seldom allow themselves the luxury of fiction of the full enjoyment of a rare treat. The author has made a decided advance in this new work, whether we regard his well-planned plot, his unhackneyed scene, or his carefully delineated characters. It is not unwittingly that in the outset he bespeaks an interest in Jeanne de Mersac, his heroine, and her facile but weaker-minded younger brother, Léon, by a sketch of their family antecedents, and the career of their sire, a French marquis, of the Legitimist school, who, in the first Napoleon's wars, preferred the service of the usurper to sheathing his sword, and, after divers vicissitudes, sold his family estates, took to trade, married an English wife, and settled eventually as a farmer in Algeria. Here, after she had borne him our heroine and, two years later, her brother Léon, the Marquise de Mersac slipped out of the world as unobtrusively as she had entered it. Here, too, "an old love," the widowed Duchesse de Breuil, renewed her intimacy with the bronzed and gray-headed farmer of El-biar, took a lease of the adjoining villa, and, on the old Marquis's death at the age of eighty, let her house to his trustee, M. de Fontvielle, and took up her quarters as Jeanne and Léon's *chaperon* at the Campagne de Mersac. When first we meet with mademoiselle she strikes us as a damsel out of the common—beautiful, well dowered, and, though unfettered by testamentary conditions, unmarried and in no hurry to marry. She is discovered awaiting, from the sea-view of the Campagne de Mersac garden, the return from Europe of her brother, who has been buying farm machinery and visiting relations, and is carrying back on a visit an English squire, Mr. Barrington, who is destined to be Jeanne's fate more or less, though the reader will marvel at so refined a taste being caught by so selfish a prig. Something like two-thirds of the three volumes is taken up with scenes and society in Algeria, where the old "Duchesse" takes the lead in the latter, and laudably snubs Mdme. de Trémonville, a lady of considerable assurance and *aplomb*, the wife of a Bonapartist *employé*, who aspires to be a rival leader of fashion, and whose house is much frequented by the officers of the French garrison. It is this syren's wiles, far more than the influences of M. de St.-Luc, a *quondam* member of the Paris Jockey Club, a noted duellist and gambler, which exercise an evil influence on Léon, though his sister, our heroine, is prejudiced against St.-Luc and his addresses, partly through his past character, and partly by her preference for Barrington, who ingratiates himself with her by painting her in the foreground of the Moorish villa of the de Mersacs, by his easy manners, and by the self-esteem which prevents his addresses from being as earnest and pronounced as poor St.-Luc's. Much of the charm of the story lies in description, especially of interiors—*e.g.*, at the Duchesse's reception, Mdme. de Trémonville's dance, and an eventful night spent playing "lansquenet" at the club; as well as of exteriors, from the yard, which is filled with Jeanne and Léon's pets—of which the Duchesse says the deer-hound "Turco is bad enough, but not so bad as the wild boar or Jeanne's jackal, which they call Jérémie on account of his ceaseless lamentations"—to the excursion into Kabylia taken by Jeanne and Léon, with Barrington and old Fontvielle to do propriety; a five-days' glimpse into Elfinland for two of the party, until, as their *tête-à-tête* is spoilt one day by the intrusion of a horseman, Jeanne exclaims "M. de St.-Luc!" and Barrington's response is, "Hang him!" A change in the dream of happiness at this villa is brought about first by the aforesaid evening of deep play, where St.-Luc, loyal in spirit to his promise to Jeanne to keep her brother out of harm's way, both with the cards and with Mdme. de Trémonville, finds it best to attract Léon's hot-headed impetuosity upon himself, and eventually wins from the young Marquis no less than £10,000, a debt he never dreams of claiming, but which Léon insists on discharging though at the cost of ruin, a discharge which brother and sister suppose can only be made by the sacrifice of Mdlle. de Mersac's hand. As Barrington goes away without proposing, it had been as well if the old Duchesse's death had not a few months later suggested Jeanne's visit to England, where her kinsfolk, the Ashleys, were near neighbours of Barrington. He, though still very averse to come to the point, loses no chance of engaging Jeanne's affections, though she is now affianced to St.-Luc, who, by the changes of fortune, is a colonel in the imperial army, at the climax of its misfortunes, with Léon as a major in his regiment. Mr. Norris's account of the adventures of our heroine in her uncle's neighbourhood in Surrey is racy and discriminative, and shows what our country life appears to Franco-African sojourners; and one little episode of Jeanne's visit to Miss Barrington in Bedford Square—where the self-reliant Algerian damsel is bold enough to find her way to the parks with Turco and a compass, but is constrained to seek guidance from a thief who steals her purse and dog—is so good that it ought to be quoted *in extenso*. But bad news comes from the seat of war. Jeanne and her hostess hurry off to Léon's sick bed, find him carefully nursed by his tender-hearted colonel, who, as the patient gradually comes round, takes occasion to release Jeanne from what was at best an extorted promise. How it was that Barrington missed after all the prize he was surely *fainéant* in his desire to win, and why an old colonel of Chasseurs-à-cheval kneels most days in the cathedral of his garrison town with a prayer once more to meet "Jeanne de Mersac" in heaven, are secrets which will reward the perusal of this very fascinating novel. James Davies.

RECENT ITALIAN BOOKS.

Ricordanze della mia Vita. Da Luigi Settembrini. Con Prefazione di Francesco de Sanctis. Vol. I. (Naples: Morano.) Brilliant and daring as the fresco painting of a great master, and, like a fresco, dashed in from day to day, these records give us a vivid picture of life in the kingdom of the Two Sicilies before its liberation from Bourbon misrule. Born in 1813, and dying in 1876, Settembrini witnessed three revolutions, was a prominent actor in two, and spent fourteen of the best years of his life a State prisoner in Bomba's dungeons. Of his posthumous memoirs only the first volume has appeared, but, fortunately, this treats of those earlier portions of Settembrini's career which were barely touched upon in the monograph by Francesco Torraca reviewed in the Academy of June 15, 1878.

The best monument to Settembrini's literary fame is his *History of Italian Literature*—a delightful, though much criticised and by no means faultless, book; but it is impossible to read these Reminiscences without being penetrated by the singular beauty of the author's character—a beauty reflected in his clear, downright, yet elegant style. Single-hearted and single-minded, he has none of the bitterness which so often constitutes the defect of those qualities. He is too ardent to be altogether impartial in his judgments of men and things; but, except where the priesthood is concerned, he is lenient even to his worst enemies. His keenly observant eye is guided by a genial, kindly heart prompt to discover infinitesimal good in the midst of infinite evil; quick to discern the comic side of humanity amid personal sufferings that would have utterly crushed a man of ordinary mould. The artistic temperament, joined to vigorous intellect and sweet steadfastness of character, was proof against even the accumulated horrors of Neapolitan prisons.

Passing over the interesting account of his childhood and its surroundings, we find Settembrini at seventeen sending verses by post to his future persecutor, young King Ferdinand, in which he adjures the new monarch to call all Italy to arms, drive out the Austrians, make the Pope King of Jerusalem, and place the crown of Italy on his own head. Three years later this is the portrait he gives us of the same sovereign:—

"In mind and manners the best of his family, yet so ignorant that he never opened a book and could not write the simplest letter without mistakes in spelling. Like his father and grandfather, he disbelieved in virtue, mocked at learning, laughed at intellect, prized nothing but cunning. All students and writers he considered his enemies, and sneeringly called quill-drivers [*pennaioli*]. He surrounded himself with the coarsest and most ignorant of men; it was impossible for him to understand that kingdoms were not maintained by force alone, and that men of character and intellect, if not made friends, may become very formidable enemies. Educated by Court servants of the lowest class, such as the Bourbons always cherished as their best friends and counsellors, he lived and jeered like a true-born *lazzarone*. With him kind words, promises, and hand-pressures were mere instruments of deceit, and while using them he would turn aside, wink significantly at his familiars, and whisper that the world was made to be tricked, and that a king should know better than other men how to trick it. He bestowed nicknames on all who approached him; had a biting jest for everyone; thought it exquisite fun to lash the legs of a courtier—Caracciolo della Castellana—with a riding

whip, and went into fits of laughter at the cries and contortions of his poor old butt. . . . Once, in presence of the Court, he pulled his wife's chair from under her as she was about to seat herself at the piano, and roared with delight on seeing her fall. Queen Cristina's reply is historical: 'I thought my husband was the King of Naples, not a *lazzarone*.'"

The royal princes and the infamous Ministers of this detestable sovereign are touched off with the same incisiveness.

And this is how he describes Neapolitan society as he found it about 1835:—

"Men incapable rather than bad; women not ugly, but insipid; young men, effeminate and ignorant, talking only of women, dress, and official dignity; nobles clumsy as their own domestics; judges better versed in gastronomy than law; no conversation on public matters, nor on art, nor science, nor literature—everywhere scandal, backbiting, bigotry."

This, of course, was the natural order of things under a government like that of Naples, composed, as Settembrini says, "of police, spies, and priests." Yet buried amid all this corruption there existed the germ of national life.

"Among old races like the Italian, national feeling is born of the memory of past times, is first visible in the works of cultivated minds, and then in the deeds of the people. And the primary manifestations of this feeling are like excrescences on an old tree-trunk, and are necessarily of an antiquated shape, out of harmony with that which is new: hence a struggle only terminated when the new has absorbed the old, and, preserving true and essential elements, has discarded the false and useless."

In 1835 young Settembrini obtained a professorial chair, married his first love, and established his modest home at Catanzaro; but neither study nor domestic happiness could make him blind or indifferent to the condition of his country. Here in Calabria, the scene of some of the worst excesses of Bourbon tyranny, it was impossible for a man of Settembrini's generous temper not to throw himself heart and soul into any enterprise for the liberation of his countrymen. In those days conspiracy was the only road to political change, and all Italy was striving, in one fashion or another, to break the chains that kept her divided and enslaved. The rigid censorship of the Neapolitan press could not shut out every echo of Mazzini's attempts, nor of the vigorous young sect, the Giovine Italia, which had sprung from the ashes of the Carbonari. Settembrini was enrolled in a miniature secret society founded by Benedetto Musolino on the model of that of the great Genoese, and carried on an active correspondence with friends in Naples. (And here we must digress a moment to protest against the one jarring note in these noble *Ricordanze—i.e.*, the singularly unjust verdict on Giuseppe Mazzini, the first modern man to raise the cry for the unity of Italy, and one whose whole energies were devoted to its promotion. It is equally strange and painful to find Luigi Settembrini, a patriot so thoroughly after Mazzini's own heart, stigmatising the apostle of Italian unity as "one who had only a vague idea of liberty, and cared nothing for the unity of his country." Had Settembrini ever stood face to face with Giuseppe Mazzini, or had he merely taken the trouble to study his works, his pen could never have traced this calumny.) The Catanzaro Society was speedily betrayed by one of the amateur spies who sprang up on all sides like mushrooms in this fertile soil, and cost our author more than three years of cruel imprisonment. But neither suffering nor confinement could destroy his elasticity. He *lived* even in prison, contrived to establish communications with fellow-captives, studied the characters of gaolers and felons, and forgot his personal woes in reading Homer and arranging a daring plan of defence. In simple, graphic words, free from all attempt at "sensation," he brings once more before us those fearful Neapolitan prisons—held up by Mr. Gladstone to the execration of Europe—where condemned and uncondemned, innocent and guilty, political offenders, thieves, forgers, murderers, were all huddled together in darkness and filth indescribable, continually tormented by hunger and devoured by vermin. After his release, Settembrini earned a scanty living for his wife and babes by giving lessons from house to house. His professorship was gone; he was not allowed to hold classes of any kind; police agents dogged his steps. "Nevertheless," he says, "I was still a conspirator, for I taught my pupils to love certain truths, and in time this love would, I knew, bear good fruit for their country." At last the police left him alone; his obscurity shielded him; and they had yet to learn that the revolution of 1848 would be mainly the work of schoolmasters.

Next, with rapid strokes, Settembrini sketches the gradual evolution of the national idea during eight years of apparently barren plots and risings. One day in 1847 he beheld a weeping woman, with four children in ragged black, endeavouring to present a petition for some prisoner's pardon to the infamous Minister, Delcarretto. He saw her driven away with blows and curses, and his long-smouldering indignation found a vent in the most celebrated of his political writings, *The Protest of the People of the Two Sicilies*. Printed and circulated clandestinely, this anonymous pamphlet proved the first successful stroke against the edifice of Bourbon tyranny. All Naples was in a ferment, the police made arrests wholesale, but no one suspected its real author. A copy of it was thrown into the King's lap while he was visiting Sicily, and it is said that Bomba trembled as he read the scathing words. How in the following year the King was compelled to grant a Constitution, how he betrayed his solemn promises, and finally massacred his own subjects in the streets of Naples is a well-known page of history, but has seldom been described so vividly as in these *Ricordanze*. The volume closes with the reactionary period of 1849, on the eve of the author's second and most terrible imprisonment, shared by Poerio, Spaventa, and other patriotic statesmen. The sympathetic and brilliant Preface by the present Minister of Public Instruction completes Settembrini's portrait, and fully explains the love and veneration which his name inspires among Italians. A volume of Settembrini's miscellaneous writings, collected since his death, is also on our table. These are occasional papers and pedagogic articles of little interest for a foreign public, but they are preceded by a masterly sketch of the author's career from the pen of the philosophical writer, F. Fiorentino.

Lettere e Scritti inediti di Pietro ed Alessandro Verri. Vol. II. (Milan: Galli.) This second volume has far less general interest than the first, noticed in the Academy, October 18, 1879. It contains some very graphic and amusing sketches of London life and customs in 1767 and of Roman society in the following year, but every page increases our wonder at finding men of the high character and talents of the brothers Verri condescending to so much paltriness in their social relations. The perpetually recurring details of the feud with Beccaria resemble the outpourings of spiteful village gossips; remind us now of the doings of Greys and Rolands in Harriet Martineau's *Deerbrook*, now of the greenroom strife of rival tenors. If these letters damage Beccaria they damage their writers scarcely less, even with all due allowance for the spirit of the eighteenth century, that age of powder and pettiness. Probably there is just as much literary vanity, spite, and rancour in the world now as then; but men no longer air these sentiments so conspicuously, and do not openly gloat over their enemies' domestic troubles or diminished fame. Both brothers are continually itching to know what the world—particularly the little world of Milan—thinks of them, and Alessandro the younger determines to prolong his travels principally to humiliate his former friend, Beccaria, who had so ridiculously cut short his own journey in order to return to his wife and family. No wonder that their sympathies went with Rousseau in that famous quarrel with Hume! Yet on all intellectual and political topics these men are dispassionate thinkers, and hold large views considerably in advance of their times. Indeed, in one passage on the difference of national character in Italy, France, and England, Pietro Verri unconsciously touches the plague spot with which he was himself infected by saying

"Here you will find much malignity, much impudence, and all the signs of an intelligent nation corrupted and degraded by prejudice; architecture and painting are still triumphant; but the art of living, education tending to render us pleasant to one another, indulgence to our neighbours' self-love—none of these things will you find here."

Dopo il Caffè. Racconti per la Marchesa Colombi. (Bologna: Zanichelli.) In "Un Sogno azzurro," the first tale in this volume, we have a sparkling little love story with a plot so well worked out that we never stop to question its probability. The other contents are more or less readable, and the concluding tale, "Skating Ring" (*sic*), affords the best of sport to an English reviewer. Apparently, Italy is beginning to make reprisals on England for the many impossible Italians, crime-laden and fascinating, who have figured so largely as the stage villains of English fiction. So Italian novelists—evidently after much study of English manners as depicted in French romance of twenty years ago—now revel in comic English personages, red-haired and stupid, with enormous bodies and colossal appetites, supposed to be correct representatives of the British nation. But the lady whose *nom de plume* is Marchesa Colombi has outstripped all competitors by producing an English hero, one Sir Oswald Proud, who not only possesses all the above-mentioned characteristics, but is positively a baronet, a laird, the son of a lord, and a peer of the realm all in one! His conduct is as peculiar as his rank, and the author is careful to tell us that this nobleman's wife will be Lady Proud until his mother's death raises her to the title of "My Lady Proud." We should good humouredly submit to caricature, remembering the procession of monsters, nominally Italian, exhibited by Mrs. Radcliffe and her descendants; but we may be allowed to remark that Marchesa Colombi is more successful in delineating her own countrymen than ours.

Linda Villari.

NOTES AND NEWS.

Miss Mary Robinson, whose *Handful of Honeysuckles* attracted considerable notice last year, has now in the press a version of the *Crowned Hippolytus* of Euripides.

Messrs. Cassell, Petter, Galpin and Co. have been entrusted with the publication of an important political work by Louis Kossuth, the chief interest of which centres in the fact that it gives the secret treaties and details of the understanding between England, the Emperor Napoleon, and Count Cavour during the important period when the Italian kingdom was being established. The work will, we understand, be shortly ready for publication.

The Rev. F. W. Kolbe, of the London Missionary Society, has prepared the MS. of an English-Herero dictionary. The Herero or Otji-Herero or Damara is the leading dialect in

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the Bantu class of African languages, extending on the Eastern Coast from the Equator down to the Cape. Stanley thinks that the tribes on the Congo speak dialects very near akin to Herero, and the late Dr. Bleek had pointed out long ago the necessity of a special study of this language. Dr. Kolbe asks for subscribers, as he is unable to publish his work without such aid. Subscribers' names should be sent to his address, 57 Buitenkant Street, Cape Town.

Mr. Alexander J. Ellis, F.R.S., is to succeed Dr. J. A. H. Murray as President of the Philological Society, and will hold office for two years from May next.

It will be good news to many that Mr. Ruskin has resumed the publication of *Fors Clavigera*. He proposes to carry it forward, as he finds leisure, to the close of the eighth volume; and the complete summary and indices of the whole will form a ninth volume, to be issued with the closing letter.

An important discovery has just been made by Mr. J. B. Marsh in the Record Office, viz., a prayer in the handwriting of Charles I., dated 1631, which turns out to be identical with the second prayer in the *Eikon Basilike*. The importance of this identity in relation to the authorship of the *Eikon*, when the date of the prayer and that of the publication of the *Eikon* are considered, cannot well be overstated. An article by Mr. Marsh on his discovery, in which the two forms of the prayer will be given in parallel columns, will appear in the *Antiquary* for May.

The Folk-Lore of Shakespeare, by the Rev. T. F. Thistelton Dyer, M.A., author of *British Popular Customs* and *English Folk-Lore*, is the title of a work which Messrs. Griffith and Farran will publish.

Mohl's *Rapports faits à la Société Asiatique* have been published in a collected form by his widow. They have been re-issued under the very appropriate title of *Vingt-sept Ans d'Histoire des Etudes orientales*. There is no book which gives a better account of Oriental studies from 1840 to 1867, a period which has justly been called the heroic age of Oriental studies in Europe. The two volumes are preceded by a Preface by E. Renan, and a Biographical Notice by Max Müller.

At a recent meeting of the Hull Literary Club, Mr. John Cook read a paper on "The History of the Hull Charterhouse," an institution which was founded by Sir Michael de la Pole in 1384. It has been decided to issue the paper in book form, as it contains much important information not included in the local histories.

Mr. Horace Howard Furness is to take a holiday after finishing his variorum edition of *Lear*, and will be in England in July, in Switzerland in August.

Messrs. W. Swan Sonnenschein and Allen announce as for issue next month a *Student's Manual of Psychology and Logic*, by Mr. F. Ryland, B.A. (Camb.), designed specially for the London B.A. and B.Sc. examinations; a translation by Dr. W. H. Greene of Wurtz's *Elements of Modern Chemistry*, with 132 illustrations; and, as new volumes in their series of Educational Primers, a *Primer of Drawing* by E. Cooke; a *Primer of Mathematical Geography*, by A. Sonnenschein; a *Primer of Logic* and a *Primer of Political Economy*, both by Alfred Milnes, M.A. The next two volumes of the same publishers' series of "Industrial Geography Primers" are to be *France* and the *United States*, by G. Phillips Bevan, F.G.S.

The same firm has in the press for immediate issue a second edition of Miss Emily Shirreff's *The Kindergarten*, formerly published by Messrs. Chapman and Hall. The new edition has been revised by the author and reduced in price. A second edition of Mr. Charles Marvin's *Our Public Offices* will also be issued from this house next week.

The whole of the third and popular edition, consisting of 2,500 copies, of Mr. George Barnett Smith's *Life of Gladstone* having been immediately sold, a fourth edition is now in course of rapid production, and will be ready in a few days.

Mr. Charles Tomlinson, F.R.S., will give twelve lectures on Dante's *Divina Commedia* (the "Paradiso") at University College, London, commencing on April 21. The lectures will be given on Wednesdays and Fridays at three p.m., and will be open to the public without payment or tickets.

The Rev. Prof. Beal will deliver two lectures at University College, London, on the method of Buddha's teaching as exhibited in the Vinaya Pitaka on Tuesday, April 27, and Thursday, April 29, at three p.m. These lectures will likewise be open to the public.

Dr. Moritz Trautmann, of Gohlis, near Leipzig, is preparing an edition of the short-line version of the *Sege of Jerusalem*, the *Vengeance of God's Death*, or the *Romance of Vespasian*, for the Early-English Text Society.

According to the *Molva*, the Russian Geographical Society contemplates issuing, in concert with the other scientific societies of Russia, a descriptive work on Siberia, in view of the approaching tercentenary of the occupation of that country by the Russians. The society proposes to undertake the geographical department of the work, as also the publication of an index of books and articles relating to Siberia which exist in the Russian language.

M. Frédéric Godefroy has issued the first part of his *Dictionnaire de l'ancienne Langue française et de tous ses Dialectes du IXe au XVe Siècle*. He has been collecting materials for his work for the last thirty years, and it will now form at least ten volumes quarto, in five-shilling parts. The main portion of the book will be confined to obsolete words of the eleventh, twelfth, and thirteenth centuries. Modern words will not be included unless they have had, in earlier days, some sense which has become obsolete. Etymologies will not be given, but there will be copious extracts for all the different meanings of the words.

The proprietors of *Chatterbox* are publishing a series of vigorously illustrated articles on Chaucer and the characters of *The Canterbury Tales*. This is excellent; but it would have been still better had care been taken to give a trustworthy account of the poet. Surely there is no excuse for telling youthful readers that "Chaucer was born about 1320; was educated at Oxford, Cambridge, and Paris; and wrote his first book when only eighteen years old"? Nor should those whose interest in literary matters is just growing be impressed with the notion that the poet was a daring innovator in thought and language, and a politician of a troublesome type. Those who learn in their early teens that Chaucer, for some mysterious reason, had to "fly from England," and that when he ventured back to his native shores he was "seized and imprisoned in the Tower," are likely to have confused notions about him afterwards. It is interesting enough, if it were only true, to learn that the poet, on regaining his liberty, "retired into the country, and lived very quietly, writing his *Canterbury Tales*;" and it is only as a fitting climax to such a chequered romance as that of the *Chatterbox* biographer that readers will look upon the sentence devoted to Chaucer's death. "He died," it is asserted, "rather suddenly in London, where he had gone for a short visit on business." If Charles Lamb was right about juvenile literature there is room for reformation here.

M. Rosseuw St.-Hilaire (Member of the Institute) has just completed for the press a third and revised edition of his *Histoire d'Espagne* in fourteen volumes—a work which has been twice crowned by the French Academy, and which has occupied the author for nearly forty-five years. The last volume contains a very detailed account of the Peninsular War.

Mrs. Strange Butson, the author of *On the Leads*, has in preparation a work to be issued by Messrs. Griffith and Farran, named *The Art of Washing*. It is divided into three sections, of "Personal," "Clothes," and "House Washing," and the author has aimed at making it practical and useful throughout.

Prof. Gherardo Nerucci, the Italian translator of Max Müller's *Lectures on the Science of Language*, has been engaged for many years in collecting the popular stories current in the neighbourhood of Pistoia. He has just published a first instalment under the title of *Sessanta novelle popolari Montalesi*.

Mr. William Andrews has just brought to a close a series of sketches dealing with strange stories, scenes, mysteries, and characters in our national and local history, which have appeared in twenty provincial journals under the title of "Historic Romance." The articles will shortly be issued in a volume. The same author will commence at an early date in the *Nottingham Daily Guardian* a series of papers entitled "Strange Stories of the Midlands," which will present chapters on the legendary lore, traditional tales, and romantic episodes of Mid-England.

Messrs. Smith, Elder and Co. send us the first number of the *Transactions* of the Cremation Society of England. Friends and opponents alike of the proposed system will be glad to have the careful and apparently exhaustive bibliography of the subject in various languages which Mr. Eassie, the secretary, has compiled.

Some attention was attracted a few weeks back by the correspondence which appeared in a daily paper on the subject of the remuneration of authors. The state of things both in Germany and France seems to be equally unsatisfactory to the writing class. A German publisher usually prints from 800 to 1,000 copies of an ordinary book, 100 or 150 of which are bought by the libraries, and sixty or eighty sent to the leading Reviews. The remaining 800 or thereabouts are distributed among the retail booksellers, who return those which are left on their hands at the close of the year. The publisher often receives more than his original 800, as the reviewers' copies find their way back to him. The *Revue Politique et Littéraire* assures us that the same phenomenon is by no means unknown in Paris, and instances a French poet who published a volume of verse in the early years of the Second Empire. The author entrusted ten copies to a publisher on the Quai Voltaire, and every morning, as he stole past the shop, cast a sidelong glance at his beloved volumes. What was his horror at finding them, in the course of a few days, increase to eleven and then to twelve! The two waifs were the *hommages de l'auteur* returning to their parent nest. Prof. von Holtzendorf, in view of the great number of excellent works which are disposed of by the publishers at the price of waste paper, suggests that for a very small expenditure every village in Germany might have a liberal supply of good books. Unfortunately, according to Karl Hillebrand, the "general reader" is almost unknown in Germany.

Messrs. Sampson Low and Co. send us the authorised translation of Dr. Ebers' latest

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romance, *The Sisters*, which was reviewed in the Academy of January 3, 1880.

We have received from the Clarendon Press the Library Edition of Canon Stubbs' *Constitutional History of England*. It seems to us in every way worthy of the author and his work.

Messrs. Cassell, Petter, Galpin and Co. are bringing out in monthly parts the *New Testament Commentary for English Readers* edited by the Bishop of Gloucester and Bristol.

Messrs. Griffith and Farran have in the press a new work by Miss M. Betham-Edwards, entitled *Six Life Studies of Famous Women*. The author's endeavour has been to present brief biographies, to be read at a sitting without fatigue, and yet so comprehensive as to embrace the leading features of the life and character of some little known but remarkable persons. These are Fernan Caballero (the Spanish novelist), Alexandrini Tinné (the African explorer), Caroline Herschel (astronomer and mathematician), Marce Pape Carpanteer (the educational reformer), Elizabeth Carter (scholar), and Matilda Betham (*littérateur* and artist).

We have received *Instructions for Testing Telegraph Lines, and the Technical Arrangement of Offices*, by Louis Schwendler, vol. ii., second edition (Trübner); *First Greek Grammar*, by W. Gunion Rutherford, new edition, enlarged (Macmillan); *Murby's Church Catechism*, enlarged edition (Murby); *A System of Moral Science*, by Laurens P. Hickok (Boston: Ginn and Heath); *British Dogs*, part viii. (*Bazaar* Office); *The Practical Fisherman*, part vi. (*Bazaar* Office); *Facts and Impressions of England*, by Henry de Hochstrasser (Effingham Wilson); *Summer-Savory*, by Benj. F. Taylor (Chicago: Briggs); *La Philosophie Scientifique*, par H. Girard (Paris: Baudry); *Old and New*, from the Italian of O. Occioni, by F. Townsend (Rome: Loescher); *Truthfulness and Ritualism*, by Orby Shipley (Burns and Oates); *Report* of the Association for the Oral Instruction of the Deaf and Dumb for 1879 (Wertheimer, Lea and Co.); *How to excel in Study*, ed. James Mason (Ward, Lock and Co.); *Back Again: or, Five Years of Liberal Rule 1880–85, a Forecast* (Sampson Low and Co.); *Principles of Agriculture*, by S. Tomlinson (Simpkin, Marshall and Co.); *The Origin, or Basis, of every Miracle of the Bible, separately considered*, by Ben de Monkton, part vi. (Simpkin, Marshall and Co.); &c.

AFRICAN EXPLORATION.

Mr. James Stewart, C.E., of Livingstonia, has just sent home an account of his journey from the north end of Lake Nyassa to Lake Tanganyika, and from this, taken in conjunction with Mr. Thomson's report on the route followed by him (Academy, March 13), we obtain a very good idea of the nature of the country between the two lakes. Mr. Stewart left Lake Nyassa at the Kambwe lagoon, some twenty-five miles to the westward of Mr. Thomson's starting point, on October 14, and struck west till he reached the Rukuru River, up the valley of which he marched for some distance; the road then took him through the hills, which for two days were very rugged and steep, in a westerly direction to Maliwandu's village in Chungu, where an elevation of 3,900 feet was reached. Here Mr. Stewart says they were quite across the hills, and had a view over a level plateau as far as the eye could reach to the south and west, while to the north-west, in the direction of Tanganyika, some hills were seen. Mr. Stewart left this place on October 21, marching at first due west, and the district passed through up to November 3 may be described in a few words. Four marches led through the open valley of the Songwe, and then the road passed on to a high level plateau, across which the hills overlooking Lake Tanganyika could be seen. Mambwe's country (and especially Chirundumusia's village) occupies the highest part of it, and from many points a most extensive view is obtained; the average elevation is about 4,700 feet above sea-level. The rainfall is large, beginning a month earlier than on Lake Nyassa; the climate is cool and bracing. Cattle are found at almost every village, and sheep and goats are kept in large numbers. Mr. Stewart describes the route which he followed through this region as a remarkably easy one, gradually rising from 3,900 feet at Maliwandu's to 5,400 feet at the ridge overlooking Tanganyika, and there is not one difficult ascent; the undulations met with form no obstacle to the construction of a road. Water is plentiful, even in the dry weather, but good timber is scarce. The descent to Lake Tanganyika occupied two days, and was gradual, so that walking was quite easy. Mr. Stewart reached the south end of Lake Tanganyika on November 4 after a march of 243 miles in seventeen days from Lake Nyassa. The first view of the lake was not an attractive one, as the shore for miles is fringed by a belt of dead trees, many still standing. From indications which he saw on the spot, Mr. Stewart confirms Mr. Thomson's view that there is no evidence of a continued and gradual rise in the waters of the lake. From the most easterly bay, where he first touched the lake shore, he crossed Molitonga Cape, the River Lonzua, and Cape Chikala to Pambete, where he met Mr. Thomson. Mr. Stewart started on the return journey on November 10 by the easiest route, and, as soon as he reached the highlands, sickness appeared among his men owing to the cold and wet, and caused much delay. All the way between the basins of the two lakes traces of ironstone were found, and on one hill-side in Mambwe there were eight smelting kilns in good order. The ore used is the brown hematite; it is very hard and compact, and is found in solid beds four or five feet thick. When Mr. Stewart arrived in the Chungu country, he found the trees thickly covered with large caterpillars, three or four inches long and as thick as the forefinger. The natives were gathering them in great numbers, and preserve them for food. One kind was of a light pea-green colour, the other dark, with white spots and sharp spines on the back. Mr. Stewart reached Lake Nyassa on December 3 after a march of 232 miles, or twenty-two miles less than the outward march to Pambete, and he thinks that a few more miles might be cut off by a carefully selected road; he has no hesitation in recommending that the line he took be accepted as the route between Lakes Nyassa and Tanganyika, as the country to the eastward is from Mr. Thomson's experience undoubtedly difficult.

MAGAZINES AND REVIEWS.

The Antiquary. No. III. (Elliot Stock.) We do not notice any falling off in this useful periodical. "The Ancient Earldom of Mar," of which Mr. Harrington Beaumont contributes a first instalment, promises to be a useful popular account of a question, or rather series of questions, of much historical and legal interest. The letter of Charles I. with which the number opens is interesting, as every scrap concerning one who has influenced the fortunes of our country in so great a degree is worthy of preservation and study. "Colour in Folk-Medicine," too, is very good, and opens out what will be to many readers a new line of thought. We can say little in praise of "By Hook or by Crook;" and we strongly object to decorating the pages of a Review with woodcuts, however good, taken from the book noticed. This is done in the paper, otherwise a harmless one, on *The Civil War in Herefordshire*.

The January number of the *Library Journal* contains an examination by Mr. A. M. Pendleton of some common "Notions. Wise and Otherwise," on the subject of popular libraries, and the first instalment of Mr. W. E. A. Axon's industriously compiled "Notes on Chinese Libraries," in which he gives an account of the great encyclopaedia of Kanghe, a copy of which has been recently obtained for the British Museum. Mr. Melvil Dewey (or Dui, as he now writes himself) treats of "Consulting Librarianship," and announces that Mr. F. B. Perkins, one of the ablest officers of the Boston Public Library, has left that institution and started in Boston as a "Consulting Librarian." Prof. Sumner, of Yale, contributes a "Selected List of Books in Political Economy and Political Science," which is useful as far as it goes, but is inadequate alike in discrimination and in comprehensiveness; nor does the characterisation of the books seem always to rest upon first-hand knowledge. The usual Notes and News conclude an interesting number.

In the *Archivio Storico Italiano* Signor Modigliani publishes the "Statutes of the Commune of Anghiari" in the form in which they were redacted towards the end of the thirteenth century. Signor Lampertico writes on a neglected period of the history of Uguccione della Faggiuola when he was Podestà of Vicenza. Signor Frizzoni brings to a conclusion his interesting notes on "Italian Art in the National Gallery." Signor Cecchi, in commenting on the recent publication of the letters of Alessandra Macinghi negli Strozzi, draws a sketch of the development of social morality in Italy during the Renaissance which, in its carefulness and sobriety, deserves to be contrasted with the sensational writing and highly coloured pictures of that period to which English and French readers have been so accustomed in late years.

Dr. Oort contributes a paper on the text of the prophet Amos to the *Theologisch Tijdschrift* for March, which is among the most important monographs which this obscure prophetic book has called forth. Among other noteworthy points is the conjecture that the feast of Succoth ("Tabernacles," Authorised Version) was originally the feast of Saccuth (an Assyrian name of Adar or Molech, restored by Schrader, with extreme probability, in Amos v. 25). Mr. Sidgwick's *Methods of Ethics* is described and criticised in a friendly spirit by Dr. Koekebakker, from whom similar articles on other English philosophical works may be expected. Dr. Oort's important book on the latter centuries of Israel's national independence is reviewed by Dr. Kosters; the notice increases our regret that the translator of *The Bible for Young People* did not see his way to introduce this valuable appendix to the English reader, especially as it might have found favour with some who were not unreasonably repelled by certain characteristics of the main body of the work. The usual critical notices of books on Biblical science conclude this number. Among these we would specially mention that of Merx's important work on Joel by Dr. Kuenen (see Academy, February 7, 1880), in which the learned and cautious reviewer at last definitely commits himself to the *post*-exile date of the Book of Joel.

In the current number of the *Anglia*, Mr. Phelan returns to his rolling three Arthur Massingers—of Gloucester, Salisbury, and London—into one, the father of Philip Massinger, the dramatist, but can only repeat his old groundless arguments. He also still tries to identify the *Tyrant*—doubtless Massinger's (at present) lost play—sold at John Warburton's sale on November 20, 1759, with the *Second Mayden's Tragedy* in the Lansdowne MSS.

which is printed in Hazlitt's *Dodsley*. Mr. Furnivall has, therefore, had to turn to Warburton's Sale Catalogue in the Museum, and naturally finds there the two plays entered separately, the *Tyrant* alone, and the *Second Mayden's Tragedy* with its two mates, as it is now on the Museum shelf:—

"211 The Tyrant, a Tragedy, 4to.

222 The Queene of Corsica, a Tragedy written by Fran. Jaques, 1642—The second Mayden's Tragedy, *Licens'd by the* Duke of Buckingham, 31st Oct. 1611—The Buggbears, a Play, *very ancient*, fol."

This disposes of the Tieck-Phelan notion of the two plays being identical, as the one MS. can hardly have been a copy of the other; and it holds out hope that this *Tyrant* may be still recoverable. A MS. sold in 1759 ought to be traceable now; and, as it is one of a play of Massinger's, folk interested in the drama should bestir themselves to find the MS. Lord Lansdowne can hardly have bought it at Warburton's sale, or it would have been with the rest of his MSS. that his representatives sold to the nation in 1807. The interleaved copy of Warburton's Catalogue in the Museum does not contain the name of any buyer at his sale.

OBITUARY.

THE Swedish poetess Tekla Levinia Andrietta Knös died at Wexiö on the 10th inst., after a long interval of hopeless insanity. Tekla Knös gained the gold medal of the Swedish Academy for her poem of *Ragnar Lodbrok* in 1851. In 1852 she published *Elfvornas Qvällar*, and in 1853 two volumes of *Poems*. In 1855 she lost her mother, and came into closer intimacy with various literary persons, and particularly with Fredrika Bremer. About thirteen years ago her mind gave way, and, after being cared for by the Baroness Silfverstolpe until the death of that admirable lady, Tekla Knös entered the asylum at Wexiö in 1869, and has remained there until now.

THE death is likewise announced of Baron de Jonge, sub-librarian of the Hague National Library, and author of a work on the *Rise and Growth of Dutch Power in the Indian Archipelago*; and of the Comte de Castlenau, author of a *Mémoire sur les Poissons de l'Afrique Australe*, &c.

THE MARQUIS OF WORCESTER.

THIS nobleman, so well known by his *Century of Inventions*, was, it will be remembered, imprisoned in the Tower of London for his adherence to the cause of Charles II. Some curious and interesting particulars respecting this imprisonment have recently come to light in the State papers. In December 1652 he petitioned the Council of State

"for a grant of such concealed debts as are not yet discovered or recovered by the State for satisfaction of some crying engagements, for want whereof certain persons will be ruined and himself utterly disgraced. Begs maintenance for himself, wife, and family; his brewer, baker, and cook call on him; his keeper has not received a penny for lodgings or fee. His audit roll of 1646, taken with him, surpassed £27,000, all of which with his then estate, during his father's life, ironworks, and woods, amounting to £4,000 a year, is sold, and only some impropriations and tithes remain. Begs a grant of these, in consideration of his voluntary coming in, his ingenuous answer, and submissive compliance, and, most of all, their noble dispositions."

A second petition, asking for maintenance for himself and family, set forth that, had he been taken in arms, he and his family would not have been left without bread, but he submitted voluntarily, and had lived in imprisonment six months on credit, which was hourly likely to fail, and his wife had neither jointure nor maintenance. A third petition asked for release on bail for his good behaviour and submission to the present Government. He thanked the Council for their charitable intentions for his subsistence, yet found the presentation of his condition obstructed by multiplicity of affairs, and was out of hope to be relieved. The Marquis, in his petitions, styled himself Earl of Worcester only, his late father's elevation to the marquisate taking place in November 1642, when the titles conferred by the King were not recognised by Parliament. His second wife, a daughter of the Earl of Thomond, also petitioned, pleading that, though her portion was £20,000, she had only received £400 in six years, and but for the charity of friends must perish. The last petition of the Marquis was to Cromwell after he had dissolved Parliament. He lauds Cromwell's unparalleled endeavours for the common welfare, and adds, in reference to himself, that "no subject in England has been so hardly dealt with; but having recourse to the fountain head of mercy and nobleness, whose crystalline waters may now run without interruption, my heart is elevated with hopes." These hopes were not doomed to be disappointed; £3 a week was allowed him two days afterwards, to be paid weekly or otherwise, as he might choose, and with arrears. This is the same Marquis of Worcester whose romantic history so frequently figures in fiction.

KIRGHIZ PROVERBS.

THE following proverbial sayings are quoted, among others, by the *Turkestan Statistical Magazine* as being in vogue among the Kirghiz nomads. Many of them are, of course, only variations, though often curious and characteristic, of proverbs of a very wide circulation, such as "Forge while the iron is hot," or "A live mouse is better than a dead lion." Our own "It never rains but it pours" reappears as "One never falls but one falls from a nar" (a tall species of camel); and "Even a worm will turn" as "Don't pursue a coward too long, lest he become brave." "Nothing is cheap that you do not want" is "Burn the saddle which is too heavy for the horse, even if it be made of gold," or, as we remember Lord Palmerston once put it, "Dirt is matter in the wrong place." "One crow should not peck out the eyes of another" is almost identical with the Scotch "Hawks winna pyke out hawks' een;" and "Respect me and I'll call thee brother" (which is also the Russian form), is represented by the pithy Scotch version, "Ca' me, ca' thee." This mutual laudation is, by-the-way, even more laconically expressed in Punjabi by two words, signifying "the scratching against each other of two donkeys." Others of these Kirghiz sayings sum up in a sentence the moral of some well-known fable, as "Take-it-easy will overtake a hare, even in an araba" (country cart), "Between two camels a fly will easily come to grief." Others breathe the free spirit of the Steppe, as, "He whose mother was a slave is no slave unless he becomes so by his own deeds;" "The son of a noble father may become a prince or a slave;" "The people is sacred;" "A great festival is one for the whole people;" "Only a cur would ask a brave man who his father was." Shrewdness and pathos and humour are all represented. "Be discreet and you will never have to eat dirt," and "Don't fulfil an order and put yourself to shame," recal "Surtout point de zèle." "The lost knife had a golden handle, the lost cow gave the largest supply of milk," reminds us of the angler's lost salmon. "A sharp knife is better for work, but it cuts the sheath"—this is just the

> "Fiery soul which, working out its way,
> Fretted the puny body to decay."

"A horse cannot roll about without leaving some hairs on the ground;" "The father's thought is the child, the child's thought is the Steppe;" "Your daughter is at home, but her reputation is abroad;" "The dog barks, but the caravan moves on;" "Abuse is more harmless than smoke; it does not affect the eyes;" "One meal is worth forty salaams;" "Lies are useful weapons, but they injure the soul." This maxim may pass current in the Steppe, but hardly in the cities of Central Asia! "A beautiful woman cannot remain virtuous" is, at all events, genuinely Asiatic. "When you have a grievance go to the Khan, when hungry to a rich man"—this is perhaps ironical. "A coloured cup may lose its colour, but not its shape" expresses more than the corresponding "Can the Ethiopian change his skin?"

Some of the collection have quite the ring, and even more than that, of the utterances of Solomon, as, "If a rich man is made a judge, he will be like a leafy tree: if a poor man, like a withered branch;" "When a rich man loses his wife, another takes her place: when a poor man loses his, trouble becomes his bed-fellow;" and this, especially, "A good man's desire for vengeance lasts till dinner time, while a bad man's outlives his victim."

SELECTED BOOKS.

General Literature.

BOUQUET, F. La Troupe de Molière et les deux Corneille à Rouen en 1658. Paris: Claudin. 6 fr.

BOURGOIN, J. Grammaire élémentaire de l'Ornement. Paris: Delagrave. 7 fr. 50 c.

FIANCE, A. Les Œuvres complètes de Bernard Palissy. Paris: Charavay. 6 fr.

SCHAFFNER, A. Lord Byron's Cain u. seine Quellen. Strassburg: Trübner. 1 M.

History.

DELBRUECK, H. Das Leben d. Feldmarschalls Grafen Neithardt v. Gneisenau. 4. Bd. 1814-15. Berlin: Reimer. 10 M.

IUNG, T. Bonaparte et son Temps. T. 1. Paris: Charpentier. 3 fr. 50 c.

KRUSCH, B. Studien zur christlich-mittelalterlichen Chronologie. Der 84jährr. Ostercyclus u. seine Quellen. Leipzig: Veit. 10 M.

MACGEORGE, A. Old Glasgow: the Place and the People. Blackie. 42s.

MONUMENTA spectantia historiam Slavorum meridionalium. Vol. X. Monumenta Ragusina. Libri reformationum. Tomus I. Ann. 1306-47. Agram: Hartmán. 5 M.

WYCHGRAM, J. Albertino Mussato. Ein Beitrag zur italien. Geschichte d. 14. Jahrh. Leipzig: Veit. 2 M. 40 Pf.

Physical Science and Philosophy.

GOEBEL, H. Die Vögel des Kreises Uman, Gouvernement Kiew. St. Petersburg. 4s.

HAYEK, G. v. Handbuch der Zoologie. 10. Lfg. Wien: Gerold's Sohn. 3 M. 60 Pf.

MOELLER, V. v. Die Foraminiferen d. russischen Kohlenkalks. St. Petersburg. 5s. 6d.

SCHMALHAUSEN, J. Beiträge zur Jura-Flora Russlands. St. Petersburg. 7s. 4d.

WILHELM, K. Beiträge zur Kenntniss d. Siebröhrenapparates dicotyler Pflanzen. Leipzig: Engelmann. 10 M.

WURTZ, Ad. Traité de Chimie biologique. 1re Partie. Paris: Masson. 7 fr.

ZELLER, E. Ueb. das Kantische Moralprincip. Berlin: Dümmler. 1 M. 50 Pf.

Philology, &c.

BIBLIOTECA arabo-sicula. Raccolta da M. Amari. Versione italiana. Vol. I. Rome: Loescher. 18 L.

CLERMONT-GANNEAU, Ch. L'Imagerie phénicienne et la Mythologie iconologique chez les Grecs. I. Paris: Leroux. 7 fr. 50 c.

DOSSIOS, N. Beiträge zur neu-griechischen Wortbildungslehre. Leipzig: Matthes. 1 M. 60 Pf.

GODEFROY, F. Dictionnaire de l'ancienne Langue française et de tous ses Dialectes du IXe au XVe Siècle. 1er Fasc. Paris: Vieweg. 5 fr.

GUILLAUME DE PALERNE, p. p. H. Michelant. Paris: Firmin-Didot.

KATALOG der Bibliothek der deutschen morgenländischen Gesellschaft. I. Druckschriften u. Aehnliches. Leipzig: Brockhaus. 6 M.

PROTODICOS, J. De sedibus homericis. Leipzig: Matthes. 1 M. 20 Pf.

WUENSCHE, A. Bibliotheca rabbinica. 2. Lfg. Leipzig Schulze. 2 M.

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CORRESPONDENCE.

MR. GROTE AND PROF. SCHÖMANN.

University College, Oxford: March 19, 1880.

Prof. Mahaffy's unqualified adhesion to Grote's views of Athenian constitutional history will surprise many students (*vide* notice of translation of Schömann's *Handbook*, ACADEMY, March 13). I do not think that all Schömann's points are important, or all proved; but I think that some which are important are proved, not on the evidence of the Attic orators, but on the evidence of Aristotle. I should like to draw attention to two only. First in importance and in certainty comes the contention that the four Ionic tribes contained the whole Athenian people before Kleisthenes, if not before Solon. This seems to me proved, unless the quotation from Aristotle (fr. 347) can be impeached.

If so, we must give up the extensions of the suffrage which Grote so lavishly ascribes to Solon and Kleisthenes, enfranchising the same class twice over (*vide* Freeman, *Essays*, series ii., p. 122, note), and admit that, though the Kleisthenean tribes more easily received aliens, yet free native Athenians were citizens by birth in Solon's time, as in the fifth century. In other words, the development from a "patrician" government to one in which "plebeians" were included, as indicated by Grote and insisted on by Freeman, would seem to be a figment.

(The real extension of the higher political rights to a new class as such, by taking personal property into the census, Grote at first ascribed to Solon; but as his work now stands it is hardly mentioned.)

Second comes the familiar problem of the Jury-courts; here everything turns on the genuineness and interpretation of a passage of Aristotle (*Politics*, ii. 12). I should not have thought that anyone would now maintain Grote's interpretation; if not, surely Aristotle says that Solon made the Jury-courts, and that by giving them such powers as involved the establishment of the democracy.

It is a pity, I think, that our admiration for Grote's genius should blind us to the defects (but for Prof. Mahaffy's high authority I should have said the palpable defects) of his account of the Athenian democracy. No doubt he is right much more than wrong; but he would not believe that Athens doubled the tribute in 425 or depreciated the coinage in 407 (*vide* on this Macaulay, *History of England*, iv. 623). The point is that the economical grounds on which Grote denies the depreciation could not have appeared tenable to him but for some bias; and our experience of these and the above matters, which are comparatively certain, should make us doubt the unmixed value of English political experience when applied beyond the range of evidence to the re-construction of Athenian history. B. BOSANQUET.

THE ASTURIAN NEUTER.

6 Norfolk Terrace, Bayswater, W.: March 20, 1880.

The Asturian Spanish dialect is the only one among those of the Neo-Latin branch which is possessed of a regular neuter termination for its adjective. To Latin *us*, *a*, *um* corresponds Asturian *u*, *a*, *o*. In this very interesting dialect *bonu* ("good"), for instance, always refers to a masculine substantive and *bona* to a feminine, while *bono* is used in a neuter and indeterminate sense. "The good tree" is rendered by *el árbol bonu*; "the good earth" by *la tierra bona*; and "what is good" by *lo bono*. The article also, as in Spanish, has its three genders—*el*, *la*, *lo*; but in this last language adjectives in *o* are masculine and in *a* feminine, while the neuter is always replaced by the masculine. With regard to Italian, *il* and *lo* exist both for masculine and *la* for feminine; but the distinction between masculine and neuter is not observed. "The horse, the fright, the earth, what is good, what is strange," are rendered, in Spanish, by *el caballo*, *el espanto*; *la tierra*; *lo bueno*, *lo estraño*; in Italian, by *il cavallo*, *lo spavento*; *la terra*; *il bello*, *lo strano*; and in Asturian, by *el caballu*, *el espantu*; *la tierra*; *lo bono*, *lo estraño*.

However interesting this peculiarity of the Asturian dialect may be, its importance is increased, if I be not mistaken, by the support it affords to the opinion of those who regard the Latin nominative, rather than the accusative or the ablative, as the origin of the Neo-Latin singular. It is, in fact, rather difficult to admit that Asturian *bonu*, *bono*, have both the same derivation from the accusative *bonum* or from the ablative *bono*, and not from the masculine nominative *bonus* the first, and from the neuter nominative *bonum* the second. The termination in *us* is quite as near to *bonu* as the termination in *um*; but this last explains much better the neuter *bono* than the termination in *us*.

It has been observed by phonetists that nasality gives to *u* a tendency towards *o*, and it is more than possible that Latin final *m* had no other object than that of nasalising this vowel, giving to it a sound more or less approaching that of *o* as it is heard in the French pronunciation of Latin words finished in *um*, which sound as if they were finished in *om*—*templom*, *bonom*, &c., instead of *templum*, *bonum*, with the Italian and Spanish *u*. It is here to be remarked that French influence has nothing to do with the pronunciation in *om*, for, if such were the case, the Latin final *um* would not be pronounced as *om*, but as *um* nasal in the French words *parfum*, *alum*, &c. Moreover, other languages show the permutation of *u* into *o* under a nasal influence, as in *obrucz* Bohemian, corresponding to *obrăcz* Polish, syn. of *obrĕcz*, "hoop," pronounced *obrõch* with nasal *o*.

It seems then to me that Asturian *bonu*, *bona*, *bono*, is much better explained by *bonus*, *bona*, *bonum*, than by *bonum*, *bonam*, *bonum*, because of the repugnance one feels in admitting that two distinct terminations like *u* and *o*, corresponding so well in gender to the nominative *us* and *um*, may be both indiscriminately derived from the sole accusative termination in *um*.

L.-L. BONAPARTE.

A PASSAGE IN "2 HENRY IV."

Cambridge, Mass., U.S.: Feb. 28, 1880.

In *2 Henry IV.*, the Cambridge editors end the fourth scene of act IV. with line 132, where the king asks to be borne "into some other chamber." There is no new scene here in the early editions, and the modern ones generally follow Capell in directing that the king be "conveyed into an inner part of the room and laid upon a bed." Dyce (second edition) has the stage direction, "*They place the king on a bed: a change of scene being supposed here*;" but he makes no change of scene. The Cambridge editors say:—

"Capell's stage direction is not satisfactory, for it implies a change of scene, though none is indicated in the text. The king's couch would not be placed in a recess at the back of the stage, because he has to make speeches from it of considerable length. He must therefore be lying in front of the stage, where he could be seen and heard by the audience."

It is passing strange that they did not see—and that no commentator, so far as I am aware, has seen—that the text itself furnishes indisputable evidence of a change of scene.

At IV. iv. 110 the king swoons, after saying,

"And now my sight fails, and my brain is giddy—
O me! come near me, now I am much ill."

At the close of *the very same scene*, as the editors generally make it, he asks,

"Doth any name particular belong
Unto the lodging where I first did swoon?"

On being told that "'tis called Jerusalem," he asks that he may be carried back to that chamber:

"But bear me to that chamber; there I'll lie;
In that Jerusalem shall Harry die."

But, if there has been no change of scene, he is already *in* the Jerusalem Chamber. According to the common text, the king is *not* carried to another chamber when he bids his attendants do it; and yet he asks to be borne back to the room in which he has remained all the time. Collier not only makes this mistake, but also adds this note:—"Of course, Henry remains in the same apartment until after the interview with his son, and then he retires to the Jerusalem Chamber." How could he help seeing that his two rooms are one and the same?

The Jerusalem Chamber is *not* a bedroom. The king is holding a council there when he swoons; and when he asks to be taken "to some other chamber" (that is, to a bedroom) he is, of course, obeyed, and the scene shifts to that chamber, where he remains until he asks to be carried back to the Jerusalem Chamber on account of the prophecy concerning his death.

The Cambridge editors, although they end scene iv. at the point mentioned above, omit the usual *Exeunt*. Whether this was intentional or not, I have no means of knowing. In my edition now printing I make the change of scene and insert the *Exeunt*. W. J. ROLFE.

APPOINTMENTS FOR NEXT WEEK.

THURSDAY, April 1, 4 p.m. Archæological Institute.
8 p.m. Linnean.
8 p.m. Chemical.
FRIDAY, April 2, 7 p.m. Civil Engineers: "Construction of Brick and Concrete Egg-shaped Sewers," by E. van Putten.
8 p.m. Society of Arts: "The Best Route for a Line of Railway to India," by B. Haughton.
8 p.m. Geologists' Association.

SCIENCE.

Maistre Wace's Roman de Rou et des Ducs de Normandie. Nach den Handschriften von Neuem herausgegeben von Dr. Hugo Andresen. (Heilbronn: Henninger; London: Trübner.)

PLUQUET's edition of the *Roman de Rou* is so inaccurate, and has so long been practically unobtainable, that a warm welcome will be accorded to the new one whose title is here given; an edition which (though Dr. Andresen might have spared four-fifths of the space devoted to exposing Pluquet's mistakes and alterations) we may at once say entirely supersedes its predecessor. The advance in historical, critical, and linguistic methods during the half-century since the poem was first printed is so great, and our knowledge of Old French in particular has so increased, that even if Pluquet had been considerably less careless than he was, a new edition by a competent scholar was much to be desired; and though, as might be expected, Dr. Andresen is not equally well prepared in all the subjects required for editing Wace's work, scholars have reason to be, on the whole, well satisfied with the result of his labours.

The present editor's strong point is evidently history. In two hundred closely printed pages of notes (not including the introductory discussion as to whether all the poem is by Wace), to which reference is

made tolerably easy by an Index of persons and places, he compares Wace's statements with those of the other Old-French and Latin chronicles treating of the subject, and gives the biographical and geographical information required to appreciate them; and though numerous points (sometimes because of MS. corruptions) remain obscure, the fullness and carefulness of his treatment render this part of the work a valuable contribution to the interpretation and restoration of the text and to our historical knowledge. That its preparation delayed the completion of the book for two years will be best understood and excused by those who have gone through similar time-consuming work; but the account of the modern literary history of the poem is so entirely composed of details that we get no clear idea of the poet or his work, and wish it shortened by the omission of the republication and re-refutation of obsolete guesses.

As regards the text, the later and altered language of the sole MS. of the first two parts and of the *Chronique Ascendante* (a short poem of doubtful authorship appended to them in the MS.) have been transliterated by the editor into that of the oldest MS. (Brit. Mus. Reg. 4, C. xi.) of the third and largest part; and most of the numerous scribal errors, which often make the original unintelligible, have been more or less satisfactorily corrected. In the third part the editor has wisely confined himself to reproducing (false readings excepted) the text of the British Museum MS., which is probably little more than a generation later than the poem itself, and whose language has been but slightly modernised or Anglicised by the scribes. In restoring the readings he has, of course, availed himself of all four MSS. (whose variants are given at the foot of the page), being guided by a preliminary examination of their relations. The first 336 lines of this part have been printed by Prof. Meyer in his *Recueil d'anciens Textes*, and, as Dr. Andresen remarks, there is little difference between the two editors with respect to readings. A comparison of the forms with those of the MS. which both follow shows, however, that neither print is free from errors; and as Dr. Andresen goes so far in the way of literal reproduction as not to normalise the *i*'s and *j*'s, *u*'s and *v*'s, or to use any diacritics (matters of less consequence than the indication of MS. contractions), the show of accuracy in his case is much more likely to mislead his readers. Most of his misprints or misreadings, which here average one in every twenty lines, are, it is true, of little importance, though they are responsible for several of the anomalous forms (*mieux* for *mieuz*, *douz* for *dous*, *ecuiers* for *escuiers*) he has pointed out; but this cannot be said of *eir* and *paleis* for *æir* and *palæis*, or even of the non-mention of the fact (duly recorded by Prof. Meyer) that accented letters are common. Complete accuracy in a print of a text containing over eleven thousand lines is, of course, not to be looked for; but proper revision would have greatly diminished the number of errors, and if the editor was unable to have the proofs read over with the MS., he should have warned his readers.

Of the linguistic part of the editor's work, and of the important branch of his text-criticism which depends on it, we cannot speak very favourably. The hundred pages (to which must be added a few in the Introduction) he has devoted to cataloguing, and occasionally discussing, the peculiarities of spellings, inflections, and rhymes are, indeed, ample evidence of his industry and a useful collection of materials; but, in spite of occasional references, it is evident that Dr. Andresen is only imperfectly acquainted with the important researches of the last few years. Besides this ignorance of various recent discoveries, especially in phonology (for instance, the important Early Old-French distinction between *e* = Latin *ĭ ē*, and *e* = Latin *ĕ ae* in position, is not mentioned, and the question whether Wace distinguished or confounded the sounds is consequently not even raised), there is an imperfection of method apparent in the absence of a systematic attempt to determine, by a complete examination of rhymes and comparison of some living dialect of North-west Normandy, the phonetic features of the poet's language, as well as in the frequent non-distinction (as in discussing the diphthongs *oi*, *ui*) between orthographical and phonetic phenomena. With a few exceptions, Dr. Andresen confines himself in this department to repeating the opinions of the writers he has consulted, even where his own facts are inconsistent with them; thus we are told once more that Old-French *ai*, *ei*, and *e* were all the same to Anglo-Norman scribes, though he himself remarks that the twice-occurring spelling *paeis* perhaps indicates the passage of *ai* to *e* in pronunciation, and though the above-mentioned forms *æir*, *palæis* (which he might have seen in Prof. Meyer's extract) are irreconcilable with the theory that the scribe who used them pronounced the Old-French *ai* of these words as simple *e*. Of mere errors of detail we will note but one or two. Wace's presumed inaccurate rhymes of *é* on *è* are correct, for *cembel* (Italian *zimbello*) had certainly *è*, not *é*, and there is no reason to suppose that *Alveré* (Old-English *Ælfrēd*) had anything but *é*; and *en* in *Engleterre* does not stand for *an*, as the word (Italian *Inghilterra*) comes from the mutated form. Perhaps the most striking deficiency of treatment is in one of the most important points—the question whether Wace distinguished the sound resulting from *iè* + *i*, which is *i* in Parisian and some Norman (and other) dialects (*lire* = *legere*, *gist* = *jacet*), from general French *i* (*dire* = *dīcere*, *fist* = *fēcit*). Dr. Andresen has indeed noted a number of cases in which words of the former class are spelt with *ie* (*liere*, *giesent*), but his account requires correcting and supplementing. Spellings with *ie* occur, not only in the British Museum MS., but in the three others; in *piere*, *pies*, *desconfiere*, *sofiere*, *ie* corresponds to Latin *ĕ* (*pĕjor*, *pĕjus*, *-fĕcere*), not to *ē* or *ĭ*; and though in *dierre*, *ociere*, where it corresponds to Latin *ī* (*dīcere*, *occīdere*), *ie* is doubtless a scribal error, the *ie* of Modern-French *virege* from Old-French *virge* (*virginem*) is by no means anomalous, as the same sound-change has taken place in Modern-French *cierge* from Old-French *cirge* (*cēreum*), the only other word in which *i* was followed by *rge*. More surprising than these errors is the omission of every case in which this *iè* (we may thus distinguish it from *ié* and *i-e*) is final; beside numerous place-names in *-iè* (Modern-French *-y*, rarely *-é*) from Celto-Latin *-iācum*, there are *liè* and *celiè* (from a Latin form *illaec*), and *miè* (*mi*, *medium*). That this omission is no mere oversight is evident from the editor's consistently printing *mi*(*e*), and altering *devers mièdi* (iii. 6344) into *vers miedi*, as if the *e* were in the former case a scribal error, in the latter the syllabic feminine ending. Most surprising is his not having examined whether words entitled to *iè* rhyme on those entitled to *i* only; a rapid perusal has shown us no such case in the third part, and but nine in the others. As these cases all occur in stanzas of unfixed length, and as there is here but one MS., some at least are probably alterations or interpolations; so that, with the frequent spelling *ie*, and the fact—not hinted at by Dr. Andresen—that these *ie* forms occur in Modern Guernsey (Métivier gives, for instance, *pière* = *pire*, *lliet* = *lit*), it is all but certain that the sound that Wace, a native of Jersey, gave to the result of *iè* + *i* was not *i*, but *iè*. As we have named the Channel Islands, we would ask the editor's reasons for believing the *ui* of *Gersui* (as the MS. regularly spells it) not to be etymological; the word rhymes on *sui* (Modern-French *suis*) and on *Guernerui* (Guernsey), which is etymologically an extremely correct form (Latin *Grenerodium*). Lastly, we regret for more reasons than one the absence of a reference glossary of rare words, or words used in unusual meanings; it would have been considerably more useful than the lists of passages in which common normal forms of strong verbs occur.

Of the importance and many-sided interest of Wace's famous poem we need say but little. Looking at it simply as a literary production, we now read with amused astonishment the comments, "veriest rhymer," "lifeless tone," "chilling apathy," "sluggish feeling," of the English reviewer (quoted by Dr. Andresen) of the original edition; for though Wace is not a great poet, he at least possesses the merit—no small one in a chronicler—of liveliness. As a generally trustworthy record of events on which contemporary native English historians are naturally reticent, and as a memorial of the ancestors of many of the chief actors in later Norman-English history, it is often invaluable; while, as a specimen of a Norman dialect of the time (about A.D. 1170) when English was beginning to rapidly appropriate French words, it cannot be neglected by either French or English philologists. In conclusion, we can only recommend all Englishmen who take an interest in national history or in family biography, in early literature or in mediaeval life—provided they know enough Old French to make out the text or enough German to understand the notes—to read Dr. Andresen's edition themselves.

Henry Nicol.

CURRENT SCIENTIFIC LITERATURE.

Science for All. Edited by Robert Brown, M.A. Vol. II. (Cassell, Petter, Galpin and Co.) The second volume of this very useful publication contains a number of articles on those subjects which, at the present time, most

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fully engage the attention of the scientific world. They are written for the most part by men who have specially devoted themselves to the study of the subject upon which they discourse. All branches of science equally find a place in the work; we have the "Sun" by Mr. Proctor, "Diamonds" by Mr. Rudler, "The Physics of Music" by Prof. Eaton Lowe, "Touch" by Mr. Jeffery Bell, "Polar Ice" by Mr. Moss, and a number of other equally interesting and instructive articles. The illustrations are very good, and the work entirely maintains its original high standard under the able editorship of Dr. Robert Brown.

The Rise and Development of Organic Chemistry. By Carl Schorlemmer, F.R.S. (Simpkin, Marshall and Co.) Few chemists are more competent to write on the subject of organic chemistry than Mr. Schorlemmer. He has given us within the compass of a little more than a hundred pages a very succinct account of the rise and progress of what was once called organic chemistry. The first and only acid known to the ancients was an organic acid—vinegar. By the action of this on the alkalies the first artificial salts were obtained, and the first *re-agent* (which word the author appears to use in the sense of *test* only) was the infusion of nut-galls, which was used for the detection of iron in the form of green vitriol in verdigris. Pliny mentions that paper steeped in infusion of nut-galls was used for this purpose:—"Deprehenditur et papyro, galla prius macerato; nigrescit enim statim aerugine illita." The author discusses the origin of the word "chemistry" at some length. The latest writer on the subject is Prof. Gildemeister (*Zeitsch. Deutsch. Morgenländ. Ges.*, xxx. 634), who asserts that the word *kîmiyâ* in Arabic signifies the name of a substance by means of which the transmutation of metals may be effected, and synonymous with *iksîr*. Alchemy thus becomes the science of kîmiyâ, or iksîr. Later Arabic writers called the science *al-kîmiyâ*, and applied the term *al-iksîr* (which afterwards became *elixir*) to the philosopher's stone. As to the progress of chemistry, the author commences the bifurcation with Agricola and the metallurgical chemists on the one hand, and with Paracelsus and the iatro-chemists on the other. In the next century Boyle pointed out that chemistry must no longer be ancillary to any one science, but that it is itself a definite and individual science. Afterwards came attempts at classification, the division of the science into inorganic and organic, the discoveries of Scheele and Lavoisier, and the commencement of quantitative chemistry. The first great step in the history of organic chemistry was undoubtedly the artificial production of a substance hitherto believed to be produced solely in the living organism of animals. The author traces with great skill and ingenuity the succeeding history of the science, the various theories of substitution, direct and inverse, types, conjugated, formulated, residues, valency, and isomerism, ending with an account of the synthesis of indigo and indigo purpurin. We cordially recommend Mr. Schorlemmer's admirable little work to all students of chemistry, both young and old.

NOTES OF TRAVEL.

We hear that Mr. Carter, who has charge of what is known as the "elephant expedition" of the International African Association, intends to remain at Karema, M. Cambier's station on the eastern shore of Lake Tanganyika, during the rainy season, and will then return to the coast for further orders. In so doing, he proposes to try a new and more direct route than has hitherto been followed *via* Mpwapwa, and will march nearly along the seventh parallel of south latitude, thus avoiding the Ugogo country, which is a source of so much trouble to travellers.

The establishment of the Church Missionary Society's station at Mpwapwa and of that of the Universities' mission at Magila is stated to have already had the useful effect of inducing a large number of natives to settle down peaceably at those places.

Mr. Walsh, who is well known for his researches into the natural history of South Central Africa, has recently arrived in Kimberley, and it is stated that he is about to accompany a Roman Catholic missionary expedition, which is preparing to start for the Victoria Nyanza. Mr. Walsh has had considerable experience in travelling in the interior, for, in company with Dr. Bradshaw, he spent some time with Mr. Westbeach at Pandamatinka, the most northern trading station in South Africa, and situated above the Victoria Falls.

The last mail from the Cape brings news that the Matabele have been defeated by the Mashonas, and it is thought most probable that their country, which is considered the richest gold-field in South Africa, will now be open to Europeans, as the Mashonas are reputed to be peaceable and hard-working. Hitherto it has been very difficult to penetrate into the Matabele country, as Lo Bengula, their chief, would only allow Europeans to visit certain districts.

Dr. William K. Peden has just left England to join the Scotch Presbyterian mission station at Blantyre on the heights between the Upper Shiré and Lake Shirwa, and he hopes to be able to take useful meteorological and hypsometrical observations in that mountainous region of East Africa.

Mr. F. C. Selons, who has spent much time on the Upper Zambesi and its tributaries, and has made more than one attempt to reach Lake Bangweolo, is about to start on another expedition from the Transvaal with the same object. Mr. Richard Frewen, it will be remembered, proposed some two years ago to make a journey from near the Victoria Falls to this lake, but was obliged by ill-health to abandon the idea of spanning what has been termed the "unconnected link between the Cape of Good Hope and the Mediterranean," and the region still remains a blank on our maps.

Mr. E. R. Flegel has just had lithographed at Gotha his large-scale chart of the Binue branch of the Niger, from Djen to Ribago, from surveys which he made when attached to the Church Missionary Society's expedition under Mr. J. H. Ashcroft last summer. Mr. Flegel has made the several sheets the more interesting by introducing some small sketches of noteworthy spots in this previously unexplored region.

Surgeon-Major J. E. T. Aitchison, who has already done good scientific work on our North-West frontier, has just returned to India to resume his botanical explorations in Afghanistan. Previously to leaving England, Dr. Aitchison also qualified himself for making topographical observations, and he hopes to have opportunities for doing good geographical work.

We hear that Prof. Wagner, at present Professor of Geography at the University of Königsberg, has accepted the chair rendered vacant by the death of Prof. Wappäus at Göttingen.

SCIENCE NOTES.

The Beard as an Ethnical Characteristic.—A recent number of M. Broca's *Revue d'Anthropologie* contains a valuable paper by Mr. C. Staniland Wake, of Hull, entitled "La Barbe considérée comme Caractère de Races." It is but few writers on ethnology who have recognised the beard as an important race-character, and many travellers have been so careless as to make no observations as to the presence or absence of the beard among the peoples whom they have visited. Mr. Wake, after an elaborate ethnological survey, concludes that the hair on the face is a character of much value to the anthropologist. It is curious that the most highly civilised races are those most plentifully supplied with beard; and, in fact, the beardless peoples may be compared to the children, and the bearded to the adults of the human race. It is further suggested by Mr. Wake's studies that the development of the beard is a special characteristic of dolichocephalic races, while its absence is connected with brachycephalism. To this generalisation there are, at the present time, many exceptions, which the author attempts to dispose of with much ingenuity.

In part ii. of vol. xi. of the *Annals of the Astronomical Observatory of Harvard College*, the publication of which has quickly followed that of part i., Prof. Pickering communicates the results of photometric measurements of the satellites of Mars, Jupiter, Saturn, Uranus, and Neptune, of unequal double stars, and of miscellaneous objects. The satellites of Mars offered a photometric problem of no little difficulty. To measure their brightness in terms of that of the planet involved the determination of a photometric interval as great as that between the sun and moon, while the faintness of the satellites was such as to preclude the ordinary methods of measurement. The several plans which, under the circumstances, were resorted to led ultimately to the conclusion that, in case the capacity of reflecting the sun's light is the same for the satellites and for the planet, the diameter of the inner satellite, Phobos, is ·00122, and that of the outer, Deimos, ·00107 of that of Mars. The true diameters are probably greater rather than less, since the colour seems to be darker than that of the planet. In any case, they must be such small objects, even as seen from Mars itself, that their phases could scarcely be recognised by the unassisted eye of an observer stationed on the planet. The number of observations obtained during the late opposition of 1879 has proved unexpectedly large. The photometric measurements, which were confined to Deimos, are wholly independent of those made in 1877, different methods and different instruments being employed; and they lead to the conclusion that the mean brightness of the satellite appeared greater in 1879 than in 1877, and its light, when on the following side, exceeded by nearly half a magnitude that on the preceding side. The diameter deduced from these later observations is ·00135. That the great difficulty of seeing the satellites arises from the proximity of Mars and is but little affected by moonlight is strikingly shown by the fact that the best series of position angles was obtained when the moon was less than four degrees distant. The satellites seem to have been observed longer at the Harvard Observatory than at Washington, Deimos having been measured on December 30, so that there is good prospect that they will be observable again during several weeks at the end of 1881. The photometric measurements of the satellites of Saturn show that the total change in the light of Iapetus is much less than is commonly supposed, and they indicate the diameters of the satellites, expressed in ten-thousandths of the diameter of Saturn, to be:—Titan, 200; Rhea, 106; Tethys, 81; Dione, 77; Enceladus, 52; Mimas, 42; Hyperion, 27; while that of Iapetus is 60—the light varying between that of bodies of diameter 82 and 44. No observations were obtained of the inner satellites of Uranus in consequence of their extreme faintness; the measurements of the outer ones gave the diameter of Titania ·0175, and of Oberon

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·0162, of that of Uranus. The observations of the light of Neptune's satellite indicate an unexpectedly large value of its diameter—·0652 of that of the planet.

Prof. Loomis' Twelfth Contribution.—This appeared in *Silliman's Journal* for February. The first part contains two charts of mean pressure for the United States for January and July, which differ somewhat from previous charts. *En passant*, the professor remarks that Dunwoody's Tables, published in the Signal Service Report for 1876, give good results for sea-level reductions up to 7,000 feet. He next discusses the question of the difference in the rate of motion of storm centres in America and Europe, the former being nearly double the latter, and he finds that, by a comparison of the amount of rain collected with a falling and a rising barometer respectively, the proportion at Philadelphia is 3 : 1; on the west coast of Europe it is greater than 2 : 1; at Paris it is 3 : 2; and in Central Europe the ratio is in the opposite way. The third part of the paper refers to the motion of rapidly travelling storms advancing more than 1,000 miles a day, of which an analysis published by the Deutsche Seewarte at Hamburg gave for Europe eleven in the two years 1876-77, while in the United States the annual average is fourteen. All of these rapidly moving storms were accompanied by an unusual extension of the rain area in advance of the storm centre, and by a large amount of abnormal winds, *i.e.*, winds from S. by E. to N.E., in front of the system. Prof. Loomis thinks that, though the immense area of the United States weather maps is not sufficient to show all the causes which produced rapid motion, the main principle is that pressure is diminished in front by the efflux of easterly winds from adjacent regions of high pressure, and by the condensation of moisture, and is increased in the rear by the influx of violent N.W. winds.

PHILOLOGY NOTES.

The *Cymmrodor*, or Journal of the Welsh Society of the Cymmrodorion, is now in its third volume, and in the enjoyment of full vigour. The recently issued number contains, among other things, a very valuable and learned article by the new editor, Mr. Thomas Powell, on "Some Forms and Uses of the Substantive Verb in Welsh;" also an exact copy by Prof. John Rhys of the so-called "Historical Triads" as given in the Red Book of Hergest; and we must add that the first fifty pages are devoted to a paper by the Rev. John Davies on "The Celtic Languages in Relation to other Aryan Tongues." The writer tries to show that the Celts have contributed a good deal to the vocabulary of Latin and Teutonic. He is very erudite, but lacking in due respect for the phonetic laws of the Celtic languages; as when he will have it that the English word *flask* is a Celtic loan word, and adduces as proof a Welsh *fflasc* and an Irish *flasg*, without perceiving the difficulty occasioned by the initial *f* in the two latter, where they could not stand unless one or both words were borrowed. Mr. Davies, who is himself an Englishman, ought to have considered whether his views will not tend to perpetuate the old idea of our Celtic countrymen that most or all languages of the civilised world are derived mainly from Welsh or Irish. Mr. Stokes and other recent Celtists, on whom he makes war, have been at some pains to make room for a more scientific study of Celtic, and one would be sorry to see the return of chaos.

Mr. Kerslake has, in the *Transactions* of the Dorset Natural History and Antiquarian Field Club, recently been studying the Welsh dedications of churches in Dorset. He successfully disposes of the so-called Devonian Compact and the Dafusaetas, and substitutes for them certain Dunsaete or Mountain Dwellers, whom he tries to establish as a sort of a little or surrounded Wales in Dorset so late as the time of Ethelred. We should, however, advise him to pursue the studies he has so well begun without assuming, for instance, that "the labial convertibility of *w* and *b* is well known." We would also call his attention to some inscriptions found at Wareham and published not long ago in the *Archaeologia Cambrensis*; their existence there has been rather a puzzle to us, as they certainly seem to be of Welsh origin and not to date before the ninth century or so.

At the last meeting of the Cambridge Philological Society, a paper was read by Mr. Lewis for the Rev. W. C. Green on γνωσιμαχεῖν. Mr. Green contended that γνωσιμαχεῖν was for γνῶναι τὴν μάχην, not μάχεσθαι τῇ γνώσει. The former view was Elmsley's (not the latter, as L. and S. *s. v.* implied), note on *Heraclid.* 706. The word occurs five times; three times in Herodotus (iii. 25, vii. 130, viii. 129), in all of which places it refers to combatants and an impending contest (μάχη), in which the weaker, or supposed weaker, adversary, γνωσμαχεῖ, "gives in" as owning his weakness, and in all of which places the sense "to contest one's previous opinions, change one's mind," is unsuitable; while in the second passage it is absurd, as the Thessalians had had *no "previous idea"* of superiority over the Persians. So also in Aristoph. *Av.* 555 and in Eur. *Heraclid.* 706. γνωσιμαχῶ comes from an adjective, γνωσίμαχος, like λυσίμαχος, Ar. *Pax*, 992: *cf.* μνησικακεῖν, κρουσιδημεῖν, &c., and from analogy should mean to have a γνῶσις of one's μάχη rather than have a μάχη with one's γνῶσις. A discussion followed, in which it was observed that the meaning of γνωσιμαχεῖν might have been derived from that of being at odds with oneself, wavering in one's opinion, and also that ζυγομαχεῖν would justify the formation of the word on that hypothesis.

MEETINGS OF SOCIETIES.

Royal Society of Literature.—(*Wednesday, March 17.*)

Sir P. De Colquhoun, Q.C., in the Chair.—Mr. J. W. Redhouse read a paper "On a Theory of the Chief Human Races of Europe and Asia," in which he combated the usually received views of the spread of the Aryan tribes N.W. into Europe, and S.E. into India, from the high plateau of Pamir in Central Asia. He based the theory he advanced—viz., that they really came from the N.W. Polar regions—on the considerations of the map, and the geology of the Old World of Europe, Asia, and Africa, guided by such fragmentary traditions of sudden upheavals or subsidences as have been more or less corruptly preserved and handed down to us, and which seem to show the probability that this portion of the earth's surface may, in some prehistoric age, have consisted of several distinct continents, islands, or archipelagoes. Each of these must have been tenanted by a fauna and a flora, nearly, if not quite, peculiar to themselves, just as America, Australia, and New Zealand were found to be, when first discovered by Europeans. Certain it is that over this whole range a tropical climate must once have prevailed, and perhaps over the ideal lost continent also. Mr. Redhouse's paper was illustrated by sixteen skeleton maps, showing the successive alterations of the earth's surface he regarded most probable.

Society of Antiquaries.—(*Thursday, March 18.*)

Edwin Freshfield, Esq., V.-P., in the Chair.—The Rev. Benjamin Webb exhibited an altar frontal which had been found in the parish chest at Alveley Church, Shropshire. It is a very fine specimen of English embroidery of the fifteenth century, being composed of panes of red and white damask, the pattern of the damask being a crown and pine-apple. On it are worked, in gold and coloured silks, a figure of Abraham holding souls in a cloth, a figure common enough on English brasses, with angels on each side, and above alternate fleurs-de-lys and pomegranates.—Mr. C. S. Perceval exhibited a grant by Edward I. to Glastonbury, in which the initial letter was illuminated, an unusual occurrence among Chancery documents.—Mr. S. A. Moore exhibited a few documents from Dartmouth, bearing the seals of the Corporation at various dates, and a specimen of the seal of Cornworthy Priory.

FINE ART.

Salon Illustré de 1879. Publié sous la direction de F. G. Dumas. (Paris: Baschet; London: British and Foreign Artists' Association.)

When the Salon opened last spring, M. Dumas produced a Catalogue Illustré, which was a much more serious work than the Illustrated Catalogue as known to us; it was approved by the Administration, and sold side by side with the official catalogue of the Exhibition. Not only were the "get-up," the printing, and the paper better than those which we seem to think sufficiently good for a like purpose, but the illustrations themselves—drawn in every instance by the authors of the works represented—were of an order which contrasted with the rather comic sketches to which we are accustomed.

Under these conditions, the publication had a great success; at the close of the Exhibition, M. Dumas decided to give a permanent form to the work, and as soon as this was known he received contributions from all sides to the already important collection of drawings in his hands. It was at first proposed to accompany the new and enlarged issue of the drawings with a few lines from the criticisms by which the appearance of the pictures which they represented had been greeted in the journals of the day, but these furnished, only in rare instances, exactly that which was appropriate. Thereupon M. Dumas called the poets instead of the critics to his aid, and the result is a collection of verse which will be, perhaps, as curiously interesting to the students of modern French poetical literature as the drawings and etchings which it accompanies must be to the student of modern French art. The most various shades of feeling, of expression, and of manner are represented, from the light *vers de société* of Louis Paté to the grave and somewhat bitter mood of Aicard. A patriotic passion animates the lines in which Erckmann-Chatrian completes the full meaning of *Le Cadeau d'un Grand Père* by Alfonse Pabst; the exquisitely graceful verse of François Coppée suggests the pathetic aspect of the incident brilliantly rendered by Berne Bellecour in *Sur le Terrain*; and the spirit of the "modern" realistic school breathes with a certain savage but unmistakeable energy in the appropriate lines by Gustave Vinot which comment M. Butin's *Femme d'un Marin*. But among the most perfect in form and finish in the whole series must be ranked the little poem "Un Ange au Ciel," in which M. Jean Aicard describes M. Rougeron's picture *Funérailles d'un Enfant en Andalousie*. One cannot but regret that space forbids the quoting of this delicate marvel of art, which wears a shape of the barest simplicity.

The sketch made by M. Rougeron for his

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picture, which is here reproduced, comes fairly well, and there are few indeed out of the long series of two hundred drawings which do not present some point of interest, for the photographic process employed gives us—as no engraving, however excellent and faithful, can do—the actual touch, the individual imprint, of each master. If we allow for the accidents of printing, which sometimes blacken that which should be fair, and sometimes leave all delicate and pale just those passages which require strength and force of colour, we shall find that these reproductions furnish us with much curious and accurate information as to the special gifts or defects of each well-known master. Of course, they vary very greatly, and for two reasons: in the first place, it has ceased to be the prevailing custom of the French school to work out their subjects elaborately before beginning to paint, and therefore a hasty note which indicates only the position of the different planes is often the only record to be obtained from its author of a picture the whole effect of which depends on the most delicately fine gradations of tone; in the second place, there are the enormous differences made by character, by temperament, by power, which are never more conspicuous than in a collection of this nature. M. Billet's *Avant la Pêche* is one of the most remarkably successful. The grace, the freshness, and the living truth of movement which he has put into his little fisher girls is even more visible in his lovely drawing than in his painting. The figures are admirably grouped, as they lie listlessly chatting on the sands, waiting till the tide shall ebb slowly out and leave free paths to the recesses of the rocks—recesses which imprison the clear pools of water in which the little maidens will find work for the shrimping nets, now tossed carelessly on one side. There is one little girl, with her back to us, who looks very lazy, playing with a straw, but M. Billet has made us feel, with a master's art, by the wicked twirl of her limbs—expressive of immense readiness to be up and off at any moment—that she is really the most energetic creature of the whole group. In quite a different way, M. Flameng's *La Berge de la Seine, à Ivry*, is equally noticeable, and here we have a sketch which shows a marvellous facility for indicating an infinite variety of relations of tone in half-a-dozen lines. M. Casanova, also, in a drawing intensely personal in manner, touched with keen wit, and characterised by sharp observation, gives us the central group from his *Mariage d'un Prince*; but his method of work shows with even happier effect in an etching which he has contributed to the collection of "Eaux-fortes" which accompanies the *Salon Illustré*. Of the three figures, seen at half-length, which form the subject of this brilliant little plate, it is difficult to say which—the self-conscious, supercilious beauty, or the two shameless old monks, who indiscreetly murmur confidences and comments close at her ear—is touched with the finer point of satire, and the sensitive delicacy of the workmanship is rewarded by that valued richness of colour which is often vainly sought for by means of loaded black.

After looking at work so exceptionally full of character and variety of value, even M. Veyrassat's graphic needle seems a little commonplace, though, in *Un Renseignement*, the central group—the horses, white and black, the attendant wagoner, and the impatient keeper with his dogs in leash—challenges attention with all the striking vividness and luminousness of effect which could be ensured by his long-practised skill. Yet one other of these etchings must have serious notice, and that is M. Gaillard's rendering of his portrait of Monseigneur de S. . . ., which was, in its way, one of the most remarkable portraits of last year's Salon. Oddly enough, the execution is totally different from that which one would expect from a study of M. Gaillard's engraved work, and totally different, too, from the method of M. Casanova; it is broad and strong and simple, and yet equally full of minute observation, intensely personal, yet expressive of wholly different character—serious, rather than satirical; profound, rather than witty. One regrets, in the etching, the absence of the hands, which in the picture deserved as much study as the head.

The sketches furnished by the principal sculptors are less successful as a rule than those of the painters, and curiously enough the works of those who show a picturesque rather than a sculptural intention are the best represented. The slight sketch, too, often fails to give the drawing the quality of line on which the effect of a statue or group really depends, but is generally happy in rendering anything like animation of movement. Notwithstanding this, there are exceptions, and one or two works—notably in the second part of M. Dumas' publication—are very satisfactorily recorded.

The second part of the *Salon Illustré*, it should be said, is exclusively devoted to works recompensed by the jury, and these are accompanied by the official list of the medals and decorations conferred by the Administration and a catalogue of the paintings and sculptures purchased by the State. In this way M. Dumas has succeeded in giving to his *Salon Illustré* a permanent and documentary value which will make it a most useful work of reference for all those engaged in the study of modern French art.

E. F. S. Pattison.

GOTHIC CHURCHES IN CYPRUS.

The cathedral church of Haghia Sophia—of Christ, that is, as the Divine Wisdom—at Nicosia is, in spite of Turkish vandalism, and its degradation to the condition of a mosque, a perfect gem of the beautiful Gothic architecture of the Lusignan dynasty. It is a large and extremely lofty church, with nave and side aisles terminating in apses, lateral chapels, and two noble western towers, which are now truncated above the second story, and further defaced by the addition of two minarets of poor design and proportions. Extending across the west front and under the towers is a noble portico, with three great doorways towards the west, and from this the church is entered by three other doorways of white marble, with highly enriched decorated mouldings. The western window of geometrical tracery is of no less than twelve lights, and is situated one bay back from the front of the portico, above which, doubtless, there was originally the tracery of another window without glass. It would be hard to find either in England or France more exquisite windows of two lights than the two in the north-western tower. The lofty nave is of six bays, and, although there is no triforium, is of striking dignity from the great height of the columns, which have Corinthianising capitals, and from the noble proportions of the clear-story windows. Externally, the bays of the nave and octagonal apsidal choir are divided by quatrefoiled flying buttresses. Except in the great west window the glass has been all removed, and the space filled with plaster, perforated with various Arabesque designs, of which the internal effect is not by any means bad, although, outside, the careless execution of the lattices interferes with the remarkable beauty of the tracery. The whole of the interior of the church has been whitewashed, the capitals of the pillars being painted green. As is often the case in churches which have been desecrated to Mohammedan worship, the effect of the interior is, as far as possible, destroyed by the prayer-carpets and other fittings being all turned southwards, the *Kibleh*, or point towards Meccah, being in that direction. Some of the carpets, although in bad repair, are of great beauty. The whole church is built of a warm yellow limestone, and with the surrounding buildings, several of which are also of Gothic architecture, forms a noble group. Many of the old incised tombstones with Norman-French inscriptions still exist, and on the exterior are many undefaced coats of arms, one of which, bearing three pine cones, struck me as curious.

Near Haghia Sophia, to the south, is another beautiful Gothic church of the decorated style, that of S. Nicolas, now used as a grain store. It has a central octagonal dome and an octagonal apse. The north porch is of extreme beauty. Over the door still stands the figure of the patron in the act of benediction, and near it is a sculpture in white marble representing the death of the Blessed Virgin, in perfect preservation. It was intended to purchase this noble church, execute the few necessary repairs, and use it for the worship of the Church of England, for which, in all respects, it is admirably suited. The authorities of the mosque, however, represented that it would be an insult to their religion if British Christians worshipped God so near their own mosque—the other side of the street—and so, with characteristic British subservience to Muslim fanaticism, this excellent plan was abandoned, and the Turks were allowed to score another point against "the English dog!" North-east of the cathedral is another very interesting mosque, formerly the Church of Santa Katerina. The tall, almost lancet-shaped windows, of two lights, have early decorated tracery, which vies in beauty with that of the windows of Merton Chapel at Oxford. The fine south door is square-headed, with a gable above. The western front has likewise a fine door, but its effect is marred by the addition of a trumpery minaret. The roof is of grained stone. Outside there is a cornice with dogtooth mouldings. I should have mentioned that the windows are filled with plaster lattice work of extremely pleasing design.

Several of the Greek churches and domestic buildings in Nicosia are either more or less of Gothic architecture, or show manifest signs of its influence, the pointed arch and dog-tooth moulding being of constant occurrence.

Second only, if not equal in beauty, to the Cathedral of Nicosia is the great church of the Haghia Sophia at Famagosta. This splendid church, which, like its namesake in the capital, is now a mosque, is likewise built in the rich style of decorated Gothic. The doorway of the precinct to the side of the western entrance is remarkable as being round-headed and for an intermixture of rich decorated mouldings with the earlier chevron. The effect of this is so

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good that one is tempted to regret that the latter was ever abandoned. There are three western portals over the centre, one of which is a fine decorated window of six lights. The nave of six bays and the octagonal, apsidal choir, have immensely lofty decorated windows of two lights, with the most exquisite tracery possible. These glorious windows are divided by flying buttresses, and over each is a lofty gable inclosing roundels of rich sculpture. A remarkable, and, so far as I know, a unique, feature is that round the apse externally there extends an apparently coeval stone gallery under the clearstory, supported on massive corbels. The incised memorial slabs of the Lusignan period are even more numerous here than at Nicosia.

Famagosta is altogether a heap of ruins of noble buildings, including an extraordinary number of churches, among which a few Turks burrow in wretched hovels. The miserable appearance of the place is explained by the fact that the Turks permitted no Christian Cypriots to live within the walls. These last have a flourishing village outside. The massive walls of Famagosta date from the Venetian occupation. The port-gate still exhibits the Lion of S. Mark in white marble, with the name Nicolao Priolo and the date A.D. 1496. Lying about in various parts of the ruins are numerous columns and other fragments of Greek sculpture, which came, doubtless, from the neighbouring site of Salamis. The Conak has a picturesque Venetian gateway, into which four ancient columns have been worked with good effect. GREVILLE J. CHESTER.

SIR FREDERICK LEIGHTON'S FRESCO.

THE fresco recently finished by the President of the Royal Academy in one of the lunettes of the South Court of the South Kensington Museum is in many ways a work of no ordinary importance. It is of unusual size, is painted by a new method, and the subject is one of a class not usually selected for so large a picture, though, as we have already said, very appropriate to the gallery which it decorates.

This subject is *The Arts as applied to War*, illustrated by a scene from the interior of an armourers' yard in Italy during the Middle Ages—a subject not, indeed, calling for those higher powers of imagination which the President has so often shown, but admirably adapted to display his genius in composition and refined sense of beauty in form and colour.

The interest of the design is not concentrated, but dispersed pretty equally over the whole composition, the principal figures being divided into two large masses, composed of the armourers' workmen and their customers, one on each side of a fortified gateway, through which are seen two mailed warriors on horseback, with a white banner worked in gold. Above and behind, flights of steps rise to other parts of the city, which is adorned with terraces and orange groves, and surmounted by a fortress with tall machicolated tower, standing out against the blue sky, barred with white clouds. On the battlements on either side of the gate are groups of figures—that on the right inspecting a flag, that on the left trying different forms of targe. The severity of the architectural forms introduced, broken with animated figures and bright colours, gives dignity and repose to this elaborate background.

The central figure in each of the principal groups in the armourers' yard is a handsome youth of proud bearing. On the body of one, two armourers are busy fitting the breastplate of a suit of gilt armour; the other, in a white jacket embroidered with gold, and crimson trunk hose embroidered with vandykes round the thighs, is critically examining a sword. The great resemblance between the two youths and their confident demeanour suggest that they are brothers and of high birth. Each of them is surrounded by other youths of different types of beauty, all earnestly devoted to the fitting and choosing of armour and swords. The artist has succeeded in giving the utmost variety of posture and expression consistent with the employment of his characters and the almost statuesque reserve which rules the composition.

In the immediate foreground on the left is a beautiful woman seated on the ground embroidering tabards. In this as in the other groups the variety of action and expression is remarkable. While each gesture is natural and fit, and each face simple and unaffected, they are united, not only by mere skill of line and hue, but by a common spirit of delight in the exercise of artistic intelligence, into a group of singularly harmonious beauty.

In colour as in form this fresco shows the well-known skill of the artist. From top to bottom and from side to side there is an endless play and counterplay of those rich rather than brilliant colours which Sir Frederick Leighton most affects. Mulberry and citron, saffron and plum, damson and orange, with continuous alternation of gentle contrast and tender harmony, broken here and there with a broad space of delicate white and brightened with gleams of different metals, make the picture an unwearying feast of colour from a near view.

Of the effect of the picture at the distance at which it should be seen it is still difficult to form an opinion, for its position is singularly unfortunate. The extreme end of the gallery is too far, the passage in front of it too close, and from below it cannot be seen at all. It will be necessary to throw out a balcony from the side of the court to see the fresco fully from the right place. Some of the brighter masses of colour, especially the orange lining of the robe of the crossbow-man on the right, appear to be too intense in relation to the rest. At a little distance it has much the same effect as a fresh orange would have in a box of preserved fruits.

COSMO MONKHOUSE.

NOTES ON ART AND ARCHAEOLOGY.

MR. HAMO THORNYCROFT has completed the large work in sculpture on which he has been occupied for some time past. It is a figure, six feet high, of the huntress Diana; she pauses, as she moves through the forest, at the sight of her quarry, and the right hand is bent over her shoulder to take an arrow from the quiver at her back, while the left pulls her hound, which has strayed on to her right side. This action, by which the leash presses her hand against her side, gives novelty to the pose of the figure, and compresses the composition. The goddess is lightly draped in a single garment of thin material, which falls in severe folds over the bands that girdle it. There can be no doubt that this work will attract great attention in the exhibition of the Royal Academy. It is at once singularly original and full of poetical dignity, and must be pronounced to show a remarkable advance in the development of the artist.

WE are authorised to confirm the report that Mr. Hamerton will very shortly present himself as a candidate for the Watson Gordon Chair of Fine Art in the University of Edinburgh.

MESSRS. SAMPSON LOW AND CO. will in future publish *The Etcher*. The April part will contain "My First Muff," by H. R. Robertson; "Fishing Boats off Hastings," by David Law; and "The Haymaker," by J. W. Buxton Knight.

THE exhibition of the City of London Society of Artists at the Hall of the Skinners' Company in Dowgate Hill is well worth a visit. It is especially rich in sculpture, some of which is advantageously placed for view, although the pieces arranged in the vestibule are insufficiently lighted. By far the most important of them is the marble statue of *Lot's Wife*, by Mr. Hamo Thornycroft, which has been already exhibited at the Royal Academy, but which was there so placed that it could be seen from one side only; while as it stands now, at the City exhibition, the spectator can see it from all sides. It is a grand figure, the rigid look overspreading it being excellently given, while the turn of the head on the neck and the chiselling of the hand holding the jewels are specially good. By Mr. Thornycroft are also a spirited sketch for a statue of Sir Rowland Hill and a portrait-bust of a gentleman. Mr. T. Nelson Maclean has some small and graceful designs for figures of *Ione* and *A Sea Nymph*, and two busts which give the impression of being good likenesses. Mr. Boehm has several of his careful busts of members of the Royal Family, and Mr. C. B. Birch a bust of the present Lord Mayor, who is the president of this, the first exhibition of the society. Of the paintings, there are several that are interesting in the larger room, of which three heads by Sir Frederick Leighton, Mr. Alma-Tadema, and Mr. Calderon are pleasing; they are, however, less pictures than studies from the life. Mr. Tadema has added to the attractiveness of his very pretty brunette by placing in her hand some lovely orchids, which the lady holds in a Venetian glass before her face; whether through coyness, or in order to hide her mouth, is scarcely explained. Mr. John Collier has most successfully painted a conservatory full of orchids as a background to his portrait of the late Mr. Serjeant Cox, which would seem to be a good likeness, although the flesh tints are rather pink. Mr. John White has some very pretty rural scenes, and Mr. Reid some charming studies of old-fashioned gardens with figures, one of which, called *Her Own Garden*, shows a quaint lady crouching down digging with a trowel in the favourite manner of ladies; by the whole arrangement of the flowers anyone would know at a glance that no other than a lady—and a strange lady—could have had the digging and planting of that unusual garden. By Mr. Yeend King are some slight studies, which are effective, as his paintings usually are; but they do not bear long inspection, their attractiveness not being borne out by any thorough work. Among the drawings are not many to linger over. Miss Clara Montalba has a water-colour note of *Mazorbo, near Venice*, which is striking through its simplicity; her painting of a bridge, called *Thames at Sunset*, is not quite worthy of her. We regret to see so many examples of a past school of cottage sentimentality here, as also a fairy piece with sheep, of the style that even publishers of infants' picture-books would now consider as unworthy of the approval of their juvenile public.

THE next series of the Society of Arts' Cantor Lectures will be on "The Decoration and Furniture of Town Houses," by Mr. Robert W. Edis.

AMBROGIO FOPPA, surnamed Caradosso, was an eminent Italian goldsmith and medallist of the early part of the sixteenth century. He is spoken of in terms of high praise by his contemporaries, Benvenuto Cellini and Vasari, and was a favourite artist at the Courts of Ludovico Sforza, Julius II., Leo X., and Clement VII. Beyond this not much is known about his history, not even the date of his death. Recently, however, M. Eugène Müntz, in the course of his indefatigable researches in Italian documents, has hit upon the will of this worthy, which proves him to have been living in December 1526, but, as he speaks of himself as being then "ill and infirm," it is probable that he died shortly after, as M. Piot has conjectured. At the Universal French Exhibition some old Milanese bas-reliefs in bronze were lent by M. Dreyfus, one of which was attributed to Caradosso. The text of his

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will, which is written in Latin, is given in the *Chronique des Arts* of last week in full.

A new etching by M. Tissot, from his picture of *The Emigrants*, exhibited in the Grosvenor Gallery last year, will shortly be published by Messrs. Dowdeswell. The plate is a very successful one, the figures of the young mother and child (the emigrants) being distinguished by much sweetness, while the forest of masts which constitute the background are executed with all M. Tissot's well-known power.

The *Revue Critique* states that the collection of weapons at the Château de Pierrefonds is to be incorporated with the artillery museum at the Invalides. It comprises about 600 pieces, including a unique white French coat-of-mail of 1430, fine helmets, Renaissance bucklers in *repoussé* work, &c., and French weapons of which there was no specimen in the artillery museum.

Col. Adolf von Seubert, a writer on military subjects and the translator into German of the works of Byron, Sterne, Beaumont and Fletcher, George Sand, Puschkin, and Lope de Vega, died at Cannstatt last month at the age of sixty-one. Col. Seubert took a great interest in art subjects, and latterly turned his knowledge of art history to account by editing the second edition of Müller's *Allgemeines Künstlerlexikon*. This useful dictionary, which is now generally known as *Seubert's Lexikon*, was in great part re-written by him. It has not been long completed.

The last few numbers of *L'Art* have been greatly enlivened by a very amusing description given by M. Louis Leroy of the lady students of the Louvre ("*Pensionnaires du Louvre—Classe des Dames*"), who work in the galleries at copying the pictures of the Great Masters. The writer, accompanied by his friend, M. Potet, an irrepressible "impressionniste," is supposed to make a peregrination through the Louvre, visiting all the easels set up by the lady students, and indulging in much lively conversation and flirtation with the fair painters. Young and old, grave and frivolous, all come in for a share of M. Potet's amusing criticism, and have their various characteristics hit off with keen appreciation. These literary sketches are accompanied by some extremely clever drawings by M. Paul Renouard, who makes us intimately acquainted with the stout, middle-aged Frenchwoman whose speciality it is to copy Prud'hon's picture of *Divine Justice pursuing Crime*; with the daring *coquette* who, making eyes at the critic, is rewarded by his telling her that the eyes of the Virgin she is painting have a decided squint; with the dashing young woman who copies, "de préférence, les tableaux galants," and has a great demand for her works; with the industrious old lady whose eyesight is failing, but who continues diligently to reproduce the works of Hubert Robert; with the lady who only copies the most insignificant portions of pictures, having achieved a reputation at one time by her admirable rendering of the glove in Titian's celebrated portrait known as *L'Homme au Gant*. These and several other typical portraits are all rendered by M. Renouard in a manner that shows a keen insight into character and a power of expressing it by art which rival several of the celebrated French caricaturists who have preceded him.

M. C. Henry, of Paris, will publish in about a fortnight, under the auspices of the Society for the History of French Art, some inedited Memoirs of Ch. Nicolas Cochin, relating to the Comte de Caylus, Bouchardon, and the Slodtzes. Messrs. de Goncourt deplore the disappearance of these memoirs in their book on *L'Art du dix-huitième Siècle* and their study on *Mdme. de Pompadour*. The editor has supplemented Cochin's part in this publication with an Introduction and an Appendix. In the latter appear for the first time the wills of Slodtz, jun., and Cochin, as well as a catalogue of some MSS. formerly belonging to Caylus and a list of inedited or very scarce works of the Count.

The death is announced of Edouard Girardet, the well-known Swiss painter and engraver.

MUSIC.

RECENT CONCERTS.

At the first concert of the Bach Choir on Tuesday evening, March 16, was given an excellent performance of Brahms' Requiem. This, one of the composer's finest works, was written in 1867, and first performed in England by the Philharmonic Society in 1873. The difficult music was rendered with great accuracy, precision, and feeling. The choir also greatly distinguished itself in the singing of the Gloria (written in six parts, unaccompanied) from Palestrina's celebrated Missa Papae Marcelli. The programme likewise included Bach's Magnificat in D, and an eight-part anthem ("Lift up thine eyes") by Sir John Goss. Mr. Otto Goldschmidt deserves great praise for his conducting, and for the careful rehearsals which must have preceded such a fine choral display.

The Philharmonic Society gave their fourth concert on Thursday, March 18. Herr Joachim was the violinist, and was heard in Brahms' concerto. This work was performed last season in London, and, though perhaps not one of the composer's greatest works, improves much on further acquaintance. Herr Joachim played with great skill and feeling. He gave further proofs of his marvellous powers by a most finished rendering of Bach's Sarabande and Bourrée, from suite in B minor. The symphonies were Haydn in B flat and Schumann in C. The latter was executed with great care and vigour. Mrs. Osgood was the vocalist.

At the Crystal Palace on Saturday was performed for the first time a characteristic suite for orchestra, "In the Black Forest," by F. Corder, who was elected Mendelssohn scholar under the Mendelssohn fund in 1875. It is a piece of genuine programme music in five movements bearing the following titles:—(1) "Sunrise," (2) "The Brooklet," (3) "Noontide Stillness," (4) "The Echo," (5) "Evening at the Inn." The composer, we are told, reckons this as his first work, and as such it is certainly one of promise. The ideas are clearly expressed, they are developed with some skill, and the orchestration is delicate and effective; but the influence of Mendelssohn obscures both the quantity and quality of the composer's individuality. Herr Barth was the pianist, and gave us another opportunity of admiring his perfect mechanism and wonderful command of the instrument by a performance of Chopin's difficult concerto in F minor. The programme included Beethoven's symphony in C minor. Mr. Santley was the vocalist.

On Monday evening the last of the Popular Concerts of the present series took place. Miss Agnes Zimmermann and Mdlle. Janotha were the pianists. The former performed with Signor Piatti three short duets of Rubinstein, and the latter gave three of Schumann's charming Phantasiestücke—"Grillen," "Warum," and "In der Nacht"—and for an *encore* his "Arabesque." Both ladies were in excellent play; Mdlle. Janotha especially charmed her hearers by her refined and poetical rendering of Schumann's tone pictures. The concert opened with Mendelssohn's quintett in B flat, and closed with some of Brahms' and Joachim's Hungarian dances. Mr. Santley was the vocalist. Mr. Arthur Chappell has, we believe, every reason to be satisfied with the results of the now concluded twenty-second season.

J. S. Shedlock.

THEATRES.

COURT THEATRE.
Lessee and Manager, Mr. Wilson Barrett.
To-night, at 8, a Play, in five acts,
THE OLD LOVE and the NEW,
By Bronson Howard and J. Albery. Messrs. Coghlan, Fisher, Leathes, Price, Deere, Holman, Benn, Douglas, Philpps, and Anson; Mesdames A. Rosella, Emery, Giffard, J. Rosella, and White.
Morning Performance of "The Old Love and the New," Saturday, April 3, at 2. Box-office from 11 till 5. No fees.

DUKE'S THEATRE, Holborn.
Managers, Holt and Wilmot.
LAST NIGHT of
THE BATTLE of the HEART.
Mr. Clarence Holt, Miss Fanny Brough, &c.
NOTICE.—EASTER MONDAY.—Special engagement of the Irish and German comedians, Messrs. Baker and Farron, in their characteristic drama of CONRADE and LIZETTE, as performed by them with immense success in Australia, New Zealand, India, China, America, California, &c.

DRURY LANE.—EASTER MONDAY.
Grand Reproduction of
LA FILLE DE MADAME ANGOT.
Mdlle. d'Anka, A. Burville, K. Sullivan, H. Mapleson, Ewell, Mr. W. Morgan, J. Arnold, Wallace, Bradshaw, F. Wyatt. Premières danseuses, Mdlles. Palladino, C. Fisher, Percival Hodson. Opera Band. Chorus of 120. Conductor, Mr. Wallerstein. Mise-en-scene by Augustus Harris. Magnificent dresses by Auguste & Co. and A. May. Scenery by H. Emden and W. Cuthbert.
Preceded by LADY AUDLEY'S SECRET.
Miss Louise Moodie, N. Harris, Dolores Drummond, and Mr. Gibson.
Box-office now open.

FOLLY THEATRE.
Lessee and Manager, Mr. J. L. Toole.
TOOLE, to-night, in three pieces (for a few nights only).
At 8, THE SPITALFIELDS WEAVER.
At 9, the celebrated trial, BARDELL v. PICKWICK.
At 10, OUR CLERKS.
At 7.30, IN the ORCHARD.
Doors open at 7. Prices 1s. to £3 3s. Box office 11 till 5. No fees for booking. "The Upper Crust," a new and original comic Drama, in three acts, by H. J. Byron, will shortly be produced.

GLOBE THEATRE
will RE-OPEN on SATURDAY NEXT, March 27, with
THE NAVAL CADETS,
Opera Comique, in three acts, composed by Richard Genée. Supported Mesdames Selina Dolaro, St. Quinten, Violet Cameron; Messrs. Harry Paulton, Loredan, W. E. Gregory, Newton, Mitchell, and powerful company. New and magnificent scenery by Messrs. E. Ryan, Spong, and W. Hann. Costumes by Mons. and Mdme. Alias. Furniture by Mr. S. Lyon. Full band and chorus. Conductor, Mr. Edward Solomon.
Preceded by the celebrated Irish Farce,
BORN to GOOD LUCK,
in which Mr. Shiel Barry and full company will appear. The whole produced under the direction of Mr. H. B. Farnie.
Box-office open daily from 11 till 5. Acting Manager, Mr. R. D'Albertson.

IMPERIAL THEATRE.
Shakspere's Comedy, AS YOU LIKE IT,
Every afternoon at 2, in which Messrs. Lionel Brough, Herman Vezin, W. Farren, Kyrle Bellew, F. Everill, E. F. Edgar, J. Bannister, C. Coe, G. Coventry, F. Charles, E. Allbrook, F. Stephens, G. Trevor, C. Bauch, and Miss Litton, Miss Cresswell, Miss Brunton, Miss Sylvia Hodson will appear.
The overture and incidental music selected and arranged by Mr. Barnard from the works of Dr. Arne, Bishop, Farren, Martini, and C. Horne. The Comedy produced under the personal superintendence of Miss Litton.
Stage Manager, Mr. Cox.
The doors open at 2.30; Overture at 2.45; Comedy precisely at 3; Carriages 5.45.

LYCEUM THEATRE.
Sole Lessee and Manager, Mr. Henry Irving.
MERCHANT OF VENICE.
Every evening, at 8.15,
SHYLOCK—Mr. IRVING. PORTIA—Miss ELLEN TERRY.
Morning Performances of the MERCHANT OF VENICE every Saturday, at Two o'clock, during April.
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200 yards from the Angel.
Proprietor and Manager, Mrs. S. F. Bateman.
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SATURDAY, MARCH 27th, and every subsequent evening, at 8, Tom Taylor's great Drama, CLANCARTY,
With new and appropriate scenery, dresses, and appointments.
CLANCARTY—Mr. W. H. VERNON.
LADY CLANCARTY—Miss ISABEL BATEMAN.
Prices from 6d. to 7s. 6d. No fees.

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Lessee and Manager, Mr. R. D'Oyly Carte.
THE PIRATES of PENZANCE,
A new and original Comic Opera, by Messrs. W. S. Gilbert and Arthur Sullivan, will be produced on SATURDAY EVENING, APRIL 3.
Characters by Messrs. George Grossmith, Power, Richard Temple, Rutland Barrington, George Temple, &c.; Mesdames Marian Hood, Bond, Gwynne, La Rue, and Everard. The piece produced under the personal direction of the author and composer.

PRINCE of WALES'S THEATRE.
Sole Lessee and Manager, Mr. Edgar Bruce.
This evening, at 7.30, an original Comedietta,
A HAPPY PAIR,
By S. Theyre Smith. At 8.40, Hermann Merivale and F. C. Grover's original Play,
FORGET-ME-NOT.
(By arrangement with Miss Geneviève Ward.)
Miss Geneviève Ward (in her original character, Forget-me-Not), Mrs. Bernard Beere, Miss Kate Pattison, Mrs. Leigh Murray, Miss Layton, Mr. John Clayton, Mr. Flockton, Mr. J. G. Shore, Mr. Ian Robertson, and Mr. Edgar Bruce.
No Fees of any description. The Box-office open daily between 11 and 5.
Secretary and Treasurer, Mr. W. H. Griffiths. Doors open at 7.30.

ROYALTY THEATRE.
This Theatre will RE-OPEN on EASTER MONDAY (March 29), when will be produced a new Farcical Comedy, adapted from the French of Victorien Sardou, and entitled THEMIS.
Followed by BALLOONACY,
By F. C. Burnand and H. P. Stephens, revised and re-written.
Supported by the following powerful company:—Mesdames Amalia, Lillian Lancaster, Marie Williams, Emilie Copsey, Clara Douglas, and Rose Cullen; Messrs. Charles Auford, E. Brick, S. Wilkinson, E. Irving, and Charles Groves. Stage Manager, Mr. Charles Harris.
Box-office open daily from 11 to 5. No Booking Fees.

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SATURDAY, APRIL 3, 1880.

No. 413, *New Series.*

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LITERATURE.

History of the Administration of John de Witt, Grand Pensionary of Holland. By James Geddes. Vol. I. 1623–54. (C. Kegan Paul & Co.)

Mr. Geddes has undertaken a work of the utmost importance for the history of Holland. He has boldly plunged into a task which has been neglected by Dutch historians, mainly, we are inclined to think, from its laborious character. It is indeed remarkable that in the present generation the history of Holland should have found its great exponents in writers of the English tongue, Mr. Motley and Mr. Geddes, both of whom worked entirely from documents, and had little help from Dutch historians. But, while Mr. Motley wrote with a view to his compatriots, and had the object of putting before them the heroic days of Republican government, Mr. Geddes is animated solely by instincts of research. He has chosen a subject and has worked at it simply as an historical student. He has dealt with the period which he has selected in the same spirit as a Dutch writer might have done. Save for its close connexion with English history, there is nothing in the book to indicate that it was intended for the English public.

This is, perhaps, to be regretted, as it may tend to lessen the number of Mr. Geddes' readers. There is no attempt throughout his book at popularisation; no effort to clear away, by means of an introductory chapter, the difficulties that beset the understanding of the cumbrous movement of the Dutch political machine. Mr. Geddes is concerned only with de Witt, and refuses to deviate from his main subject. Hence his book may be deterrent at the outset to those who are unfamiliar with the period of which it treats. But we can assure the reader that if he perseveres he will by no means find Mr. Geddes' pages dull in the end. The care, the labour, and the enthusiasm which Mr. Geddes has bestowed upon his subject are rarely found in combination with such entire sobriety of judgment. He is not led away, like many biographers, to estimate the importance of de Witt in proportion to the difficulty which he has experienced in discovering information about him.

Mr. Geddes frankly begins by saying that John de Witt is in no sense a hero. The fervent patriotism and religious zeal which had marked the rising of the Dutch Republic had to a great extent burnt away in the course of the protracted conflict in which the Confederate States had been engaged. A generation had arisen that knew nothing of the heroic struggles of the days of William the Silent, and was desirous only to reap the commercial results of the position which their forefathers had won. The constitution of the Confederate States had made little progress toward such a union as could alone guarantee stability in the future. The States General was an assembly of delegates from the Provincial States, which again rested on a number of municipal oligarchies. The House of Orange, in which the office of Stadholder and Captain-General had tended to become hereditary, was the sole representative of a central national life. But the House of Orange in the days of Princes Frederic Henry and William II. had become untrue to its old traditions. It was inspired with the desire to take up a position among European sovereigns, and entered upon a course of dynastic aggrandisement. Military glory, royal marriages, and the other principles of European statecraft had made it forgetful of the interests of the people. The burgess oligarchy looked upon it with well-founded suspicion; and when, in 1650, Holland insisted on a reduction of the army and proceeded to disband some of the forces in its pay, the Stadholder William II. attempted a *coup d'état*, rode round the towns of Holland, and forbade the disbandment. Six of the delegates of the States of Holland—among them Jacob de Witt, John's father—were thrown into prison, and were only released on consenting to exclusion from office for the future. William II., who was son-in-law to Charles I. of England, was negotiating secretly for an alliance with France and an undertaking to restore the Stuarts to the English throne when he suddenly died in November 1650.

The son of the Stadholder William II., who afterwards became William III. of England, was born within a week of his father's death, and the abeyance of the activity of the direct line of the House of Orange gave the burgess oligarchy an opportunity of realising its ideal of government without a Stadholder on the sole basis of provincial and municipal privileges. Of this attempt John de Witt became the leading spirit; in fact, so completely was he identified with it that details of his personal life are almost entirely wanting. Again and again does Mr. Geddes bewail the absence of a Dutch Boswell. Even de Witt's voluminous correspondence has been ransacked in vain for any information that may enable us to realise the character of the man. Mr. Geddes can show us only de Witt's policy—the cold, far-seeing, logical results of an application of traditions of the past to a state of things which had advanced beyond their control.

John de Witt was born in 1623, of one of the leading families of Dordrecht, or Dort. He had a good education, travelled in his youth, and practised law at the Hague. In December 1650 he was made Pensionary of Dort, a salaried officer corresponding roughly to a town clerk, who also accompanied the town deputies to the Provincial States, collected their opinions, and announced their votes. He was present at the meeting of the States in 1651 in which Holland, smarting under the recent aggression upon its liberties, succeeded in preventing the election of a Captain-General and practically established a government without a Stadholder.

But serious questions lay before the Republic. The Orange party was strong in its hold upon the people, and the hatred arising from commercial jealousy was high against England. The execution of Charles I. had given a shock to the whole of Europe, especially to the United Netherlands, where the Stuart cause was identified with that of the House of Orange. On the other hand, the English Commonwealth rested on principles with which Holland had much sympathy; but Holland could not count on the co-operation of the other Dutch States in an intimate alliance with England. This was what Cromwell pressed for. He could not have the Dutch States a hatching-ground for Stuart intrigues; he wanted them, on the other hand, to join with the English Commonwealth in forming a grand Protestant alliance. He proposed "a more strict and intimate union between England and the United Provinces." By this he meant, as afterwards appeared, a union of the two governments, so that the United Provinces should send representatives to the English Parliament, and England should send representatives to the States General. While negotiations went slowly on, the English envoys at the Hague were insulted in the streets, and were in terror of their lives from the Orange faction. Nothing definite was done; but the Dutch made a treaty with Denmark not to reduce the Sound dues in favour of any other nations, and England retaliated by the Navigation Act. If the United Provinces would not make up their minds to ally themselves closely with the English Commonwealth, Cromwell could not afford to neglect English interests or suffer any diminution of English *prestige* under his government; he must rather show Europe that it had to deal with a ruler more careful of English honour than the feeble Stuart kings.

So in 1652 England and Holland drifted into war because Tromp refused to strike his flag within view of the English flag. The war went on, with some glory to the United Provinces, but at a cost which they could not long endure. It was felt in 1653 that peace was necessary. Meanwhile, John de Witt, who had been made Grand Pensionary of Holland, had more and more made himself the brain of the Republican oligarchy, and, on behalf of Holland, was directing a clandestine negotiation with England. Again Cromwell brought forward his old plan of a union between the United Provinces and England so as to set on foot a great Protestant alliance in Europe. But this idea was beyond the comprehension of the Dutch, who cared little for the cause of Protestantism, or for the general political aspect of Europe, in comparison with their own commercial prosperity. Nor did the state of parties within the Dutch Republic allow of such a project.

"To the six Orange provinces, coalition with the greatest enemy of their beloved House could be nothing but repulsive. As for Holland, where would its political fetish of the sovereign independence of the several provinces be? Where would be the preponderating influence, amounting sometimes to semi-tyranny, which it wielded over its six confederates if the two Republics were amalgamated? Had a coalition of the

two governments been attempted, every town in the seven provinces would have blazed forth into open insurrection; the Prince of Orange would have been proclaimed from every town-house by infuriated mobs; there would not even have been a civil war, for the faction in power would have been swept away before the first shock of the popular wrath."

So John de Witt was obliged to negotiate peace because the continuance of war would have led to the fall of the oligarchy with which he had cast his lot. He could not frankly accept Cromwell's conditions, for they would have overthrown in like manner the oligarchic constitution. Though but a young man of the age of thirty, he had to decide upon a course to adopt, and had to pursue it by tortuous ways, shrouding himself in secrecy, deceiving Cromwell, deceiving the States General, deceiving Holland, juggling even with his accomplices. All this he had to do on his own responsibility, acting carefully in such a way as not glaringly to upset any part of the lumbering constitutional machinery by which he was surrounded, thinking always how he could make out a good case for himself at the end. If Cromwell was not to have his "intimate union" with the Dutch Republic, he was resolved to protect England from possible hostility in the future. Among Cromwell's proposals, the one which caused the greatest trouble to de Witt was the exclusion of the Prince of Orange from office. De Witt's enemies in later days charged him with having suggested this exclusion, but Mr. Geddes satisfactorily shows that it originated with England.

"Complete exclusion of the Prince, or the most absolute binding down of him if elected to any high office not to aid the Stuart cause, was part of the very essence of Cromwell's position. It was not Oliver's habit to overlook the central or essential point of a treaty; and, if the idea did not originate with him, it was floating about as the common property of the Puritan party."

The demand for exclusion was modified by negotiations into a willingness on Cromwell's part to accept an obligation on the part of the State of Holland alone to exclude the Prince. This obligation it was de Witt's great diplomatic triumph to procure, and he did so by an unbroken series of deceptions. There is no more curious page of diplomatic history than this negotiation of de Witt, and Mr. Geddes has patiently and skilfully unveiled its complications step by step. With the conclusion of peace in 1654 and a consideration of de Witt's apology for his own proceedings Mr. Geddes ends his first volume. The succeeding ones will have still greater interest for English readers as showing the political conditions under which were moulded the character and convictions of him who, as William III., gave a decisive turn to the fortunes of England. Of the excellence of Mr. Geddes' workmanship, the thoroughness displayed in collecting materials, and the breadth of historical judgment which he has shown in using them it is impossible to speak too highly. M. Creighton.

A History of Ancient Geography among the Greeks and Romans, from the Earliest Ages to the Fall of the Roman Empire. By E. H. Bunbury, F.R.G.S. 2 vols. (Murray.)

It is not a little surprising that, while Englishmen have done more than any other nation towards the investigation of classic lands and of other countries illustrative of ancient geography, no comprehensive book on that subject has hitherto existed in our language. It is true that Dr. Smith's *Dictionary of Geography*, which is perhaps the best executed of all his classical dictionaries, supplies most of the student's needs in investigating the geography of countries and the topography of localities in detail; but for a real understanding of this branch of study a great deal more is required than any dictionary, however good, can provide. In order to appreciate the worth of a statement about any point of geography, we must have some idea of the state of knowledge and the extent of men's information at the time it was made, and must also be able to estimate the caution, truthfulness, and good judgment of the authority from whom it is derived. But beside this, the history of the growth of geographical knowledge is a part of the history of the development of the human mind, and is well deserving of study on its own account. But the difficulty of the subject is such as to discourage students from undertaking it, and the qualifications requisite for dealing with it are not easily found. The path of the geographer is a thorny one. He is met at every turn by disputed questions, which demand the most careful investigation. The extent of the subject both in time and space necessitates very wide reading, and it ramifies in so many directions, and is connected with so many other branches of science, that it cannot be properly dealt with by a specialist. At the same time it calls for the highest qualities of the critic, both in sifting evidence and in deciding between conflicting hypotheses.

In the present instance it is satisfactory to feel that the subject has fallen into the very best hands. As long ago as the time when the earliest numbers of the *Dictionary of Geography* appeared—nearly thirty years since—Mr. Bunbury showed himself, by his articles contributed to that work, to be a geographer of the first order, and his subsequent studies have at length borne ripe fruit in the great work that lies before us. Every page of this bears testimony to his fitness for the task. The excellence of his scholarship is shown by his occasional criticisms of passages in ancient writers the interpretation of which affects geographical questions, and we are thus enabled to feel confident elsewhere that he has arrived at the true meaning of his authorities. His perseverance appears in the way in which he has pursued the subject into its remotest and darkest corners, not neglecting the most obscure treatises, or such evidence as is to be obtained from writers not professedly geographical. He displays a rare power of discrimination in discovering the element of truth which underlies some "traveller's tale," and in rejecting what is fabulous, or on other grounds untrustworthy, without running into unreasonable scepticism. He takes equal interest in the mathematical side of the subject on the one hand, and the physical and ethnographical on the other, and at the same time is ready to discuss mythological questions and to analyse the story of Minos or the voyage of the Argonauts. He has qualified himself to take a practical view of the subject, both by travelling himself, and by an extensive acquaintance with modern books of travel and exploration in countries without as well as within the immediate range of his subject. And, finally, he is unfailing in his courtesy towards opponents in controversy, while clearly stating and firmly maintaining his own point of view. The work which he has now produced is both exhaustive in treatment and admirable in method and execution, and is an honour to English scholarship.

The subject of ancient geography naturally divides itself into two parts, viz., the history of the growth of knowledge on the subject, and the discussion of the facts known about it at any particular time. Of course the two must to a great extent run into one another, but the details, at all events, especially those which call for investigation, can be kept separate, and this Mr. Bunbury has very wisely done. With this view he has attached to the end of each chapter a number of Notes—they might better be termed short appendices—which are devoted to special points, and thus lighten the reading of the text, and prevent its continuity from being broken. To what an extent this has been carried out may be seen especially in the chapter devoted to Alexander's Asiatic expedition, which has no less than forty-nine of these appendices. In this way the gradual development of the science is steadily kept in view, and we are able to trace its connexion, first with commerce, especially among the Phoenicians and the Greeks of the earlier period, and afterwards with conquest in war, as in the case of Alexander's campaigns, which laid open so much of the interior of Asia, and at a later period the Mithridatic wars, in the course of which Pompey penetrated almost to the Caspian, while in the west the war with Jugurtha caused more accurate information to be obtained about the interior of Africa, and the progress of Caesar's arms in Gaul, Germany, and Britain advanced men's knowledge of those countries. Nor are the voyages of discovery, or such as led to discovery, which lend an element of romance to geography, neglected. Such are the expedition for the circumnavigation of Africa in the time of Necho, in discussing the truth of which Mr. Bunbury gives us an admirable specimen of carefully balanced argument; that of Hanno along the coast of that continent; Nearchus' voyage from the Indus to the Euphrates in connexion with the expedition of Alexander; and those of Eudoxus, who twice sailed from Egypt to India and back. Our author's evident interest in mountains also causes him to draw attention to the remarks of the ancients upon them; and in particular he notices the volcanic phenomena which they mention—the cone of Vesuvius, on which Strabo sagaciously observed that it had every appearance of having been once a burning mountain which had gone out for want of fuel; the nature of the lava streams of Etna, and the suitableness of the volcanic ashes for the cultivation

of vines; the constant activity of Strongyle (Stromboli) and the neighbouring island of Hiera, the special scene of Vulcan's subterranean operations; and the eruptions at Thera (Santorin) and the peninsula of Methone on the coast of Argolis.

On the subject of the Homeric geography Mr. Bunbury's views appear to us to be especially clear and sensible. He considers that the author or authors of the Homeric poems were well acquainted with the countries bordering on the Aegean and the greater part of Greece Proper; and this applies to the *Odyssey* as well as to the *Iliad*, for he notices the accuracy with which the various sea routes between Greece and Asia Minor are described in connexion with the return of the Greek chieftains from Troy. But beyond this he believes the geographical knowledge of that period to have been extremely vague, and shows that the wanderings of Ulysses, when reduced to a scheme, cannot be reconciled with the positions of any actual countries or localities. Thus, notwithstanding the view of a later period, which represented the slopes of Etna as the abode of the Cyclopes, there is nothing in Homer to lead to that conclusion; nor can Thrinakia either, though the name has been thought to suggest the idea that Sicily was meant, be identified with that island, for it is described as having been both small and devoid of inhabitants. With regard to Scylla and Charybdis, and the island of Aeolus, it is probable that vague rumours may have reached the Greeks of that time through Phoenician traders of the passage of the Straits of Messina and of Stromboli, but they *had no idea* of the actual position of these. Coming nearer home, he deprecates the attempt to find a substantial basis of reality for the Phaeacians, or to identify their land with the island of Corcyra; and, as might be expected, he altogether discredits any endeavours like those of Dr. Schliemann to identify the local topography of that region. As to Ithaca itself, and the neighbouring islands, after commenting on the Homeric account of them, he says:—

"The only real solution of the difficulty appears to be to admit that Homer was not personally acquainted with the group of islands in question, and that, though familiar with their names, and with some of their leading natural characteristics, he had an indistinct and erroneous conception of their geographical position."

Dulichium, the name of which, though it appears in the *Iliad* as well as the *Odyssey*, had totally disappeared in the historic times of Greece, he is disposed to identify with Santa Maura.

The principal writers of geographical treatises in antiquity, as might be expected, are very fully dealt with by Mr. Bunbury. Among these, Strabo holds the first place, though his predecessor, Eratosthenes, whom he often criticised, is to be regarded as the founder of scientific geography. But Strabo, living in the Augustan age, had greater abundance and variety of materials to work upon, and the plan of his work was conceived on a grander scale than that of any other ancient writer, so that he deserved the title of *the* Geographer, which was regularly applied to him by the later Greeks. He was the first to attempt to bring together all the geographical knowledge that was attainable in his day, and to comprise in one treatise the four divisions of the subject that have been called in modern times mathematical, physical, political, and historical geography. His own travels, as is here pointed out, had not been extensive, and much depends in his descriptions of places on his having, or not having, visited the spot. This is especially noticeable in his account of Greece, in which his description of Corinth, which he had seen, is clear and intelligent, while the rest is the least satisfactory portion of his work, being marred by rambling digressions and by a slavish subservience to the authority of Homer. For the same reason his merits are nowhere more conspicuous than in his description of his native city, Amasia, which is concise, where he might have been tempted to be discursive, and presents a clear view of its somewhat complex topographical features. But the great value of his work consists in his having written, as we might say, for the general reader, and having felt that the habitable globe was a subject of study, not merely for professed geographers, but also for politicians and statesmen. In this respect he contrasts favourably with Pliny, who, though he made an important contribution to the statistical geography of the provinces of the Roman empire, yet in doing so fills page after page with voluminous lists of obscure names, and omits almost entirely the leading features of each country. Of Ptolemy, in whom the geographical science of the ancients culminated, Mr. Bunbury's judgment is at once appreciative and discriminating. He remarks that the blind, almost superstitious, reverence with which he was regarded throughout the Middle Ages has descended in some degree to our own days, and shows that the means at his command did not enable him to carry into execution his ideas on the subject; but, at the same time, he allows that he saw clearly the true principles upon which geography should be based, and the true mode in which a map should be constructed. With Strabo he does not properly come into comparison, for mathematical geography and map-making were the studies which he pursued, and he approached the science in the spirit of an astronomer rather than that of a geographer in the higher sense of the word. Two of the facts which he mentions, though they would at first sight appear to be questionable, have been strikingly verified by modern discovery, viz., that the Nile flows from two lakes in the interior of Africa, and that near its sources there is a range of mountains, some of which are covered with snow, though situated under the Equator. Mr. Bunbury considers that authentic intelligence on these points had reached the Alexandrian geographer, having been transmitted by the Greek traders at the settlement of Rhapta on the East Coast of Africa, who had received information about them from the interior.

Want of space prevents us from noticing our author's discussions of such points as the Retreat of the Ten Thousand, whose route he lays down with due regard to the determining features of the country and Xenophon's descriptions, while giving up that writer's distances as hopeless; or Hannibal's passage of the Alps, which he regards as having been made by the Mont Cenis. In fact, it is impossible within the limits of a review to give an adequate idea of a book which comprises such a variety of questions and points of discussion. It must suffice to say that it is a permanent addition to our knowledge of the subject, and will prove invaluable to students of ancient history as a book of reference.

H. F. Tozer.

Essays and Criticisms. By T. G. Wainewright. Edited by W. C. Hazlitt. (Reeves & Turner.)

The collection and editing of the writings of the singular person who distinguished himself as an art critic, a forger, and a murderer in the third and fourth decades of this century has often been desiderated, and Mr. Hazlitt is to be thanked for at last undertaking the task. We cannot say that he has discharged it absolutely well. His memoir is lacking in fullness and clearness, and contains some matter of doubtful relevance. While he is very severe on Dickens for *Hunted Down*, he is not above himself assigning a disproportionate space to the incidents which gained Wainewright a sinister reputation and helped to direct public attention to the dangers of strychnine. He has not taken the trouble to ascertain (as in the course of a couple of mails he surely might have ascertained) the exact date of the transported convict's death, or any additional particulars of his last days in exile. No reference is made to the very interesting episode of the critic's connexion with Blake. Mr. Hazlitt further inclines to attribute to Wainewright the *Character of the late Elia*, which is as clearly Lamb's own as the essay on Sarah Battle or that on Roast Pig. Still he has given us the Vinkbooms and Weathercock papers from *London*, and this is of itself a sufficient boon to prevent us from grumbling any more at the details and setting of the gift.

Opinion has hitherto differed with a curious divergence as to the actual literary merits of the only critic who actually developed the murderous capacities which (if we may believe some authors) underlie the critical temperament. His contemporaries—the very best of them—thought very highly of Wainewright. Lamb has left not merely various kindly references to him, but a distinct and categoric statement that his prose was "good." Since that time, however, the horror arising from the crimes which he certainly committed, while for some not wholly explicable reason he was never punished for them (though he suffered for a comparatively harmless forgery by which he merely obtained irregular command of his own property), has rather affected judgments of his purely literary work. That work is undoubtedly peculiar in character, uniting as it does the archaistic affectations of Elia with the foppery of the then nascent dandy school. Yet it is, after a very brief perusal has initiated the reader into the secret of the mannerism, clear enough why his friends thought much of him. Not merely is the matter of his art judgments singularly good, but their manner, despite all its tricks and fripperies and egotistic impertinences, is far from unattractive

Wainewright writes as the contributors to society journals nowadays would like to write, but cannot, with a happy affectation of coxcombry which is not ill-bred, and which does not exclude the possibility of the writer having brains as well as spirits and knowledge of the world. Here is a typical passage:—

"Forthwith WE (Janus) sneaked home alone—poked *in* the top of our hollow fire, which spouted out a myriad of flames, roaring pleasantly, as, chasing one another, they rapidly escaped up the chimney; exchanged our smart, tight-waisted, stiff-collared coat for an easy, chintz gown, with pink ribbonds—lighted our new, elegantly gilt French lamp, having a ground-glass globe, painted with gay flowers and gaudy butterflies; hauled forth Portfolio No. 9, and established ourselves easily on a Grecian couch! Then we (Janus) stroked our favourite tortoiseshell cat into a full and sonorous *purr*; and after that our muse or maid servant, a good-natured, Venetian-shaped girl (having first placed on the table a genuine flask of as rich Montepulciano as ever voyaged from fair Italia), had gently but firmly closed the door, carefully rendered air-tight by a gilt-leather binding (it is quite right to be particular), we indulged ourselves in a complacent consideration of the rather elegant figure we made, as seen in a large glass placed opposite our chimney mirror, without, however, moving any limb, except the left arm, which instinctively filled out a full cut glass of the liquor before us, while the right rested inactively on the head of puss! It was a sight that turned all our gall into blood! Fancy, comfortable reader! Imprimis. A very good-sized room. Item. A gay Brussels carpet, covered with garlands of flowers. Item. A fine *original* cast of the Venus de Medicis. Item. Some choice volumes in still more choice old French maroquin, with water-tabby silk linings. Item. Some more vols., coated by the skill of Roger Payne and 'our Charles Lewis.' Item. A piano by Tomkisson. Item. A Damascus sabre. Item. One cat. Item. A large Newfoundland dog, friendly to the cat. Item. A few hothouse plants on a white marble slab. Item. A delicious melting love-painting by Fuseli: and last, not least in our dear love, we, myself, Janus! Each and the whole, seen by the Correggio kind of light, breathed, as it were, through the painted glass of the lamp!!! Soothed into that amiable sort of self-satisfaction, so necessary to the bodying out those deliciously voluptuous ideas, perfumed with languor, which occasionally swim and undulate, like gauzy clouds, over the brain of the most cold-blooded men, we put forth our hand to the folio, which leant against a chair by the sofa's side, and at hap-hazard extracted thence—Lancret's charming 'Repas Italien' T. P. le Bas, sculp.

'A Summer party in the greenwood shade,
With lutes prepared, and cloth on herbage laid,
And ladies' laughter coming through the air.'
L. Hunt's *Rimini*.

This completed the charm. We immersed a well-seasoned prime pen into our silver inkstand three times, shaking off the loose ink again lingeringly, while, holding the print fast in our left hand, we perused it with half-shut eyes, dallying awhile with our delight."

We do not remember to have seen it noticed, but, if Thackeray was not familiar with the quaint extravaganza entitled *The Delicate Intricacies*, we have lighted on a very singular instance of accidental anticipation. Elsewhere Wainewright is obviously and sometimes almost avowedly a follower of Sterne; here he is distinctly a forerunner of the *Roundabout Papers*. We do not notice that he anywhere acknowledges acquaintance with Diderot's *Salons*, but that he must have possessed such acquaintance is beyond a doubt. On the whole, it is not difficult to take his literary measure. He was one of the numerous persons who are spoilt by amateurish addiction to art. If he had been driven to write regularly for his bread his affectations would soon have been knocked out of him, and a great deal of good work would probably have been the result. As it was, with immensely expensive tastes, he had for some time the opportunity of gratifying those tastes more or less legitimately, and was not regularly enough employed on literary work to feel the effect—specially salutary to men of his temperament—of being in harness. Hence his work is small in quantity and, to a certain extent, crude and patchy in quality. But the best patches are very good, and show rare aptitude in a special kind. An examination of his tastes would lead us too far. There is an odd tawdriness about some of them which reminds one of Edgar Poe, another pupil of Wainewright's on whose pupilship we would stake something. Unfavourable circumstances of time and fashion, and the want of discipline, which was Wainewright's great bane, probably account for this tawdriness. But this volume will, we think, convince all literary tasters that those who relished Wainewright were not in principle wrong.

George Saintsbury.

The Life of the Right Reverend Samuel Wilberforce, D.D., Lord Bishop of Oxford and, afterwards, of Winchester. By A. R. Ashwell, M.A., late Canon of the Cathedral and Principal of the Theological College, Chichester. Vol. I. (Murray.)

There is no surer way of misleading people than by speaking the truth. This is an axiom in diplomacy, and Bishop Wilberforce's life confirms its soundness. Throughout his career he was the object of suspicion. Whatever he said or wrote was supposed to contain some hidden meaning at variance with its outward expression. His actions were attributed to deep design or tortuous policy. He was accused of inconsistency both as an ecclesiastic and a politician, and described as one who was by turns a High Churchman and an Evangelical, as the exigencies of the moment might determine, and who shaped his course solely by the motive of expediency or the love of popular applause. Some few (including those who knew him best) judged him otherwise; but this was the verdict of the public at large, which was unable or unwilling to comprehend a character in which singleness of motive and versatility of power were marvellously combined.

The publication of selections from the Bishop's diaries will do more to correct this false estimate than can be effected by the expression of mere individual opinion. For the analysis which he therein from time to time makes of his conduct must be either true or false. If true, then it is obvious that, though like other men he might err from defective judgment, he sought ends by the purest means; if false, the further question arises whether it was consciously or unconsciously so. We can hardly accept the former alternative, for even the worst enemies of the prelate would forbear to accuse him of deliberately placing upon paper, under cover of a confession to a God which judgeth in secret, what was nothing less than a lie. But might he not deceive himself in the matter, and, without deliberate purpose, accustom himself to view his own conduct in the light in which he desired others to see it? It would certainly be rash to limit anyone's powers of self-deception; but, in the case of a man like Bishop Wilberforce, conspicuous for clearness of sight in other matters, it is difficult to believe that he became blind so soon as his eyes were directed inwards. It is far easier to suppose that he knew more about his motives than those could know whose judgment was based upon his conduct only. It is far more likely that he was swayed by a number of considerations—that his actions were the result of mixed motives—than that his life was controlled by one single master-passion, which enslaved his conscience and led him to play the hypocrite even when the eye of man was not upon him. Our own conviction, therefore, is that Bishop Wilberforce was a man of genuine truth and honesty, and that on those occasions when his conduct seems to have been inconsistent the inconsistency was the result of that progress towards larger thoughts and more liberal dealings which must ever be the mark of a mind which grows with the times in which it lives. Brought up in the straitest sect of the Evangelicals, confronted at a time when his feelings were stronger than his judgment with a religious movement full of good and evil, possessing an ensnaring versatility of gifts and a keen appreciation of the good-will of those around him, the marvel is that he became what he did become. The marvel is not that in a life more full than most men lead he made some mistakes which he himself was the first to deplore, but that he was able to preserve throughout a mind well balanced and a lofty soul. His biographer has, we believe, formed in the main a true conception of the Bishop's character, and one which will stand the test of the minutest investigation. He does full justice to his unusual power of sympathy, his warm affection, his intellectual interest in every subject, and observes with justice—

"It was thus that Bishop Wilberforce literally 'turned every way' and found some point of contact with almost everyone; so that the very richness of his mind and character led in some cases to a suspicion of unreality. The majority of men fail to realise whatever lies beyond their own horizon of character and experience, and, lacking the divine gift of sympathetic imagination, they have no other standard by which to estimate their fellows than their own knowledge of themselves. Thus all men of wide natures encounter inevitable misconception; and the writer has been often amused with looks of unwelcome surprise on the faces of men with whom the Bishop had been in close conversation on matters within their own range and ken when they saw him instantly absorbed with equal completeness in discussing infinitely wider topics with the next person to whom he spoke."

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We have been led to say so much upon the Bishop's character that we have left

ourselves little room to follow the details of his active public life. But we hold that it is beyond the reviewer's scope to present a succinct version of what the book itself tells at length. For just as the brief announcements of the telegraph rob of their interest the fuller intelligence that follows them, so does a summary inflict a positive injury upon the book from which it is derived. We appreciate Canon Ashwell's work too highly to wish it to suffer by such treatment, and accordingly have thought that we shall best discharge our duty to him and to our readers by indicating the contents of the volume, and expressing our regret that the hand which penned it is now for ever at rest.

Samuel Wilberforce was born at Clapham Common on September 7, 1805, and was the third son of William Wilberforce. Canon Ashwell traces the first forty-two years of his life—a period embracing by far the most important part of his career—and had arranged the materials for two further volumes, which would carry on the biography to the year 1873, when, in the plenitude of his powers, the Bishop was removed from the world by death. The writer adduces reasons for regarding the section of the Bishop's life with which this first volume is concerned as complete in itself. The reasons do not seem to us to be very clearly expressed, nor are we able to recognise in the Hampden controversy (with which the volume terminates) a turning-point in the Church's or the Bishop's history. The part which the Bishoptook in that unfortunate affair was not regarded with satisfaction even by his best friends, and was certainly open to misconstruction. Perhaps Canon Ashwell would have done better to have given to it less prominence. But, with this exception, the contents of the volume are singularly interesting. We have a charming picture of Samuel Wilberforce's early training in a home where the good influence of its head was sensibly felt. Then comes the busier life at Oxford, followed, in rapid succession, by his marriage and ordination. Much space is rightly given to an account of Wilberforce's experience as a parochial clergyman, and here the narrative teems with passages of great interest and with many characteristic anecdotes in which his readiness, his humour, his wonderful versatility, showed themselves. But it is as a bishop that Samuel Wilberforce will ever be remembered. No doubt he did his work well in the numerous capacities in which he served the Church before his elevation to the episcopate at the early age of forty; but the way in which he discharged the higher functions in times of unusual difficulty attracted universal attention. It was not merely that he was an active and eloquent prelate displaying in a larger sphere the gifts of language and the grasp of business details which had brought him to the front at Winchester and Westminster. He quickly showed that he possessed administrative powers of the highest order, and was determined to employ them in making his diocese of Oxford the model diocese of England. This he did, first of all by setting an example of untiring zeal to his clergy, and then by attaching them to himself by the bond of sympathy, and, through his rare insight into character, finding for each the most fitting field for the exercise of his special talent. Whether the title "great" is to be conceded to such a man is perhaps an open question, but it must be allowed on all sides that no prelate has left so distinct a mark upon the Church in recent times, and that the void created by his death still remains unfilled. CHARLES J. ROBINSON.

Disguises: a Drama. By Augusta Webster. (C. Kegan Paul & Co.)

Rhymes and Legends. By Mrs. Acton Tindal. With a Prefatory Memoir. (R. Bentley & Son.)

To succeed in writing a genuine drama is, it would seem, one of the impossible things. Before Mr. Wills had his poetic dramas acted, there was a somewhat settled opinion that anything endurable by a sufficient, and sufficiently numerous, audience could not be done by a modern hand. This aphorism of criticism has had, like other articles of belief, gallant attacks upon it lately. Mr. Gilbert's fairy legendry and allegorical realism were most promising movements towards sweeping away the charge of impotence from our drama. With these two gentlemen at work, the matter looked the more hopeful, because they were in actual, practical connexion with the theatre. It may be amusing and helpful for their writers to make dramas or dramatic poems for the study; to those whose feet are grounded on fact a drama is nothing if it cannot be acted. It is, perhaps, for this reason of insufficient acquaintance with the boards that Mr. Tennyson in his dramas has failed to do anything effective.

Again, the feeling that there is a forlorn hope to be volunteered about grows on the most sanguine; and it is with interest one meets in the field so good a writer of verse as Mrs. Webster. That she has succeeded where so many have gone wrong it would be pleasant to be able to affirm. Perhaps the highest word for *Disguises* might be to say that it has enough life in it to interest a small, somewhat cultivated audience. There is no humour in it; there is a want of firmness in the plot, though it is worked out consistently; but the great want is that of dramatic passion. Fine sentences of the sententious kind occur ever and anon, but there is none of the fire that catches as it burns and burns as it catches. It is true that there is always much of this that is the proper province of the actor, but he cannot assume the thing of which he gets no hint. This drama has the pastoral spirit, not the dramatic; and the interspersion of lyrics, some of them of considerable beauty, only adds to this conviction. Some of the situations are so obscure that even a *reader* has to go backwards and forwards searching what they may fully mean. Now, drama being addressed, and properly, to the average intellect, it is bad art to play with situations, and vital ones, as if they were refined innuendoes, only to be discerned by the keenest, most cultivated wits. With all sympathy for requirements of sentiment and plot, no one who has sound judgment can admire what does not strike its aim. Mr. Irving, with the true perception that an artist often unconsciously has, put it down that the usefulness of the drama is, and has always been, mainly for the many, and for those of like culture and progress with them. A dramatist who forgets this works in a corner, and cannot complain if he or she may be overlooked. But that it may be said "by book," is not the swoon of Gualhardine caused by too far-fetched or too little obvious a cause? And this is not a solitary instance. Mrs. Webster seems oftenest writing for the calm of a rather philosophic drawing-room. Her really wise and charming sayings, it is to be feared, would be lost even in the intellectual atmosphere of the London School Board if she should experiment there in such "unreasons" as she says are "fair ladies' eloquence." No doubt, she will "truck" there "for sober sense and use." In any case, she has the poetic experience to help her, that honour comes rather posthumously, if she find that the generous reformers in School Boards, as elsewhere, must wait for posterity for their full fame. So good a poet devoted to "sober sense and use" may be cause of regret to Bohemian *littérateurs*, who are wicked enough not to value public dignities before private skill.

But if we cannot allow that this drama is an addition to English dramatic successes, it is impossible to deny the thoughtfulness, the *finesse*, often to excessive quaintness, the culture, the literary skill, that appear throughout the volume. The translator of Greek plays, and a wide reader of the poets, Mrs. Webster shows marks of only too much sympathy with them. It is a real critical objection to her work, that she uses, as one example of several such, Dante's "forward foot" for the help of one of her characters; and in the scene of Aubrey with his mother, it is impossible to forget the similar one in *Hamlet*. It is a final test of true dramatic feeling if a dramatist allows even for a moment a memory of this kind to disturb his or her own special vision. No one caught up to the dramatic heaven can possibly be an imitator. Some of the words this lady manufactures are also tests of her dramatic weakness. Who could enjoy as expressive such words as "asquawk," "painsfully"? These do not come but of the study, and they are not its best products. Her use of the word "foul" is objectionable exceedingly. To say that *Disguises* can be read a second time with much more pleasure than the first is a just tribute to the literary ability of its author, who has already gained an honourable place among present writers; but this is hardly a testimony to its dramatic power. It has all the nature of a study: the paleness, the correctness, the over-nicety, and the mosaic of memories of other writers. This is not the field where Mrs. Webster's undoubted powers can get their fullest exercise, and it is to be hoped she will find time to "tell" some other "thesis" yet which may fulfil her fine promise of several years ago. Of *Disguises* she has no need to be ashamed or the opposite. Its good bits could be picked out by hundreds, but these do not make a true play, however numerous. To quote from a drama would be the poorest of all compliments to its artistic unity.

About Mrs. Tindal's *Rhymes and Legends* the proverb *Nil de mortuis nisi bonum* warns us. It could be proved perhaps that this,

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like most proverbs, ought to be read by contrary, the feelings of the living being the right and only subject of anxiety to criticism. Charmingly sympathetic woman she must have been, and, in the circle of friends, of essential importance; but there is nothing in this volume of value to the world of art. It is a book of fine impressions, literary, moral, and religious; but there is no executive shape in any one poem of the book. It is full of generous thoughts and of most womanly aspirations after happiness for everyone in this and all other life, but they are such as prose can express better than rhyme. That the volume may be readable to very many so-called lovers of poetry need not be doubted. There is a wide world of readers who think that measure and sound and vagueness are the sole characteristics of poetry. The foam is foam; and it is fact, let it be remembered; and it has beauty, though not much reality: therefore, there should be no rash condemnation of things of this kind that may not have truly poetic form to preserve them from soon dying. Mrs. Tindal's friends may well be proud of their cultivated and refined relation. It is one thing to have such a memorial of her, no doubt a good one; it is another to demand the verdict from artists that this is genuine work in their department. "The Cry of the Oppressed" is the strongest piece in the volume, and it is nearly a piece of art. The muse that awakes at contemporary events, such as "The Hartley Colliery Accident," is not of the true quality. Excess of sympathy is as destructive of art as too little of it. Floating on the present, as on facts of the daily newspaper, is not the way of poets. Let, however, the chill, if beneficial, air of public criticism make Mrs. Acton Tindal's memory but the nearer and dearer to the friends who had the high privilege of her delicate and cultivated companionship.

The facts of the "Prefatory Memoir" are interesting, but the criticism is of the kind from which to be saved. T. Sinclair.

NEW NOVELS.

Lily of the Valley. By Mrs. Randolph. In 3 vols. (Hurst & Blackett.)

Edna: a Tale of the Babylonian Captivity. By Julian St. Clare. (Charing Cross Publishing Co.)

Hugh Heron, Ch. Ch.: an Oxford Novel. By the Rev. R. St. John Tyrwhitt. (Strahan & Co.)

Marie; or, Glimpses of Life in France. By Annie Raine Ellis. (Bell & Sons.)

Imitating the sensible practice of certain stud-farms, Mrs. Randolph christens each of her literary offspring by the name of a species of the same genus. Such names should be perfectly arbitrary; the attempt to work into each book some desperate reference to its floral title is clearly a mistake. Being first in the field, she has naturally monopolised the wild flowers as the prettiest set of titles, but there remains no lack of specialities—the hothouse, for instance, or the kitchen garden—for even *Cauliflower* or *Onions*, if they only helped us to remember the author, would be better than the weak alliterations in vogue. It must, however, be owned that *Lily of the Valley* justifies its name in its modest disproportion of flowers to leaves. There is really so little of it that we could easily have compressed it without loss into half a volume. But in fairness let us add that if we had then been challenged to expand it again without adding to it, we should utterly have failed in the art where Mrs. Randolph is supreme, for the literary Penelope who deludes the suitors with the semblance of activity and of daily progress, whose shuttle flies so deftly, but to so little purpose, is an artist essentially feminine. Since her last work, *Genista*, Mrs. Randolph has taken a false and fatal step, from the good old-fashioned improbability of incident to improbability of conduct—a distinction, by-the-way, which too many novelists ignore to their hurt. It is not the vagaries of fortune which offend the reader, so long as the worthy heroes and heroines do not tamper with her wheel; but when, on purpose to tempt Providence, their wisdom stoops now and then to folly, and their virtue to tricks, we dismiss with incredulous contempt, if not with a certain spiteful triumph, these pretentious personages who fall so far beneath our feet from heights so far above our heads. This Lily and her lover, for instance, owe the privilege of tragic experiences entirely to their persistent device of burning, losing, or forgetting addresses. After a two years' heartrending separation, due to these causes, during which Lily hides herself as a governess under a false name, and the artist resides in Italy—of course, insanely forbidding any letters to be forwarded—they meet by chance in Kensington Gardens, and arrange, not only a speedy marriage, but a new complication. "Here is my address," he says, at parting, "write to me every day. Ah, here! the only card I have. If I am run over going home there will be nothing to identify me, Lily; think of that!" Need we add that at the first crossing, absorebd in her departed vision, he heeds not the impending furniture van, and is carted off to the hospital with a fractured skull; or that Lily, on her side, contrives to lose the card before she gets home, where she is promptly turned into the streets on the undeniable charge of kissing a young gentleman in the public park; or that she is rescued in a fainting and famishing condition by a lady of rank, who turns out to be her own aunt; or that the lovers, severed as the poles for another volume, meet in the end, and regale one another with the usual tedious unravelling of their own misunderstandings? The main plot of the book is more unusual, if rather painful. A little girl, Lily Kinnaird, the child of an insane mother, is drowned on the voyage from India. By a mistake, her playfellow, Lily Dalrymple, is substituted for her, and handed over to an eccentric Mr. and Miss Kinnaird, who, dreading this hereditary insanity, bring her up in the cloistered seclusion of their walled park, within which no word of love, spoken, written, or printed, is allowed to intrude—at least, until a lover chooses to creep in by a wicket gate, and prove in a single interview that "stone walls do not a prison make." The subject of the first volume is therefore much the same as that of the *Golden Butterfly*; but the treatment, if inferior in vigour and originality, is far more adequate to the theme, both in delicacy of sentiment and grace of expression. Indeed, it is not for the first time that we felicitate Mrs. Randolph upon her style, which is so even and harmonious that even this new work, poor as it is in matter, will be read with satisfaction.

Of *Edna* we do not pretend to have read much more than the Preface, where the author hints that, the newspapers having been exercised a good deal lately about the "fertile plains of the Mesopotamian Valley," he has lost no time in striking while the iron is hot. That there exists a public which can grasp the connexion between the Decree of Cyrus and the late Turkish Convention is painfully clear, as the work has reached its third edition. No doubt, as the author observes, "the revered men of this period were indeed—to borrow the words of a great authority—men of like passions with ourselves;" but we were hardly prepared to find their speech at once so like and so unlike our own. The soliloquies, for instance, of "that strangely composite priest Assur" recal the less lucid moments of Jean Paul rather than of Nebuchadnezzar. The descriptions are naturally of that voluptuous exuberance peculiar to the Scriptural novel; Belshazzar's feast might indeed have been painted by a guilty guest at that "pandemonial orgie" (*sic*), or by one of the dancing girls—"not mere balli [*sic*] dancers, but educated ladies who held a high place in Egyptian society, who coupled with their terpsichorean accomplishment," &c. These pages, rich in absurdity, are headed by a fair frontispiece, in which their whole scope and character are presented, as it were, under a type or symbol. This is inscribed "The Temple of Baal or Tower of Babel." This fabric, so stupendous, so airy, so fantastic—in short, so Babylonish—merits a word of description. Its architect—whether Nimrod or Nebuchadnezzar matters not—has adopted a style which we may call Prophetical Eclecticism. The base of the structure, whose main outline is that of a Burmese pagoda, is borrowed from the Coliseum; upon this inclined arcades of a Tay Bridge character form a series of *perrons*, a neat little Queen Anne residence adorning each intersection. Higher up more Tay Bridge, winding in a vast spiral dotted with small objects, apparently railway trains, if they are not more Queen Anne houses. Still higher frowns the Castle of St. Angelo, enriched with good Romanesque work, supporting at about the height of Snowdon the familiar buttresses and pinnacles of Mont St. Michel. We must not forget the front door—an arch of Titus flanked by two of Cleopatra's needles—nor the handsome Italian belvederes on the second floor. In the foreground lies Babylon the Great, represented by two Hottentot huts of the inverted pudding-basin form, whence issue goodly Babylonians—among whom we fail to identify the Pope—who point with pride, as well they may, to their religious edifices. This Babel of Styles as well as of Tongues is a really ingenious contribution both to the theory and history of art.

We cannot but regret the form in which Mr. Tyrwhitt has written his reminiscences of Oxford. As these, he tells us, "extend over more than thirty years, various anachron-

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isms have been indulged in, which are retained, to exercise the ingenuity or the memory of old Oxford men." But as the book will be popularly accepted as a picture of the Oxford of some particular date within that period, if not of the present day, we are bound to observe that, though each scene may have been true of its own day, the university life which they depict as a whole is one which never has, and never could have, existed. To crowd into the three years' career of *Hugh Heron* all the movements of event and of thought at Oxford in which Mr. Tyrwhitt has taken part is as reasonable as to combine the whole of English history in a fancy sketch of the present reign. His long experience, varied recollections, and strongly marked views would, we think, have fully entitled him to attention without the ensnaring aid of fiction. Some excellent things he says excellently, when he is quite serious and much in earnest; and upon the aim and method of the university as a training place for barbarians we must own ourselves personally among the minority who share his views. The great defect of the book is, however, the free use of Oxford and sporting slang of various periods. It may be unreasonable, but it is surely only natural, to be shocked at the slang in use before our own days. The jargon of Miss Burney's horsey young men, or of Verdant Green's set, was no doubt admired in its day as sharp and genteel, but we can hardly realise the fact now if we try. Those, however, who protest the most sincerely against Mr. Tyrwhitt's form and style will, we feel sure, be those who will at the same time do fullest justice to his genuine enthusiasm, ripe culture, and generous love for and striving after all that is best.

Marie is only one of Bell's Reading Books for Schools, but it deserves more than a passing notice among the schoolbooks. Children will indeed learn more about French life from it than from a library of geography and history; but it requires a grown-up taste satiated by modern fiction to appreciate fully this homely and unvarnished chronicle. Marie is an average respectable servant-maid of the old school, who attends a middle-class master and mistress during a sojourn in France, where she uses her eyes well, and notes down facts and impressions with a freshness and simplicity which are altogether charming. If the book be not an autobiography, or at least taken down *verbatim* from Mary's lips, the authoress has shown marvellous art in catching the blunt, steady, observant, and shrewd tone of the capable maidservant. We shall hope to find out the truth upon this not unimportant point. If there were space a few passages of true English humour might be quoted. The old aunt is excellent, who insists on taking her pet donkey upon the tour, and, finding that travelling does not suit him, stays on the way at Havre till his death, tending his infirmities, and playing cards with her landlady. Mr. Lalor, the genteel Irishman, riding his favourite mare through France, a sort of knight-errant warring with *douaniers* and hotel keepers, is also capital. The descriptions of the towns, too, remind us more forcibly of the places than anything we have read elsewhere. Those who agree with our reasons for liking this little book are sure to like it excessively; those who are not content with prosaic simplicity, however truthful, will call it poor stuff. E. Purcell.

RECENT VERSE.

Hine Moa, the Maori Maiden. By J. E. Ollivant. (Mowbray.) This is a poem of no great length, written in verse of the *Hiawatha* brand, on the basis of a New Zealand legend. The extreme facility of the style has long caused it to drop out of favour with readers of poetry who care for something more than improvisation, but Mr. Ollivant will compare not unfavourably with most of Longfellow's followers. He has, moreover, given his book an additional interest and value by joining to his verse copious notes and appendices on what Col. Haymerle would call *Res Novo-Zealandicae*, the fast disappearing fauna, flora, customs, &c., of the Archipelago. A short time may thus be spent on the book with more pleasure and profit than on most volumes of minor verse.

Original Readings. By R. Henry. (Newman and Co.) These readings deserve the praise given to them in a short recommendatory epistle given to them by Mrs. Stirling, who has been, we are told, among the readers. They are not entirely verse, though the majority are. Some of these latter, perhaps most of them, are of the domestic affection kind, which is supposed to be effective at readings, and hardly claim to be treated as literature. A very effective medley of prose and verse, entitled "St. Valentine," seems to have been written for Mrs. Stirling, and most people can guess how admirably that accomplished artist would counterfeit Miss Lucretia. A little scene called "Fast Friends," with two personages only, might be made very good in a drawing-room, and so might the comedietta of "Lady Helps." Altogether, Mr. Henry would seem to possess considerable ability for this sort of work, and might, we should think, aspire to something better in the way of dramatic or semi-dramatic composition.

The Syrens, and other Poems. By Mary Ann Jevons. (W. Kent and Co.) This is a very small book of verses which seem to have been composed at very long intervals. With so much breathing-time Mrs. Jevons might perhaps have turned out something a little more *soigné*. For instance, let us take her first poem's first stanza:—

"Look down—far downward. Are not these the syrens?
Do not their white arms gleam?
Here wavering sunbeams light the depths of ocean
Like some sweet doubtful dream."

It must be clear that a single rhyme is not sufficient for so long a stanza, and that the ear distinctly demands another in the first and third lines. Similar "ungirtness" is manifest elsewhere, while the novelty and beauty of the thought are seldom sufficient to compensate for the lack of precision and elegance in the form.

William of Normandy: a Play, and Poems. By Robert Mitchell. (Effingham Wilson.) Mr. Mitchell's work is of a kind not very easy to criticise. It is careful enough in design and execution, and has a certain old-fashioned plainness of diction which is not altogether unattractive after the "intensities" and affectations of the day. Some of the "Crimean Sonnets" which close the book and mark the date of at least part of its composition are by no means unworthy perusal. But, on the whole, the book must be pronounced against when the one infallible test, the question, Has this, or has it not, distinctness of savour? is applied to it. "William of Normandy," we may mention, is a long and elaborate play with an extensive list of characters, and testifies to much diligent reading of Shakspere and other standard dramatists on the part of its author.

The Juvenile Poems of Joseph S. Fletcher. (Published by subscription.) There is an oddity in the title of this little book which will strike most readers. The "Juvenile Poems" of A. B. is a title generally adopted by A. B. when he has written poems that are not juvenile and wishes to mark the distinction. Mr. Joseph Fletcher, it appears, has not reached the age of seventeen yet, and he would therefore seem to have taken time rather by the forelock in this designation of part i. before part ii. has come into being. Regarded as exercises, these *juvenilia* are not unworthy some attention, principally because the models upon which they are *calqués* are good models in themselves and not often studied nowadays. Mr. Fletcher has chosen Milton and Byron as his great exemplars, and in part his themes also. His work is as yet purely imitative, but it displays a certain amount of literary skill.

The Pirate Ship, &c. By David Blyth. (Edinburgh: Edmonston.) In point of composition this is rather an odd book. Forty years ago, it seems, there died at Dundee a certain David Blyth, who came of "kenned folk" in the metropolis of jute, and was for most of his short life—he died at the age of twenty-eight—a sailor in the merchant service. David left certain MS. poems, and these lead the van in this book. But other members of the Blyth family have, it seems, since been made poetical by the gods, and a selection of their work forms an Appendix which is not the least bulky portion of the book. David's poems are written in the literary English of the early part of this century; the others mostly, though not wholly, in Scotch. "The Pirate Ship" manifests a certain literary capacity, and here and there are some strong lines. This quatrain of "Advice to a Critic," for instance, is not contemptible either as verse or sense:—

"Give the advantage of thy better taste
To mend what's badly done or done in haste;
Commend with pleasure, but condemn with pain,
Faults may be mended if we try again."

The volume as a whole must be said to be likely to be of greater interest to persons of the name of Blyth than to outsiders, but it certainly manifests a good standard of ability and culture in the family which produced it.

Wet Days. By A Farmer. (C. Kegan Paul and Co.) It is not surprising that any farmer nowadays should be in a bad temper, and that a farmer who habitually, as the author of these poems tells us is his practice, indulges his muse on wet days only should take a gloomier view even than other agriculturists. We doubt, however, whether mere ill-temper is a specially poetical mood, and ill-temper, we fear we must say, is the prevailing characteristic of this book. The author seems to be, like the *Père Duchêne*, in a perennial rage. He is angry with the poets who write in cliques, with the critics who praise those poets, with the rector of the parish who does not come and see him often enough, with the tutor at Eton who, as he thinks, did not teach his young ideas to shoot twenty years ago, with Mr. Tennyson and Mr. Browning because they will not write what he considers songs. When he is not scolding he meditates in a melancholy manner upon various riddles of the painful earth. We should feel rather inclined to rechristen the book—"The Blues," by A Grumbler. Yet this farmer is not devoid of some faculty of verse, and has a frequent nobility of thought. The following short poem, dealing with the well-

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known privilege attached to the title of Kingsale, is worth quoting:—

"Day yields to day in this calm place,
Years are but days that I retrace;
As yet no change they bring.
And here, life's furious battle over,
I, Courcy, lie, who once might cover
My head before a king.

"Still would I differ from the living,
If rinces were like honours giving
To men in fight who shine.
Since now few doff their hats for love
Of king below and God above,
I, Courcy, would doff mine."

The *Poems* of the late William Frank Smith deserve the second edition in which they are now presented (Smith, Elder and Co.), accompanied by a short, but very interesting, memoir of the author by Dr. Pye Smith, and by a specimen of his more professional work in the shape of a lecture on medicine. Mr. W. F. Smith was one of those men in whose case it is, to use the vulgar phrase, a toss-up whether they settle down to literary or to professional pursuits. The profession of medicine finally won Mr. Smith, and kept him till his death, at the age of forty. But, at little more than twenty-nine, he produced a volume of poems which, with some additions and omissions, is here reprinted, and which was such as to leave traces in the memory of those who read it of a very different kind from those left, or not left, by the usual minor poetry of the usual minor poet. "The Cilician Pirates," a poem which, unless our memory deceives us, first appeared, with an illustration, in some periodical, is by no means Mr. Smith's best work, but it is among the most characteristic of its author's bent. That bent led him to produce vivid fantasy-pieces of the pictorial kind not altogether unlike those in which some of the later poets of France, and especially M. Leconte de Lisle, have excelled. The triad of poems, "The Believer," "The Thinker," "The Worker" (St. Bruno, Spinosa, and the alchemist Cornelius), are remarkable examples of the style, and, what is more, they are full of originality, though partially read students of poetry may here and there think that they detect an echo of Mr. Browning. The mystical pietism and religious melancholy of the "Saint Bruno" is particularly well rendered. As the merit of Mr. Smith's verse lies rather in the complete presentation of the several pieces than in any scattered beauties, he is not a very easy author to illustrate by quotation, but the following lines may perhaps not unfairly represent him. Even here, perhaps, the mutilation is hardly fair, for the whole poem, "The Idol," is a remarkable one. Yet in one respect Mr. Smith will gain, inasmuch as one terribly bad rhyme, "wars" and "laws," mars the earlier stanzas. The Idol muses over his deserted fane, and has already described its former magnificence:—

"The slowly rising sand
Hath reached my sceptred hand.
The cruel carrion birds have driven wholly
The Ibis half divine
And the crane from out my shrine;
But the jackal comes by night, and the scorpion slowly
To my very lap hath crawled,
Unabashed and unappalled
By my solemn eyes, and there hath dared to hatch her brood unholy.

"But the temple roof above
I watch the stars I love;
For a time they pass away, and in their room
Other constellations burn;
Yet in cycles they return
Through the void again benignantly to loom.
And in my stony ear
They whisper better cheer,
And solemnly and patiently I wait the change of doom."

The last stanza well illustrates the strength and weakness of Mr. Smith's work. He is frequently deficient in attention to details of language, metre, rhythm, rhyme, and the like. But he is more than saved by the vigour, the freshness, and the poetical quality of his imagery and thought. A longer and steadier devotion to literature must have made him something more than a minor poet.

The Brook. By Sophia Lydia Walters. (C. Kegan Paul and Co.) No one capable of judging could mistake the merits of Miss Walters' "Dreamers' Sketch-book." But every-one capable of judging must have felt that the author was in great danger of being carried away by her own *copia verborum*. Her appearance so soon with a fresh volume of verse is therefore a sign of doubtful healthiness, and on opening *The Brook* the reader soon sees that his fears are justified. A stanza of Miss Walters own best expresses her attitude—

"I am so glad in wandering,
I cannot think—I only sing
Of life, of light, of everything,
And wonder what they mean."

This volume, like the former, is full of pretty and musical things. But, even more than the former, it is open to the charges of vagueness, diffuseness, and wordiness which not seldom loses sight of sense altogether. Miss Walters should impose upon herself an abstinence of at least a year from putting pen to paper.

Choice Poems and Lyrics. Edited by J. T. Ashby. (Relfe Bros.) This is a volume of school selections not worse, but perhaps rather better, than the generality of such things. To some of its critical remarks—for instance, to that which asserts that the present Lord Lytton is "one of the truest poets of the day"—exception may perhaps be taken. But the readers, or rather learners, for whom it is intended are not likely to pay very much attention to the criticism, and when they have learnt the text they will have stored their minds with no small proportion of the best things in English poetry.

NOTES AND NEWS.

The *Annual Register* for the year 1879 will shortly be issued by Messrs. Rivington. With the present volume—the seventeenth of the new series—the *Annual Register* enters upon the 122nd year of its publication. This year is marked by the appointment of a new editor, and the new volume aims at preserving an absolutely impartial record of contemporary history compiled with more than ordinary care.

Messrs. Rivington will likewise shortly issue in two volumes a critical and devotional exposition of the Collects of the Day, by Dr. Goulburn, the Dean of Norwich; *Church Principles on the Basis of the Church Catechism*, for the Use of Teachers and the more Advanced Classes in Sunday and other Schools, by the Rev. Dr. Macbeth; and *Characteristics and Motives of the Christian Life:* being Ten Sermons preached in Manchester Cathedral, by the Rev. W. J. Knox Little.

Six periodical publications are issued in Antànànarivo, the capital of Madagascar. *Tény Sòa* ("Good Words") enjoys a circulation of 3,500 copies monthly; *Varytondràhan-Tantély* ("Rice mixed with Honey"), a bi-monthly sale of 3,000 copies, this periodical being illustrated with engravings from the *British Workman*; *Mpandòlotsaina* ("The Counsellor"), 700 copies quarterly; *Sakàizan'ny Ankìzymadinika* ("The Children's Friend"), 2,500 copies monthly; the *Antànànarivo Annual* (in English), 700 copies annually; and the list is closed by the *Proceedings* of the Malagasy Folk-Lore Society, printed for private circulation.

The American Spelling Reformers have started a journal, called the *Phonetic Teacher*, for discussing and disseminating their views, being apparently a new series of an older periodical of the same title. It is printed entirely in the alphabet of the American Spelling Reform Association, and will in future supersede the *Bulletins* of that body. The two numbers that have reached us contain articles on various points connected with spelling and pronunciation, a poem of Tennyson's, and other purely literary pieces. The journal seems likely to do good work in popularising the movement. It appears monthly, the publisher being T. R. Vickroy, 1117 North Twenty-fifth Street, St. Louis.

Miss Betham-Edwards' work, *Holidays in Eastern France*, an account of some months spent in the Jura, Franche-Comté, Seine-et-Marne, &c., is to be published in a French translation.

We learn from the *Tablet* that the continuator of Baronius' *Annals*, Father Generoso Calenzio, the learned Oratorian engaged upon the continuation of Baronius' *Church History*, has already six folio volumes of MS. ready for the press. They cover a period of six years, and comprise part of the reigns of Sixtus V., Urban VII., Gregory XIV., and Innocent IX. They contain a great quantity of unpublished documents, including about two hundred briefs of Sixtus V. The times of Clement VIII. and of Leo XI. will occupy six other folio volumes. Father Calenzio is the author of the Lives of Boniface VIII. and of Cardinal Baronius; of the *Esame critico letterario delle Opere riguardanti la Storia del Concilio di Trento*, of the *Saggio di Storia del Concilio di Trento sotto Paolo III.*, and of the volume of *Documenti inediti e nuovi Lavori letterarii sul Concilio di Trento*.

Mr. H. Schütz-Wilson is the author of the article on "Eppelein von Gailingen" in the April number of the *Cornhill Magazine*.

The number of applicants for tickets for M. Ernest Renan's Hibbert Lectures has been so great that, notwithstanding St. George's Hall will hold twice the number that the Chapter House would accommodate, there would be many hundred persons disappointed. Under these circumstances M. Renan has kindly consented to repeat each lecture on the morning of the days following those advertised, at eleven o'clock.

Messrs. Rivington have the following educational works just ready:—*Romeo and Juliet*, edited by the Rev. C. E. Moberly, M.A., forming a volume of the Rugby edition of Shakspere's plays; and *A Practical Greek Method for Beginners, based on a Graduated Application of Grammar to Translation and Composition*, by F. Ritchie, M.A., and E. H. Moore, M.A., masters at the High School, Plymouth. The aim of the work, which is at once a grammar and exercise book, is to secure a uniform method of teaching grammar, and to afford abundant practice in inflections, &c., at the time the grammar is being learnt.

The Commission of the Archives of the Ministry for Foreign Affairs met for the first time on March 17. The new regulations were discussed in the most liberal spirit. English readers will be glad to learn that free access to all documents was admitted in principle down to the fall of the First Empire (1814). Access to those of later date is to be subject to the approval of the Commission, which intends to use its right of refusal with the very greatest reserve. At the next sitting the preparation of the catalogue and the publication of documents will be considered.

The Record Office has just issued a new volume of the *Croniques et Anchiennes Istories de la Grant Bretaigne*, by Jean Waurin. We

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need scarcely call attention to the merits of the new edition of this author, who is so valuable for the history of the fifteenth century. The edition published in France from 1858 to 1863 by the Society for the History of France is far surpassed by this of Mr. William Hardy. The latter more closely follows the only complete and important MS., which is in the National Library at Paris. It even gives the passages borrowed by Waurin from Monstrelet, Jean Lefèvre of St.-Remy, and other authors. The new volume contains an account of the events which occurred between the years 1422 and 1143.

It is proposed to form in St. Petersburg a society to be called the Society of Lovers of Poetry. Its comprehensive scope will be the study of Russian and foreign poets, both ancient and modern, including also attention to the arts of music and the drama. The society will undertake the publication of selections and translations from the more remarkable productions of foreign poetical literature, and of essays on the genius of their authors.

A posthumous volume of the late Prof. S. M. Solovieff's History of Russia, forming the twenty-ninth volume of this elaborate work and bringing the History down to the reign of Catherine II., will shortly be published.

Mr. Furnivall is printing from two of the Hengwrt MSS. of Mr. Wm. W. E. Wynne, of Peniarth, a fifteenth-century hymn to the Virgin by a Welsh poet in ordinary English spelling, and a phonetic copy of it by another Welshman, showing the Welsh pronunciation. "We seene the bright queene with cunning," appears as "Wi sin dde bricht qwin wyth kwning," and "who wed such with a rich ring" as "hw wed syts with a ryts ring."

A contrast to the Oberammergau Passion Play, which is to be performed again this season, is thus described by a well-known Shaksperian authority in a letter to a friend:—

"Years ago I saw a Passion Play in Spain which was sublimely national. After the Magi had presented their gifts to Mary, who was seated beside a pasteboard manger surrounded by pasteboard oxen with a great deal of genuine straw about, at the tinkle of a little bell ballet girls in short skirts and pink tights darted from the side scenes, and, pirouetting around the group, finally struck an attitude with their hands over the cradle, and their elevated toes pointing to the audience. When the curtain went down, there were vociferous calls for the actors, and Christ appeared, leading Joseph and Mary, and bowed his thanks. It was deeply religious to the people, and many women wept."

A new volume by M. Girard de Rialle, entitled *Les Temples de l'Afrique et de l'Amérique*, has just appeared in the "Bibliothèque Utile" published by Germer Baillière. The object of this series is to render the new school of scientific and historical studies popular in France.

The *Nation* states that, in token of the centenary of Channing's birth, the Unitarian Association will issue a new edition of his Life, by his nephew, the Rev. W. H. Channing, compressing it into one volume. Roberts Bros. also will publish *Reminiscences of Dr. Channing*, by Miss Elizabeth P. Peabody; another book about him by the Rev. Charles T. Brooks; and *Principles and Portraits*, by the Rev. Dr. Bartol.

A fairly satisfactory Portuguese translation of Goethe's *Faust* has been made by a native of Funchal, Madeira.

In view of the approaching contest for the American Presidency, there has just been published by Messrs. Robert Clarke and Co., of Cincinnati, a compilation, by Florien Gianque, of all constitutional provisions and laws of the United States relating to elections, the elective franchise, citizenship, and the naturalisation of aliens.

M. Léopold Delisle, Director of the National Library, will publish shortly with Messrs. Champion a new volume, entitled *Mélanges de Paléographie et de Bibliographie*. The points of scholarship handled in this miscellany are:—The Lyons Pentateuch, an uncial MS. of the sixth century; the St. Benigne papyrus at Dijon; the cartulary of Algare, Bishop of Coutances (about 1140); the book copied about 1250 at St.-Denis; the first works printed at Angoulême in the fifteenth century. An atlas with *photogravures* will render the work one of much value for the study of palaeography at these several dates.

The *Revue Critique* states that F. Ingold, of the Oratory, will shortly publish an *Essai de Bibliographie Oratorienne*, and a work on *Le Jansénisme de l'Oratoire*.

M. Turquet proposes to publish a *Revue des Sociétés des Beaux-Arts* on the plan of the *Revue des Sociétés Savantes*.

The 150th anniversary of the foundation of the city of Baltimore is to be duly celebrated. Beside a public dinner (without which no celebration appears to be complete), the Maryland Historical Society recommend that a series of papers be prepared for publication by competent writers to illustrate the history of the city in every important particular from the date of its original settlement to the present time.

On Tuesday next, April 6, Prof. Huxley will give the first of a course of two lectures at the Royal Institution on "Dogs and the Problems connected with them;" on Thursday, April 8, Prof. Tyndall will give the first of a course of six lectures on "Light as a Mode of Motion;" on Friday evening, April 9, Prof. Huxley will give a discourse on "The Coming of Age of the 'Origin of Species';" and on Saturday, April 10, Mr. James Sully will give the first of a course of three lectures on "Art and Vision."

Under the title of "The Household Library of Exposition," Messrs. Macniven and Wallace, of Edinburgh, propose to issue a series of volumes containing expository lectures on short books and connected passages of the Bible. The object is to place within the hands of the general public the best results of Biblical study, expressed in a fresh and readable form, and with direct Evangelical application. The volumes, which will appear at intervals, will be written by representatives of various Evangelical Churches. With the exception of two or three copyright reprints from periodicals, they will be entirely new.

"W. M." writes:—

"A paragraph in your current issue relating to our much neglected poet Philip Massinger reminds me of a correspondence which passed between the late Lieut.-Col. Cunningham and the present writer in 1869, when we interchanged opinions respecting certain doubtful passages in the received text of the dramatist in question. These rough notes I have still by me, and would be happy to place them at the disposal of any scholar who might think fit to re-edit Massinger's plays. Your reviewer says: 'A MS. sold in 1759 ought to be traceable now;' but what of the MS. of *Believe as you List*, a reprint of which appeared in 1848, and of which nothing whatever has been heard since—at least so far as I can learn? Lieut.-Col. Cunningham says in a letter now before me: 'I have found out too late [for his edition then published] that among the MSS. bequeathed to the British Museum by John Wilson Croker there is yet another play of Massinger's—the *Philenzo and Hippolita*.' I have not been able, personally, to search for this missing work; but a friend who asked the library officials for tidings respecting it was told that they knew nothing of it. It may possibly exist in the Croker collection under some other title; at any rate, it is worth the looking for. William Gifford's notes on Massinger are fine examples of how to lash vanity, ignorance, and folly; but there is room for a reprint of these excellent dramas the annotations in which shall contain more information and less invective."

We are requested to state that applications for prospectuses and tickets for Mr. Newton's Lectures on Greek Art should be addressed, not to Prof. Goodwin, but to the Secretary, University College, Gower Street, W.C.

MAGAZINES AND REVIEWS.

Macmillan's Magazine prints Mr. Freeman's address delivered in August last to the Archaeological Institute at Taunton, on "The Shire and the Gá;" it is really concerned with a subject familiar to Mr. Freeman's readers—viz., the reason why it is wrong to use the form *Somersetshire*. The Bishop of Carlisle gives a few pleasant reminiscences of the late Prof. Sedgwick, chiefest among which is the erudition and enthusiasm which he poured forth to save the old name of the chapelry of Cowgill from being turned by the Ecclesiastical Commissioners into the awful form of *Kirkthwaite*; he actually succeeded in procuring a remedy for his grievance by an Act of Parliament. Mr. Bence Jones gives his experiences as an Irish landlord, which are more cheerful than the general accounts with which we are too familiar. The most interesting article is one on "Backsheesh," which gives a picture of Turkish administration, and suggests the dimensions of the task of reform which we have undertaken. The writer gives his experiences in obtaining from the Sultan a commercial concession for an English company; it took him nearly a year and a-half, spent in constant intriguing with officials, and cost in backsheesh £20,000.

The *Cornhill* contains an article on "Illusions of Memory," which is thoroughly interesting, and a happy example of scientific thought turned to popular uses. The story of "White Wings" goes on its slow way, the charm of it consisting, at least in the present number, in the straightforward shrewdness of the utterances of the Laird, who, though perhaps not so much individual as typical, is in some sense another character added to fiction. A new tale, "Mrs. Austin," is begun. It is written pleasantly, in quiet English, but it will be difficult for the reader to feel quite the sympathy which the writer seems to do with the fascination of an ingenuous youth of two-and-twenty by a mature widow of about thirty-seven. The reader may think that the youth was not particularly healthy in preferring this very accomplished person to his earlier friend, Tiny Vivian, who was simple, lithe, and eighteen. The preferences of novelists are interesting subjects of study, but perhaps it is too early to come to any conclusion on those of the distinctly clever writer who is giving us "Mrs. Austin." The talk is bright as well as natural.

Revue de Droit International. The third and fourth numbers of this periodical are of more than usual interest, inasmuch as they deal with several questions of international law which are not theoretical but are embodied in public treaties, and of which the treatment by the writers is essentially practical. The Congress of Berlin, for instance, is treated by Prof Bluntschli in the fourth number with a largeness of view and a scientific grasp of the subject worthy of the reputation of the chair which he occupies in the University of Heidelberg. The professor concludes his paper by declaring the treaty which has resulted from the deliberations of the Congress of Berlin to be a charter of liberty for all religious confessions, and to affirm the principle that the freedom of religious worship is an essential condition for the admission of any new State into membership with the European family. Prof. M. F. Martens, of the University of St. Petersburg, in a very able paper in the third number has delineated with great skill and moderation, from the Russian point of view, the

relations between Russia and England in Central Asia, and he advocates the common action of the two Powers in the work of civilisation, their mission to civilise the half-savage populations of Central Asia being, according to his conviction, no chimera, but, on the contrary, a real fact and a task worthy of their combined efforts. Mr. Westlake, Q.C., in a subsequent paper in the fourth number, avows his complete accord with Prof. F. Martens in his view that a sincere agreement between Russia and England in a common Eastern policy is most desirable, and that this can best be brought about by the establishment of a common frontier. He rejects altogether, in common with Prof. Martens, the system of "buffer States" (*pays buffers*)—in other words, of small States interposed between great States in order to prevent any collision of the great States with one another; but he joins issue with the professor as regards the charge advanced by him against the British Government of a violation of faith towards Russia in the matter of Mr. Douglas Forsyth's communications at St. Petersburg with Prince Gortchakow. Both papers will well repay perusal by those who take an interest in the complications of Eastern diplomacy. M. Engelhart, late representative of France on the European Commission of the Danube, communicates a paper on the free navigation of the great rivers of Europe as provided for under the Treaty of Vienna of 1815 and the Treaty of Paris of 1856. His paper is intended to form a chapter of a greater work on the subject of the Liberty of River Navigation, and it raises several points which look as if they cast before them the shadow of coming difficulties. An interesting paper on Swiss legislation concerning the penalty of death for crime is furnished by Advocate Alfred Martin, of Geneva, from which it appears that the recent legislation of the Federal Council of Switzerland has repealed the article of the Federal Constitution by which the infliction of the penalty of death was altogether prohibited, and has enacted its prohibition in the case of political crime, leaving to the several States the option of free legislation in the case of other crimes. Prof. Bulmerincq, late of the University of Dorpat, has communicated a paper on the theory of maritime prize, which contains a very learned and comprehensive study of the subject to be submitted to the future consideration of the Institute of International Law. The proceedings of the last session of the Institute at Brussels, under the presidency of M. Rolin Jaequemyns, the Belgian Minister of the Interior, are briefly detailed, as well as those of the recent Conference of the Association for the Reform and Codification of the Law of Nations held in the Guildhall of the City of London, under the presidency of Sir Robert Phillimore. Prof. Fiore, of the University of Turin, has contributed an historical outline of the recent legislation of various European States for the punishment of crimes committed by their subjects in foreign countries. Various other communications touching comparative legislation will be found in the two numbers of this periodical, coupled with a bibliography of new publications on law, showing that the Review under its new editor, Prof. Alphonse Rivier, of the University of Brussels, is losing nothing of its interest, while it is gaining in its usefulness to the statesman and the diplomatist.

OBITUARY.

It is nearly sixty years ago since *The Broad Stone of Honour*, the first work of Mr. Kenelm Henry Digby, came before the world. Its author was then an undergraduate at Trinity College, Cambridge, where he took his degree in 1823. It was eagerly welcomed at first, and has since been frequently republished, the last reprint appearing in five volumes in 1876-77. *Morus* was published in 1826; and *Mores Catholici; or, Ages of Faith*, in 1831. The popularity of the latter work extended to the New World, an American edition being issued at Cincinnati in 1841. Another work from his pen, entitled *Compitum: a Meeting of the Ways at the Catholic Church*, was published anonymously in 1848, and honoured with a second edition in 1851. These were his best-known labours in literature, but at various times since that year he has gratified his admirers with some delightful volumes of poetry. Mr. Digby was the youngest son of the Very Rev. William Digby, a dean of the then Established Church of Ireland, but at an early age allied himself with the popular religion of his native land. All his writings were instinct with religious feeling; their morality was as pure as their English. He sympathised with the chivalrous sentiments of the noblest statesmen of the Elizabethan age, and succeeded in imparting his enthusiasm to some of the most eminent teachers of the last and present generation. His death took place on the 22nd ult., at a venerable age, for he was born in the first year of this century.

The recent death at St. Petersburg of G. N. Gennadi, a well-known Russian writer on bibliographical subjects, is announced. He was the author of a *Literature of Russian Bibliography*, and compiled catalogues of anonymous and rare books and of works on architecture existing in the Russian language. He also published a collection of erotic poems, and edited the second edition of Pushkin's works. His most considerable undertaking—the *Dictionary of Russian Men of Science and Authors*—he has not lived to complete. Two volumes only, ending with the letter M, have appeared. M. Gennadi was also a frequent contributor to Russian periodical literature.

The death is also announced of Mr. Charles Winchester, translator of the *Memoirs of the Chevalier de Johnstone*; of Herr Hellmuth von Kiesenwetter, the distinguished entomologist; of Dr. Sneller van Vollenhoven, author of the *Faune Entomologique des Indes Orientales*; and of Dr. W. Schimper, Director of the Strassburg Museum of Natural History and editor of the *Bryologia Europaea*.

SELECTED BOOKS.

General Literature.

Campardon, E. Les Comédiens du Roi de la Troupe italienne pendant les deux derniers Siècles. T. 1. Paris: Berger-Levrault. 20 fr.
Curtius, E. Das archaische Bronzerelief aus Olympia. Berlin: Dümmler. 2 M. 50 Pf.
Eyriès, G. Les Châteaux historiques de la France. Poitiers: Dupré. 240 fr.
Fiesenne, L. von. Kunstdenkmale d. Mittelalters. Holzarbeiten. 3. Lfg. Aachen: Barth. 4 M.
Petrina, H. Polychrome-Ornamentik d. classischen Alterthums. 1. Tal. 1. Lfg. Troppau: Buchholz & Diebel. 8 M.

History.

Bruyen, F. Etude sur Gonsalve de Cordoue. Paris: Champion.
Fremy, E. Un Ambassadeur libéral sous Charles IX. et Henri III.: Ambassades d'Arnauld du Ferrier à Venise. Paris: Leroux. 7 fr. 50 c.
Lauth, F. J. Aus Aegyptens Vorzeit. 2. Hft. Die geschichtl. Zeiträume. Berlin: Hofmann. 2 M.
Menadier, J. Qua condicione Ephesii usi sint inde ab Asia in formam provinciae redacta. Berlin: Calvary. 2 M.
Sagnier, C. La Tour de Constance et ses Prisonnières. Liste générale et Documents inédits. Paris: Fischbacher.

Physical Science and Philosophy.

Colsenet, E. Etudes sur la Vie inconsciente de l'Esprit. Paris: Germer Baillière. 5 fr.
Deschmann, C., u. F. v. Hochstetter. Prähistorische Ansiedelungen u. Begräbnissstätten in Krain. Wien: Gerold's Sohn. 10 M.
Hertwig, O. u. R. Die Actinien. Jena: Fischer. 12 M.
Magnus, H. Untersuchungen üb. den Farbensinn der Naturvölker. Jena: Fischer. 1 M. 80 Pf.

Philology.

Bentley's, R., Emendationen zum Plautus, hrsg. v. L. A. F. Schroeder. 1.–3. Lfg. Heilbronn: Henninger. 1 M. 80 Pf.
Kuehne, W. De aoristi passivi formis atque usu Homerico. Berlin: Calvary. 1 M. 20 Pf.
Mohl, Jules. Vingt-sept Ans d'Histoire des Etudes orientales. Paris: Reinwald. 15 fr.
Revillout, E. Rituel funéraire de Pamonth en Démotique. Fasc. 1. Paris: Leroux. 20 fr.

CORRESPONDENCE.

MR. CONDER'S PROPOSED VISIT TO THE LAND OF THE HITTITES.

Edinburgh: March 24, 1880.

A notice having appeared in the Academy stating that I am contemplating a visit to the land of the Hittites, I should feel obliged if you would insert these few lines.

Although a few friends, interested in this important question, have kindly agreed to assist me, no public appeal has been made in aid of this exploration, because I have not as yet asked leave of my superiors for the purpose, and I could not make any arrangements or pledges myself until such leave had been obtained.

The present disturbed state of Syria would render exploration almost impossible, and I do not therefore propose to ask permission to visit the country.

Should tranquillity be restored, and should the Adjutant-General think fit to give me the necessary permission, it is my hope to be able to undertake a very interesting exploration at some future opportunity.

Claude R. Conder, Lieut. R.E.

MR. MARSH AND THE "EIKON BASILIKÈ."

South View, Bromley, Kent: March 29, 1880.

The statement relating to Mr. Marsh's discovery in last week's Academy is incorrect in two important particulars. In the first place the prayer was long ago discovered by the late Mr. Bruce, and printed in full by him in his Preface to the volume of the Calendar of Domestic State Papers relating to 1631. In the second place, what Mr. Marsh has established is its very great resemblance, not to the second prayer in the *Eikon*, but to the second of the prayers used by Charles I. before his death, printed with some editions of the *Eikon*. This may be a fact of some importance, but the paragraph in the Academy conveys the impression that absolutely conclusive evidence of the authorship of the *Eikon* has been obtained, which is certainly not the case.

Samuel R. Gardiner.

A CORRECTION.

Aberdeen: March 30, 1880.

In the *Antiquary* for March the place of honour is occupied by a letter from King Charles I. to his son James, Duke of York, prefaced by the editor with the remark that it is "hitherto unpublished and unknown to historians." On reading this letter it occurred to me that I had seen it before, and on turning to p. 995 of Sanderson's *Compleat History of the Life and Raigne of King Charles from his Cradle to his Grave—London, 1658*, I found the letter printed almost *verbatim* as given in the *Antiquary*. The letter in Sanderson begins with the words "Charles Rex" and has the date at the end, and instead of the words "may be an objection," as in the *Antiquary*, it has "may be objected." Otherwise the two versions of the letter are *verbatim* the same. At p. 992 Sanderson says:—

"The King had made a suit to the Parliament to vouchsafe him the comfort of seeing his children (at *Syon*) as he passed towards *Windsor*, but was not admitted. He being now at *Caisam* (the Lord *Craven's* house) made his case known to the

General, who resents it so much that he writes to the Speaker of the Commons House and the same to the Lords. And answered the Parliament's exceptions because the Duke of *Richmond* and two of the King's Chaplains had access to him."

Then follows Fairfax's letter to the Commons, and Sanderson proceeds:—"In the letter to the House of Peers, which is the same with this to the Commons, there was enclosed a Letter from his Majesty to his son the Duke of York." Then follows the letter in question, and Sanderson gives this further piece of information:—"*And accordingly the King and they met at* Maidstone, *where they dined together, went with the King to* Casam, *and there stayed two days and returned.*" ALEXANDER KEMLO.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 5, 5 p.m. Royal Institution: General Monthly Meeting.
7 p.m. Actuaries: "Observations on the Graduation of Mortality Tables, with Special Reference to the Conditions under which Certain Methods are to be Preferred," by James Seeley.
8 p.m. Society of Arts: "Decoration and Furniture of Town Houses," I., by R. W. Edis.
8 p.m. Victoria Institute: "The Nature of Life," by Prof. H. A. Nicholson.
8 p.m. British Architects.
TUESDAY, April 6, 3 p.m. Royal Institution: "Dogs and the Problems connected with them," by Prof. T. H. Huxley.
8 p.m. Society of Arts: "Art in Japan," by C. Plounden.
8 p.m. Civil Engineers: Discussion on "Explosive Agents applied to Industrial Purposes."
8 p.m. Photographic.
8.30 p.m. Zoological: "Notes on *Ziphius* (*Epiodon*) *Novæ Zealandiæ*," by Prof. J. von Haast; "On Some Points in the Anatomy of the Proboscidea," by Dr. M. Watson; "On the Distinctive Characters of the Species of the Genus *Canis*," by Prof. T. H. Huxley.
8.30 p.m. Biblical Archæology: "The So-called Tomb of St. Luke at Ephesus," by Prof. G. Weber; "Preliminary Notes on the Characters, Phonetics, and Language of the Akkadians and pre-Akkadians," by Hyde Clarke; "Libation Vase of Osor-ur, preserved in the Museum of the Louvre," by Paul Pierret.
WEDNESDAY, April 7, 7 p.m. Entomological.
8 p.m. Society of Arts: "Buildings for Secondary Educational Purposes," by E. C. Robins.
8 p.m. Archæological Association.
THURSDAY, April 8, 3 p.m. Royal Institution: "Light as a Mode of Motion," by Prof. Tyndall.
4.30 p.m. Royal.
8 p.m. Society of Arts: "Recent Improvements in Genuine Colours," by F. J. Friswell.
8 p.m. Mathematical: "New Form of the Equations determining the Foci and Directrices of a Conic," by Prof. Wolstenholme; "Application of Elliptic Co-ordinates and Lagrange's Equations of Motion to Euler's Problem of Two Centres of Force," by Prof. Greenhill; "Theorems in the Calculus of Operations, with Applications," by J. J. Walker; "Equilibrium of Cords and Bars acted on by Gravity (Intrinsic Equation)," by W. J. C. Sharp.
8 p.m. Historical.
8.30 p.m. Antiquaries.
FRIDAY, April 9, 8 p.m. Civil Engineers: "Small Motive Power," by H. S. Hele Shaw.
8 p.m. Astronomical.
8 p.m. Quekett.
8 p.m. New Shakspere Society: "How Shakspere became Popular in Germany," by Miss E. Marx; "Some Fifty Fresh Allusions to Shakspere in 1592-1593."
9 p.m. Royal Institution: "Coming of Age of the Origin of Species," by Prof. T. H. Huxley.
SATURDAY, April 10, 3 p.m. Royal Institution: "Art and Vision," by Jas. Sully.
3 p.m. Physical.
3.45 p.m. Botanic.

SCIENCE.

A Treatise on the Mathematical Theory of the Motion of Fluids. By Horace Lamb, M.A., formerly Fellow and Assistant Tutor of Trinity College, Cambridge; Professor of Mathematics in the University of Adelaide. (Cambridge University Press.)

THE mathematical theory of the motion of fluids, treated as perfectly frictionless, is at the present time in a most interesting stage, every fresh problem solved constituting a distinct advance of our knowledge, while, at the same time, a number of important problems must be attacked before much real progress can be made.

In the first chapter of the present work the general equations of motion are established, and the distinction between the so-called "Eulerian" and "Lagrangian" methods carefully explained. Weber's transformation of the equations to a system of the first order and second degree is here introduced for the first time into a text-book. The author, following the English custom, employs the letter d to denote partial differentiation and uses δ for *particle* differentiation, where we follow a particle of fluid and investigate its rate of change. This is the opposite of the Continental notation, where δ is employed to denote partial differentiation; it is advisable that uniformity in this matter should be introduced.

As a matter of terminology, also, the author reverses the distinction between the definitions of "lines of flow" and "stream lines" as laid down in Clifford's *Kinematic* (p. 199). A "line of flow" is such that the tangent is in the direction of the velocity at that point, while a stream line is the actual path of a particle. It is only in the case of steady motion that a line of flow and a stream line coincide.

The equation of continuity and the general equations of motion are established both ways, called by Maxwell respectively the "flux" method and the "force" method, in the first of which we consider what takes place at a fixed point of space, and in the second of which we follow the motion of a particle; the first method being most appropriate to the Eulerian, and the second to the Lagrangian, system of co-ordinates.

The author is to be congratulated on being the first to omit all reference to d'Alembert's principle. He deduces the equations of motion immediately from Newton's laws of motion, without introducing the confusing idea of the fictitious "effective forces."

In chap. ii. the equations of motion are integrated on the supposition that a potential and velocity function exist, and several interesting problems are discussed.

In the next edition it would be advisable for the present articles 26, 27, and 38 to be placed together, so as to bring out the precise "analytical," "kinematical," and "physical" distinctions between the cases contemplated, and to discuss with greater fullness the contradistinction between "rotational" and "irrotational" motion, and the manner in which they may be created.

The author is also to be congratulated on giving (in chap. iii.) due importance to Green's theorem and its application to the analysis of hydrodynamics. What Sir W. Thomson says of the kindred subjects of electricity and magnetism may equally well be said of hydrodynamics, that the analysis of Green's theorem "suggests to the mathematician the simplest and most powerful methods of dealing with problems which, if attacked by the mere force of the old analysis, must have remained for ever unsolved."

One would almost have expected that an author who has thus recognised the overwhelming importance of Green's theorem and analysis would of necessity have employed it from the beginning to establish the equations of motion, by considering what takes place within a given finite surface, and then, by means of Green's theorem, deduce the usual differential equations; and in this way avoid the awkwardness of violating the fundamental precepts of the differential calculus, or at all events passing them over in silence. In the ordinary differential method the fundamental equations are established in a way that really requires the infinitesimal parallelepiped considered to have each of its dimensions, though infinitesimal, successively infinite compared with the other pairs and with the infinitesimal element of time.

In chap. iv. the author, after explaining the analytical methods of the use of the function of a complex, proceeds to apply it to numerous interesting examples of liquid motion in a plane; and among them we notice his own elegant solutions for the motion of an elliptic cylinder. The liquid surrounding the cylinder is supposed to reach to infinity, but a very slight modification will give the solution when the liquid is bounded by two confocal elliptic cylinders.

At the end of the chapter the author introduces the application of the complex variable to certain discontinuous problems of plane motion, first evolved by Helmholtz, and afterwards almost reduced to a direct method instead of an inverse one by Kirchoff. The subject is at present in its infancy, and almost too subtle to be introduced to any but very advanced students.

In chap. v. we come to the chief problem of the subject, to determine the motion of one or more solid bodies in a fluid medium as affected by the presence of the medium.

The author here, for the first time, assigns the merit of the discovery of the motion of a liquid due to the motion of an ellipsoid in the direction of its axis to Green, and to Clebsch the merit of the extension to the case of any motion whatever of the ellipsoid. At present this constitutes the solitary example of the kind worked out completely by mathematicians. It is possible, however, easily to extend the theorems to the slightly more general case where the liquid is bounded by two confocal surfaces.

The electrostatic analogy employed by the author for determining the motion of an ellipsoid in liquid is unnecessary and misleading, inasmuch as many mathematicians have been led astray in attempting to apply the same principle to other bodies not bounded by surfaces of the second degree.

The general treatment of the cases of motion of bodies of various degrees of symmetry is, for so difficult a subject, very clearly put, and here the author has employed screw co-ordinates with great effect, as published by him in the *Proceedings* of the London Mathematical Society.

The expression in sec. 117, "reducible to a matter of quadratures," has an antique ring; the time has come when the solution of this and similar problems should be expressed by elliptic functions.

In chap. vii. vortex motion is considered, and here the physical analogy of the vector potential is really useful. The author follows Kirchoff's treatment of the subject, but with improvements of his own, and gives a complete account of a branch that is likely to receive considerable developments in the next few years. Chap. vii. gives a short account, which may well be amplified in the next edition, of waves in liquids; the principal

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novelty being the introduction of Bessel's functions to waves in a circular tank. Thomson's investigation of the free oscillations of an ocean follows; but the result for the longest period tacitly supposes that the central nucleus is fixed in space; if free to move, the period would be increased.

No mention is made of capillarity and its influence on wave motion, a very beautiful subject created by Sir W. Thomson and Lord Rayleigh.

Chap. viii., on waves in air, necessarily takes the same line as the corresponding chapters in Lord Rayleigh's *Sound*, especially in discussing Riemann's method; but the results of sec. 170, where from the initial motion the analytical expression of the motion at any subsequent time is given, appears for the first time in an English treatise. The few problems that have been hitherto solved when the viscosity of the fluid is taken into account constitute chap. ix. At the bottom of p. 228 the values of [f] and [h] should be interchanged, and corresponding corrections made in the remainder of the work.

In reading the Notes we find that the author has himself anticipated many of the criticisms we have made; these Notes, when embodied in the text in the next edition, will considerably lessen the difficulties of the beginner.

A list of memoirs and treatises on the subject and a short collection of typical examples finish the book.

A. G. Greenhill.

TWO PHILOLOGICAL BOOKS.

Die Laute der Mundart von Greetsiel in Ostfriesland. Von J. Hobbing. (Emden.) This short sketch (of twenty-six pages) is one of the many proofs that have lately appeared of the revived interest of German philologists in accurate phonological analysis. The author says in his Preface that his essay was suggested by Sievers' well-known *Grundzüge der Lautphysiologie*. Like Winteler, he determines each sound by a minute physiological analysis, and abstains from comparing the sounds of other languages, "taught," as he says, "by my experience of others." Although we cannot but agree with the author that the construction of such independent and special systems as his own is the indispensable foundation of a sound general system, we cannot but think that a cautious comparison of the sounds of the best-known European languages, such as French and English, would have added greatly to the value of the work, even with occasional errors of detail. The German system of isolated investigation based entirely on a study of books (as Dr. Hobbing tells us is the case with himself), while escaping from the danger of superficial identifications of foreign with native sounds, renders any unity in the use of symbols impossible, and makes the results of each investigator mutually inaccessible. These defects will not be remedied till the universities of the different countries provide systematic training in practical phonetics for their own and foreign students. The dialect described is pure Low German, the original Frisian having become extinct. The slow and phlegmatic character of the people (the natural result of their chill and damp climate) is, as the writer well shows, clearly reflected in their language, most of whose characteristics, such as the feeble expiration, with the resulting poverty of tone, weakness of the hiss-consonants, and non-trilling and loss of *r*, the unenergetic articulation of the lower jaw and lips, which dulls the vowel *i*, and gives a general mumbling character to the pronunciation, strikingly remind us of English. English also is the tendency to introduce vowel-murmurs before *r* and *l*, and to reduce dissyllables to monosyllables. The analysis of the sounds is extremely minute, and in many cases is quite sufficient to enable the reader to identify them with certainty. The writer upholds against Sievers the traditional division into vowels and consonants. The most imperfect is, as the writer confesses, the analysis of the vowels. Thus, he cannot find any articulative difference between some of his vowels of the first and second series, distinguishing such pairs as the narrow *e* and open *i*, &c., only by ear; many phoneticians still confuse them acoustically as well. In the consonants we may note the purely labial *w*, and the interesting assimilative influences of *r* and *j*.

Die laut- und flexionslehre der mittelkentischen Denkmäler. Von Otto Danker. (Strassburg: Trübner.) This inaugural doctor's dissertation, by a pupil of Prof. ten Brink's, is a very welcome contribution to Middle-English philology, as it gives for the first time an accurate survey of the phonology and inflections of the Kentish texts of the thirteenth and fourteenth centuries—the Sermons printed by Morris in his Old-English Miscellany; the poems of Shoreham, edited by Thomas Wright; and Dan Michel's *Ayenbite of Inwyt*, by Morris. The author agrees with Mätzner and Konrad (*Beiträge zur Erklärung des William von Schorham*, Berlin, 1878) in considering the existing MS. of Shoreham's poems to be a slovenly copy in a different (though still southern) dialect. He has throughout compared the late old Kentish documents of the tenth century: the paraphrase of the fifty-first psalm, a hymn, and the glosses to the Proverbs of Solomon, published by Zupitza in the *Zeitschrift für deutsches Alterthum* (neue Folge, ix.). The best part of the work is the treatment of the inflections, which is full and clear, with references for each form, which are, however, difficult to verify, only the page being given. The author ought to have numbered the lines of the texts himself, or, at any rate, to have indicated in each case whether the reference is to the upper or lower half of the page. But it is to be hoped that in future all text-editors will number the lines in their books. He has, of course, utilised Morris's valuable grammatical introduction to the *Ayenbite*, but has considerably improved on it, as in the simplification of the scheme of declensions. The phonology is conscientious and generally accurate, though with occasional slips. What authority is there for an Old-English *nasu* (p. 5)? *Nosu* is the only existing form. *Fegere* (p. 9) is included under the mutation *-e*: it simply = Old-English *fægre*. The *e* of *gefan* (p. 10) is original West-Saxon *giefan*, *gyfan* being a special development, due to the influence of the guttural, as shown by Paul in his *Untersuchungen zur Geschichte des deutschen Vokalismus*, and should not be put on a level with *zeppe*, which probably comes from the late Old-English *syððan*, with the usual change of *y* to *e*. The treatment of the difficult *eas* and *yas* is not very clear. The author rejects Sweet's view of their having been diphthongs with the stress on the second elements, although he cites Shoreham's rhyme of *lyas* (= Old-English *leás*) on *was* (= *wæs*), and follows ten Brink. The conclusion apparently drawn from Shoreham's rhymes of *leste* (= *lǽstan*) on *preste* (= *prēost*), &c., and the spelling *e*—viz., that all long *e*'s in middle Kentish had the close sound—seems improbable. It is safer to assume inaccurate rhymes in Shoreham's poems.

NOTES OF TRAVEL.

During the past year M. Miklukho-Maklai has been travelling among the islands in the west and north of Mikronesia, and he has forwarded to the Russian Geographical Society notes of his observations there which will one day form part of a great work he has in preparation on that region. When last heard from he was at a group to which he gives the name of the Ahomès Islands. On his first arrival he examined a large extent of the coast-line without seeing any trace of habitations, but at last he met a native in a canoe in one of the channels, who undertook to be his guide and brought him to the chief hut of the island. Accustomed as he was to the appearance of the Papuans, he says the women were singularly ugly and enormously fat; while their dress consisted of a handful of leaves, and as a special ornament they trailed two long leaves behind them. They are tattooed above the elbow, the marks being somewhat graceful and regular, and differing considerably from the tattooing in the island of Tawi-Tawi. The hut referred to was a large one, being from forty to fifty feet long and twenty-five to thirty feet broad, and lighted by four doors; it was made of boughs, supported by strong posts in the middle, whence it is probable that trees are plentiful in the island. M. Miklukho-Maklai afterwards proceeded to the Ninigo group.

We understand that a project is under consideration for training native explorers in Western Africa, and turning them to account in the interior, after the plan so successfully adopted by the late Col. T. G. Montgomerie with the native subordinates of the Great Trigonometrical Survey of India. If the idea should be carried out, the first exploration attempted by their agency would probably be that of the mysterious region in Central Africa where the Binué branch of the Niger and the River Shary, which empties into Lake Chad, are supposed to have their sources.

The last mail from the Cape brings news that the Trek Boers have met with forcible resistance on the part of the natives of Ovampoland in their attempt to settle in the country to the south of the River Cunene.

The exploration of the Sahara Desert with a view to the construction of a railway across it has now fairly begun, for we learn that Col. Flatters' expedition, to which we briefly referred on January 17, left Wargla on the 5th ult. on their southward march. In addition to the leader, the party comprises nine scientific officers and twelve French soldiers, beside numerous camel-drivers, chiefly belonging to the Chambaas tribe.

Letters received by the last Zanzibar mail state that Mr. E. C. Hore, of the London Missionary Society's station at Ujiji, was about to undertake a thorough examination of the shores of Lake Tanganyika, especially at the southern end.

Señor Machado, Director of Public Works at Mozambique, in his project for developing communication with Lake Nyassa, proposes to make use of the navigable portions of the Zambesi and its affluents, and to overcome by short railways the difficulties presented by rapids, &c. He thinks that only 252 kilomètres of railway in all would be required. Two lines would start from Chibisa, on the right bank of the Shiré near the Blantyre mission station, one going to Lake Nyassa and the other to Tete. The third would be used for surmounting the difficulties caused by Kebrabasa Rapids on the Lower Zambesi.

Unfavourable news has reached St. Petersburg respecting two important expeditions which have been vainly endeavouring to enter

Thibet from different quarters. An impression is prevalent, though at present only based on rumour, that some great disaster has befallen Col. Prejevalsky's expedition in its attempt to penetrate southwards from Tsaidam, and it is certainly now a very long time since we have had any authentic intelligence of his movements. The Austrian expedition of Count Szechenyi also appears to have met with another check. Their first attempt to reach Lob Nor and Thibet from North-Western China was frustrated by the opposition of the Governor-General of Kansu, and Count Szechenyi then resolved to make another trial from the west by following Capt. Gill's route to Bathang. In this he is said to have failed, presumably through the inveterate hostility of the Lamas to all Europeans, notwithstanding the strict orders given to the Chinese officials to afford him all facilities for advancing.

MM. Peyrousset and d'Infreville, two officers on the staff of the Governor of Saigon, have been despatched on an exploring expedition in Cochin China to the north-west of Tay-ninh, in order to ascertain the feasibility of a plan for uniting that post with Phnum-penh by a railway, to be continued to Saigon, with a branch line to Hué.

A committee of the United States Congress have recently reported favourably on a Bill authorising the establishment of a temporary station, at some point north of 81° N. lat., on or near the shore of Lady Franklin Bay, for purposes of scientific observation and exploration, and for the discovery of new whaling grounds. The Bill also authorises the President to accept the steamer *Gulnare* from Capt. H. W. Howgate, and to fit it out for the purposes of this expedition.

Primer of the Industrial Geography of Great Britain and Ireland. By J. Phillips Bevan. (Sonnenschein and Allen.) There can be no doubt that a knowledge of the industrial condition of various countries is of very great importance, more especially in a country dependent in so large a measure as is the United Kingdom upon the prosperity of its manufactures and commerce. In a handy volume of 106 pages Mr. Bevan has compressed a vast amount of information on these subjects. He deals with mining, manufactures, agriculture, means of transport, and commerce, and exhibits throughout his mastery of the topics dealt with. His little book is eminently readable, and we look forward with interest to the succeeding volumes of the same series, which are to afford us a similar insight into the industrial condition of foreign countries.

SCIENCE NOTES.

Italian Ethnology.—About six years ago the Italian Society of Anthropology and Ethnology, located at Florence under the presidency of Dr. P. Mantegazza, drew up a circular calling for statistical details on a variety of subjects connected with the ethnology of Italy. This circular was distributed throughout the kingdom, but out of the 8,300 communes to which it was addressed replies were obtained from only 540. These represent a population of about 3,200,000, or scarcely one-eighth of the entire population of the country. The mass of data obtained during this enquiry has been carefully studied by Dr. E. Raseri, who has lately published the results in the form of a memoir entitled *Materiali per l'Etnologia italiana.* This memoir has appeared in the *Annali di Statistica*, and is in course of publication in the *Archivio per l'Antropologia.* The early part of Dr. Raseri's work is occupied with statistics as to the height of the population. Then follows an enquiry into the age at which menstruation commences and ceases; and this is succeeded by observations on the frequency of the pulse according to sex and condition of life. Information of a very interesting character is next supplied as to the nature and quantity of food consumed in various localities, with special reference to the alimentation of the poor. Another branch of enquiry related to the complexion, and to the colour of the hair and beard; to the occasional occurrence of red hair, and to the frequency of baldness. It is shown that, out of 3,217,536 Italians comprised in these statistics, there were only 111 albinoes; or one albino to about every 29,000. Finally, the eyes of all the subjects were examined as to size, direction, and colour of iris; and their teeth, as to durability and prevalence of caries. Dr. Raseri's interesting monograph is accompanied by three plates—one showing graphically the law of bodily development enunciated by Dr. Liharzik, of Vienna; while the other plates illustrate the frequency of pulse in males and females at various ages.

While Oxford and Cambridge still profess to be ignorant what the "endowment of research" means, the Birmingham Philosophical Society has already formulated a scheme with these obnoxious words at the head. It is proposed to institute a fund "for the purpose of assisting persons engaged in scientific investigations," and the first recipient of the honorary wage of £150 for three years is to be Mr. Gore, F.R.S. Birmingham is to be congratulated, not only upon the modest inauguration of such an important enterprise, but also upon having within its own limits so distinguished a representative of physical science.

PHILOLOGY NOTES.

Revue Egyptologique. No. 1. (Paris: Leroux.) This new and important publication is inaugurated under the joint direction of MM. Brugsch, Revillout, and Chabas. It is, in the words of the publisher's Preface, intended to embrace "all subjects relating to Egypt," and will be largely devoted to the reproduction and interpretation of hieroglyphic, hieratic, and Coptic texts. The first part consists of forty-eight pages quarto and four plates of lithographed facsimiles. It contains the beginnings of three papers, all of which are to be continued. The first, by M. Revillout, is entitled "Quelques Notes chronologiques sur l'Histoire des Lagides;" the other two, "Le Mot *Adon*" and "Le Lac Mareotis," are from the pen of Brugsch-Bey. M. Revillout, who has long made the Louvre collection of demotic deeds and contracts his especial study, takes for his subject a unique series of documents belonging to a family of hereditary Pastophori of Thebes, dating from the reign of the last Darius down to the twentieth year of Euergetes I.; and from this apparently arid and technical source he deduces a variety of interesting historical facts relating to the deification and cult of the Lagidae in Egypt. Thus he shows that the Ptolemies must have been but imperfectly acquainted with the religious doctrines of their Egyptian subjects; and that Ptolemy Philadelphus, in those very public acts by which he sought especially to identify himself with the custom and belief of his adopted country, committed, in fact, a series of egregious blunders. That one who wrote himself "son of Ptolemy" should, at the same time, have assumed the style and title of "Son of the Sun" was a distinct contradiction in terms; and that he should have hoped to fortify his claim to the solar line by exacting from the priesthood a vote of deification imitated from Greek usages was a solecism as ridiculous as it must have been offensive in the eyes of the hierarchy. What he did not understand was that every native Pharaoh was a deity by divine descent, and that his style and title were solar and not local. Among other curious facts, M. Revillout also points out that Ptolemy Soter must either have lived for twenty years after the date assigned to him by historians, or that his name must have figured in royal protocols for twenty years after his decease. The word *Adon*, or *Aten* (rendered in Pierret's *Vocabulaire Hiéroglyphique* by "chief," "director," "commander"), has long been a source of difficulty in the interpretation of texts. Brugsch-Bey institutes an ingenious parallel between *Aten* and the ancient root *dub* or *debu*, whence come many derivations signifying exchange, substitution, &c., seeking thus to show, by a comparative analysis of various texts, that *Adon* must have been employed in the sense of lieutenant, deputy, and viceroy. The continuation of this article, as well as that of the monograph on Lake Mareotis (the name of which, derived from *Pi-mar* or *Pa-mar*, would seem to be pure Egyptian), promises to be full of interest. As regards paper, typography, and accuracy, the *Revue Egyptologique* leaves nothing to be desired. At the same time, it is perhaps to be regretted that the traditional quarto form should again have been adopted in a work of this class. Unhandy and liable to damage in parts, and unwieldy in volumes, it is a size that has nothing but its appearance to recommend it.

The *Revue de Philologie* (vol. iv., livraison i.) opens with a very interesting discussion by Weil on the newly discovered fragments of Euripides, in which the writer controverts the theory of Cobet that the first fragment belonged not to an ordinary tragedy but to a drama of domestic life. Weil has also some remarks on the recent article of Blass on these fragments in the *Rheinisches Museum.* Jules Nicole ("Etudes sur les Archontes athéniens") contends against M. Fustel de Coulanges—(1) that the yearly archons before Solon were appointed not by lot but by election; (2) that the legislation of Solon did not interfere with this arrangement. The author promises to consider in another article the question of the date at which appointment by lot was introduced. E. Desjardins discusses the two Viviers inscriptions relative to L. Vestinus. Emile Chatelain ("Sur l'Anthologie latine") demonstrates by means of two letters addressed to Statius Achilles, which he has discovered in the Vallicellan Library at Rome, that the poems printed 914-17 in Riese's Latin Anthology, and formerly attributed to Gallus, are no older than the sixteenth century. A paper discussing from a medical point of view Herodotus' account of the accident to Darius (iii. 129, 130) is contributed by Dr. J. Geoffroy. Havet has notes on words in the *Carmen Saliare*, Herwerden on Xenophon, and Harant on the position of the enclitics *que*, *ve*, and *ne* after short *e*. Thurot traces the history of the words θέσις and *positio* in prosody. The short paper of Gaston Boissier, "A propos de l'Auditorium Maecenatis," is an interesting contribution to the history of recitation among the ancient Romans. An important collation of the Paris MS. (No. 6331) of Cicero's *De Finibus* is contributed by O. Nigoles, who shows the inadequacy of the collation used by Madvig; and a report on the Medicean (*M*) and Vatican (*R*) MSS. of Livy, intended as supplementary to the collations of Frigell, is given by O. Riemann. Graux has some valuable notes on questions of palaeography. The volume is concluded by a very useful "Bibliographical Bulletin," or brief notice of various philological works which appeared in 1879.

The new volume of the *Transactions* of the Philological Society contains two very valuable papers on Swedish and Russian pronunciation by Mr. Sweet, the president's address last year, and a collation of the Durham Ritual, with notes and introduction by Prof. Skeat. The

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president's address is largely occupied, as might be expected, with an account of the great work he has taken in hand, the editing of the new English dictionary. As yet the only letters or sections of letters that are in working order are F, K, parts of C and R, and parts of A, E, N, O, and U. Dr. Murray quotes several instances of the curious way in which the pronunciation of words may be affected by their spelling; thus *avantage* came to be written *advantage* on the supposition that it contained the Latin preposition *ad*, and the pronunciation adapted itself to the new spelling. A word, again, may have two origins; *castle*, for instance, combines *castellum* directly imported into Old English in its Vulgate sense of *village*, and *castel*, with its French sense of "fortress." Analogy has acted upon this department of language as it has upon all others; the final *ate* of words like *penetrate*, *create*, *terminate* is due to a confusion with the termination of words taken from Latin passive participles like *separate*, *institute*, *abstract*. The address further incorporates able articles on the dialects of Italy by Prof. Rajna, on the languages of the Caucasus by Prof. Schiefner, which derives a melancholy interest from the recent death of its author; on the mutual relationship of the Finnish and Lappish by Prof. Donner, who disputes the attempt of Budenz to separate Lapp from Finnish and include it among the South Ugrian idioms; and on the little-known Korean language by Mr. Cust. Mr. Sweet in his paper on Swedish has brought forward many interesting facts with regard to the grammar of the language as now spoken, not the least curious being the use of some substantive to denote the pronoun of the third person. He also notices that a chief "difficulty in acquiring a command of the Swedish prepositions lies in their peculiar *specialisation* of those various abstract relations which in English, French, and German, are all generally expressed by one preposition," the English "widow of," for example, being expressed in Swedish by "widow after," "inhabitants of" by "inhabitants in," and the like.

At the last meeting of the Anthropological Institute, a paper by Mr. V. Ball, M.A., F.G.S., on "Nicobarese Ideographs" was read. As the Andamanese may be said to have not progressed in civilisation beyond that stage which was represented by the people of the early Stone periods in Europe; so the Nicobarese, who are much less savage and degraded than their neighbours of the Andamans, may justly be compared with the people of the "Bronze period." The example of Nicobarese picture-writing described by the author was obtained in the year 1873 on the island of Koudul, where it was hanging in the house of a man who was said to have died a short time previously. It is now in the Museum of Science and Art at Dublin. The material of which it is made is either the glume of a bamboo or the spalthe of a palm which has been flattened out and framed with split bamboos. It is about three feet long by eighteen inches broad. The objects are painted with vermilion, their outlines being surrounded with punctures which allow the light to pass through. Suspended from the frame are some cocoanuts and fragments of hog's flesh. The figures of the sun, moon, and stars occupy prominent positions. Attention was directed to M. Maklai's description of a Papuan ideograph which symbolised the various guests present at a feast given in celebration of the launch of two large canoes (see *Nature*, vol. xxi., p. 227).

Trübner's *Record* states that the Dictionary of the Suahili Language, first compiled by the Rev. Dr. J. Ludwig Krapf and the Rev. J. Rebmann, the pioneers of missionary enterprise in Eastern Africa, during their residence as Mombasa from 1844 onwards, and since considerably added to and thoroughly revised, it now ready for press. It is proposed to publish it by subscription. Ki-suahili (*i.e.*, the Suahili language) is the vernacular of the Wa-suahili, the inhabitants of the Eastern Coast of Africa. Suahili is derived from Arabic *sahel*, sea-beach, plural *sawahil*; the name thus distinguishing those who bear it from the dwellers in the higher country beginning at from ten to twenty miles from the sea-board. Dr. Krapf writes:—"The Ki-suahili language is spoken within twelve degrees of latitude from Barawa on the Somali coast near the Equator down to the Portuguese settlement of Mozambique in the South. It is also spoken on the East-African islands, Patta, Mombasa, Pemba, Zanzibar, &c. The Ki-suahili-speaking population may amount to one million of souls, being chiefly Mohammedans, who are generally upon good terms with their pagan neighbours inland. As the Ki-suahili is spoken all along the sea-board, it presents the key to the numberless dialects inland which are comprised in the great South-African family of languages, all of which are more or less related to each other, and spread over all South Africa from East to West. This being the case, we cannot help attaching great importance to the Ki-suahili idiom. Vigour, tendency to clearness, and other grammatical phenomena are peculiarities which must surprise a student of this language. The principle of *alliteral* or *euphonic concord* regulates the Ki-suahili as well as all the dialects of this great family of languages, which the author in his Vocabulary of the Wa-kuafi nation has called 'The Orphno-Hamitic' stock of languages, spoken by the brown-complexioned tribes of Africa, in contradistinction to the Nigro-Hamitic, or entirely black nations in Nigritia. The language, customs, and habits of the Orphno-Hamites show that an important future is, by divine wisdom, reserved to them."

In confirmation of Dr. Krapf's statements respecting the usefulness of Ki-suahili in the interior of Equatorial Africa, it may be mentioned that it is understood by the kings and chief men of the nations on the borders of the Victoria Nyanza; and it is through this medium that the missionaries of the Church Missionary Society have been able to hold free communication with Mtesa, King of Uganda, and Lukongeh, King of Ukerewe. Respecting the Dictionary itself, Dr. Krapf writes:—

"I may mention that there are about 11,000 ground words, the derivatives excluded. I have embodied in the book all words which I could find in the MSS. of my colleagues, Messrs. Rebmann and Erhardt. Also the valuable Vocabulary of Bishop Steere, at Zanzibar, has been made use of in many instances. But I have always given the name by adding the initial letters of those gentlemen, so as to avoid even the appearance of plagiarism. The words derived from the Arabic will be added at the end of the book, and also a small outline of the grammar of the Ki-suahili will be appended to the volume."

The Dictionary will comprise about eight hundred pages octavo.

In the *Revue Critique* M. Stanislas Guyard justly objects to the connexion of the name of the Magi with the word *imga*, which occurs in the inscriptions of Nebuchadnezzar as a title of the gods and kings. The connexion has been often maintained, and has lately been repeated by Dr. Justi. But while correcting this error, M. Guyard falls into another of his own. *Imga* has nothing to do with the Assyrian *emku*, "wise," as he supposes, but, as Dr. Hincks long ago pointed out, is an Accadian derivative formed from *im*, "brightness" or "glory," by the help of the suffix *ga*. It is one of a numerous class of words which show that M. Lenormant is right in maintaining the existence of this suffix in Accadian against Prof. Delitzsch. The Babylonian equivalent of *emku* would be written *e-im-gu*.

MEETINGS OF SOCIETIES.

Philological Society.—(*Friday, March 19.*)

Dr. J. A. H. Murray, President, in the Chair.—The paper read was on "Quantity and Sentence-Stress in English," by H. Sweet. The following laws of quantity were stated:—(1) In every accented monosyllabic or final syllable either the vowel or consonant is long; (2) Short vowels are often lengthened before a single voice consonant, as in *dog* (*doog*), contrasting with *stop* (stopp); (3) Short vowel + short consonant occurs only before an unaccented vowel, as in *hitter* (hite) from (hitti), also in groups of words, as in *hit it* (hitit); (4) long vowels under these circumstances are partly shortened, as *tidy* contrasted with *tide*; (5) when words of class (3) are drawled, the unaccented vowel is lengthened, as in *what a pity!* (pitii). In treating of sentence-stress Mr. Sweet gave numerous instances of its use in marking grammatical distinctions and distinguishing the meanings of words which would otherwise be confounded.

FINE ART.

History and Mystery of Precious Stones. By William Jones, F.S.A. (R. Bentley & Son.)

Not only our own literature, but that of all the other vernacular languages of Europe, was until recently very poor on the subject of gems, their structure and history, and how from time to time they have been fashioned by the hand of man. Almost all that was of interest or value existed in a Latin garb only. The tide has, however, turned, and we have had many—perhaps, considering the quality of some of them, too many—books on precious stones and allied subjects. Mr. Jones has added an interesting volume to the store. If he had digested his materials thoroughly, and given exact references and an index, we should have been inclined to speak very highly of it. As it is, however, the facts and fictions recorded therein will have to be hunted up in other books, to which the author often gives no clue, before students can use them. As an amusing book for the drawing-room table it will take a reasonably high rank; but for other purposes, until improved in a new edition, it must be nearly valueless. Bright and shining minerals were no doubt among the first articles of ornament worn by our remote ancestors. It is probable—almost certain, we believe—that dress itself originated in a desire for display rather than in a craving for warmth. The instinct of all simple natures is to regard the beautiful as of more importance than the merely useful. Sparkling stones, we may be sure, were first collected to be used as ornaments, and then became objects to which spiritual powers were attached. Whatever may be true or false in philosophy or religion, we may be certain that barbarous folk have always regarded every notable object with which they came in contact from a double point of view—the one called natural, in which the scientist conceives of things at the present day; and another which, for want of an exactly appropriate term to express our meaning, we may provisionally name the spiritual or mystical one. The tree whose fruit they ate, and whose wood and leaves furnished them with utensils and cordage, was to them, as to us, a useful natural object—it was, moreover, a god, or the abode of some power exercising a will of its own, or the channel of some still higher will, capable of being harmful or benevolent according to circumstances.

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As gems when discovered would be highly prized for their beauty and their rarity, this alone would account for their having at once spiritual functions assigned to them. There was, however, another and, we believe, a far more potent cause. Precious stones, though not alive, seem to the untutored mind more life-like than any other dead thing. They will not from their own inward light illuminate dark places, as the romance writers have fabled that they have the faculty of doing; but diamonds and other stones will shine brightly when light is very feeble, and they flash and sparkle when moved, in a manner which the savage can only explain by believing that there is an active intelligence inside. The various stones have had, and have still, different qualities attributed to them. One is said to make its wearer invisible, another gives victory in battle, a third wards off sickness, a fourth cures love. How these characters became the reputed properties of the different stones it is vain to guess at present, although we do not think that it is beyond the limits of human research to find out. If, however, we are to know the truth we must have before us an exhaustive series of extracts from the earliest sources, with exact references by which we may estimate their worth from the context. A series of anecdotes, however well selected, is only tantalisingly amusing. There is a question still unanswered which must have occurred to almost everyone who takes an intelligent interest in precious stones—that is, What has become of the thousands that have been found and disappeared again? Are we to take Dumas' novel for a reality, and believe that great hoards of them are buried somewhere, awaiting the fortunate discoverer? We know that the richer temples of the old gods had treasuries of gems; that Romans and Asiatics wore them in profusion; that the great churches of the Middle Ages—such as Canterbury, Durham, and Compostella—were wealthy beyond computation in such things; and that even simple English villagers had not unfrequently a few precious stones among the other beautiful things with which they adorned the sacred objects in their church; and yet, notwithstanding all this plunder and all the recent discoveries that have been made, the fact remains that most kinds of precious stones are now relatively as costly as they ever have been.

The use of precious stones is now, in some respects, much more limited than it once was; they are very rarely given to churches now; and men, since the middle of the seventeenth century, have seldom worn them profusely. This latter change may have been but the result of fashion in Continental Europe. Here the change was in some degree brought about by Puritanism and the violent attacks made by the early Quakers on costliness in dress. The "Evangelical" hatred of beauty for its own sake, which sprang up in the last century, condemned such ornaments alike for men and women. It extended to much cheaper things than gems. We have ourselves known a Wesleyan woman threatened with expulsion from the body because she wore artificial flowers in her hair.

Edward Peacock.

AN UNPUBLISHED LETTER OF LEONE LEONI TO MICHELANGELO BUONARROTI.

(*From the Buonarroti Archives.*)

"Very magnificent and my most honoured Signor,

"To-morrow morning if it please God I shall free my ears from these wasps which sting me with every act and word for I shall go to Milan and leave it to them to make the giants. Ammanato has got the marble and has dragged it into his studio. Benvenuto [Cellini] thunders and spits venom and menaces the Duke with his tongue. The models have been made by four competitors—Ammanato, Benvenuto, a Perugian and a Fleming called Giovanni di Bologna. It is said that Ammanato has made the best design; but I have not seen it as it is wrapped up on account of dragging the marble into the place where it is. Benvenuto has shown me his and I have pitied him that in his old age he should have been so badly obeyed by the clay and the stuff mixed with it. The Perugian has done very well for one so young, but he has no patrons. The Fleming is cast in his expenses but has worked his clay very well. Now I have told your Signory all about this gigantic affair.

"I have not found Messer Leonardo in Florence, he is at his Villa; the letter however will be given to him, and when your Signory writes to him you will do me a favour if you will give him a hint to allow me to mould any figure in your bottega [workshop] for which purpose I shall send one of my skilful hands so that he may mould that and any other for which I believe that I have the permission of your Excellency. I need say no more to your Signory except that I beseech you to keep me alive in your memory, while I pray our Lord that He may long preserve your Signory. From Florence the 14th of October 1560.

"To Messer Antonio [Michelangelo's attendant] and Messer Daniello [da Volterra] I heartily devote myself.

"Of your very magnificent Signory the humble servant, &c. "The Cavaliere Leone."

Directed externally

"To the very magnificent Signor my most honoured
"Signor Michelangelo Buonarroti
"Rome."

(The spelling of names and pointing have been preserved as in the original.)

This unpublished letter from the sculptor Leone Leoni to Michelangelo is one of the most interesting among those in the Buonarroti archives which have not yet been given to the world. Full of instructive allusions, it places before us prevalent usages in the cinquecento on the part of sculptors, and information regarding competitions between artists and the decisions of judges, which bear a tolerably close resemblance to similar events at the present time. The design by Ammanato, which was chosen, was for the colossal figure of Neptune, which stands in the centre of the great fountain of the Piazza della Signoria in Florence, and remains to this day a proof of the fallibility of the judges, for it is one of the worst statues then erected, and, judging by Giovanni di Bologna's other works, it is very improbable that his model was inferior to that of his successful rival. Leone Leoni was, according to Vasari, of a bad, fierce, and jealous temperament; but in writing to Michelangelo, whose patronage was of importance to him, and from whom he expected favours, he expresses himself cautiously, and he praises the models of Giovanni and of the young Perugian, while we can judge for ourselves of the defects of that of Ammanato, which he did not see. Those who can read between the lines may observe how much light this letter throws upon the practice of the artists of the Revival, as well as upon their passions and rivalries. The temper and deportment of Benvenuto Cellini are, at the age of sixty, as fierce as ever; and the criticism of Leoni on the defects of his model shows what must be considered an early decay of his powers as an artist. Leoni expresses himself with pity as to his falling off, and not in any carping spirit; he was writing to Michelangelo, who could judge of his remarks, who was generally impartial in his estimate of others, and who had a high opinion of the works of Cellini. It is significantly stated that the young Perugian whose model is favourably noticed lacked friends, and consequently had no chance. Giovanni di Bologna was cast in the expenses. It can only be inferred from this brief and peculiar remark that he must have transgressed some of the conditions of the competition. What these were, and that they were unusual, may be inferred from the letter, if it is attentively considered.

It is evident that the models were not brought to one place for exhibition, but were inspected by the judges in the artists' studios. The reason for this may be traced. The models were in clay, and still damp, which is shown by the circumstance that Ammanato wrapped his in cloths, to save it from the dust made by dragging the enormous and heavy mass of marble into his premises. Designs for statues or groups of statuary to be shown to employers were generally modelled on a small scale in clay, wax, or stucco, as it was then employed, and there are specimens of these in museums. In the competition described by Leoni, the models must have been on a large scale—probably full size. He significantly alludes to giants and to even an unusual amount of excitement. That they were of large size is shown by the description of the design of Benvenuto. It was usual after the selection of a design for the sculptor to make a full-size model as now; but this has been overlooked by most writers on art. The artist first made a skeleton of wood representing, in a rude way, the action of the figure, adding iron wires for the fingers. The skeleton was bound with hay-bands till it was nearly filled out to the requisite size; it was then covered with "terra" and "borra," as Leone expresses it—that is, coarse clay mixed with the shearings of woollen cloth. The object was to prevent shrinkage and, probably, cracking as the clay figure dried, for it was not cast as now. It was but roughly executed, as may be supposed, with such materials. As the sculptor by these precautions avoided all danger of alteration of the proportions of his model while engaged in its execution in marble, we are led to believe that some mechanical method of measurement was known. In the fifteenth century Leandro Alberti invented two ingenious machines to enable sculptors to measure their models and to transfer the exact magnitude of each part to marble. By his plan, however, it was not necessary to make full-size clay figures, and he had such confidence in it, that he said that Mount Caucasus might be carved into a Colossus from a small working model. As the habit of making large clay statues was continued after the death of Alberti, it seems probable that his method for enlarging was not in common use. Leone, in mentioning Benvenuto's statue, distinctly says that it was made of "terra e borra." As this would not have been the case if a small figure only had been required, and it was the necessary characteristic of working models, it is apparent that one of the conditions of the competition was that such only should be exhibited. Hence the allusion to expenses. The artists could not be expected to encounter the expense of such large models, and these were allowed; but, for some breach in the regulations, Giovanni di Bologna was "cast in his expenses." Two groups in clay, made at nearly the same time as the competition, are preserved in the court of the Academy of the Fine Arts in Florence, where they excite very little attention. They are Giovanni di Bologna's working models of the Rape of the Sabines and of Virtue overcoming Vice. A crack in the thigh of one of the figures of the first

group shows the hay which was used, and the clay external to it is not more than half an inch thick. It is coarse, ill-prepared material, and the wool mixed with it must have made it very unmanageable for modelling. The models are, in fact, treated without refinement or beauty, and it is of importance to observe this, for it proves that the marbles executed from them, and finished with much more accuracy of form and delicacy of detail, must have been completed by the Master himself. There is nothing in these models that could guide a hired chiseller in the modern manner. Michelangelo must have been familiar with these processes; he made full-size models for bronze statues, and when he fortified the hill of San Miniato, profiting by his studio experience, he built the curtains and bastions of clay bricks and "borra," coarse portions of flax, forming walls very capable of resisting artillery. The artist's experience was useful to the improvised military engineer. It is nowhere stated that Michelangelo made full-size models for his marble statues. It was nevertheless a usage of his time. The number of marbles which he spoilt by miscalculation has led to the supposition that he worked directly from his small sketches; his failures suggest that it is better to prepare working models. In one, of the prisoners for the tomb of Julius II., now in the Louvre, the error of calculation is so serious that, had it been finished, he must have added to it. Such a blunder as this was considered by sculptors, so says Vasari, particularly discreditable. It may be vain to attempt to account for the fact that the greatest sculptor of his age left the greatest number of spoilt marbles. It is probable that reverence for his memory and true greatness led to the preservation of these, while the failures of other sculptors were used up as occasion served.

The sculptors of the Revival modelled their statues of clay and borra in the nude. If they were to be draped they made the requisite garments of cloth, which they dipped into fluid clay, and with these they enveloped the figure, shaping the folds as the clay gradually stiffened. Hence, no doubt, that realism and ceaseless variety and originality of motive and treatment so characteristic of their finest works. The very mannerisms of the sculptors of the Revival were due to their system of shaping real drapery in the fashion above described, for there are innumerable instances of peculiarities of fold which could have no other origin. The roughness of these figures was due to the materials; but how perfectly the great masters could model in pure clay is illustrated by the works of Luca della Robbia and his followers, as well as by numerous busts and figures of terra-cotta, modelled with a greatness of manner, combined with a truth of detail, which demonstrate the admirable skill and fine taste of the great artists who knew so well how to combine style with fidelity to nature, in which qualities they have never been surpassed.

The concluding portion of Leoni's letter shows that moulding and casting must have been familiar processes, although this is not generally supposed to have been the case. Leone makes interest with Michelangelo to desire his nephew to permit him to mould one or two figures in the great sculptor's "bottega," then shut up in Florence. It seems then plain enough that the art of moulding, although not applied to clay models, was in use for casting from marble figures. Leone promises to send a competent master moulder. What were the precious works which in 1560 were locked up in Michelangelo's deserted studio in Florence? Probably the two prisoners for the tomb of Julius, the *Madonna and Child* now in the Medici Chapel, the *Apollo*, the figures for the front of San Lorenzo now in the grotta of the Pitti gardens, mistakenly supposed to have been for the tomb of the Pope. Other figures may be surmised as at that time preserved in that scene of the great sculptor's labours and sufferings.

All the letters written to Michelangelo by his friends and pupils show the profound reverence with which he was regarded by them. In their style and language they recal the humble epistles addressed by the clergy or laymen to dignitaries of the Church or to princes. All the expressions of courtesy, compliment, and humility in which the Italian language is so rich are used in them. It is to be regretted that they are not published. I have seen only a few, and have heard that there are about eight hundred. On account of their familiar and confidential nature, their freedom of comment upon passing events and the men of the time, their publication might throw much light upon the history of art and artists. I have endeavoured to show how much may be learnt from one of a dozen which I have been allowed to copy, and if there are many such letters it will be seen how useful and interesting they must be.

Charles Heath Wilson.

EXHIBITIONS.

THE SOCIETY OF BRITISH ARTISTS.

There is generally a good deal that is depressing in the exhibitions of this society, and we cannot say that this year's is an exception to the rule. The public taste appears to have set rather strongly in the direction of kittens, and it is lamentable to observe the small success which has attended the efforts of several of the artists who have attempted to portray these domestic favourites. There is, however, as usual, a sprinkling of pictures of a more hopeful character, and we prefer noticing some of them to undertaking the task of criticising the strange productions which abound on these walls. In landscape we may notice Mr. Daffarn's firmly painted *Old Pier, St. Monance, Fifeshire.* The colour seems truthful, but the water is peculiar. Mr. Roscoe has a careful and successful study of a difficult subject, *On Dartmoor, near Holne.* The foreground is exceedingly good. Mr. W. L. Wyllie's *The Alps* shows a good deal of poetic feeling and considerable technical skill. Mr. Wyke Bayliss's elaborate picture of the *Interior of the Basilica of St. Mary and St. Mark, Venice*, is in some respects clever, but the colour is unpleasant and the general effect woolly and uncertain. In *Clouded June*, by Mr. Knight, there is a piece of distance which deserves attention; and the effect of a wintry sky and a village street in snow is unusually well given by Miss Reid in *Cold Ears.* Among the figure subjects there should be mentioned two admirable little sketches in oil by Mr. Hayllar (hung in the water-colour room) of old men's heads. They are full of character, and, though by no means perfect in the flesh tints, are painted with great vigour. Mr. Sadler's humorous and cleverly painted *Complete Angler* is one of the few satisfactory figures in the exhibition. Turning to the water-colours, we observe an excellent sketch of *An Old Venetian Staircase* by Mr. A. H. Haig. There is very little subject in the picture, but the colour is good and the drawing firm and careful. The shade on the lower part of the balustrades needs strengthening. Mr. Nibbs has an elaborate and effective drawing of *Limehouse*, overdone, however, with body colour; and Mr. F. Da Ponte Player exhibits a careful study of *Inside the Harbour, Whitby.*

MR. FRITH'S "RACE FOR WEALTH."

Some of Mr. Frith's pictures called *The Race for Wealth* are probably, technically considered, among his least satisfactory efforts. Only one of the five shows any remarkable power of grouping, or skill in the management of light and colour. This is the court scene, in which the more prominent figures are uncommonly well arranged and drawn. The attitude of the examining counsel is perfectly easy and lifelike, and the same may be said of most of his neighbours. The effect of the strong light is admirably given, and the colouring is pleasant. We are not acquainted with the Old Bailey court-house, but we question whether the figures of the jury in the box at the opposite side are not too much diminished; certainly the widow lady appears to be too small. The cowed look of the "Spider" in the dock is well represented, though perhaps his agitation is greater than might be expected; just as the superciliousness on his face in the picture of "The Spider at Home" is a great deal more marked than would be shown by any politic spider. On the whole, we think the "Spider" is best given in the first picture, where he stands in his office, surrounded by his adorers. In the second picture of "The Spider at Home" the figure of the Spider's wife is absurdly squat, and the figures of the young ladies in the foreground unusually long. It would be difficult to understand the next picture in the series without the help of the description; at first sight, it would appear that the country rector had fallen asleep and his daughters were defying the retreating footman. This, and the last picture,—"Retribution"—are certainly not among Mr. Frith's happiest efforts.

The Thirteenth Exhibition of the New York Water-Colour Society has been the chief attraction in New York this spring. The rooms in which it is held have often been inconveniently crowded, and, judging by the number of pictures sold, it must certainly have been very satisfactory to the artists who contributed. Americans, indeed, are no longer content to buy old rubbish from Europe—palmed off as the work of Great Masters—but seek to encourage their own rising school of artists, many of whom will doubtless take rank some day as masters, even in Europe. It is to be regretted that we know so little of American painting in this country. The book illustrations that come to us in *Scribner's Monthly* and some other magazines are so good as to make us wish to be better acquainted with the artists. They seem, however, usually to prefer the French Salon to our exhibitions for an introduction to Europe.

The two French Societies of the Union Centrale and the Musée des Arts Décoratifs have decided to join their forces, the committee of the museum electing a certain number of members to the executive council of the union, and the council in its turn sending its representatives to sit on the committee. This union of two societies with such similar aims will, no doubt, add strength to each. They have always been closely allied; indeed, the one may almost be said to have grown out of the other, and it is fitting that their administration should be the same. The exhibition of the Musée was opened on April 1, in the Palais de l'Industrie, the Pavillon de Flore, which was placed temporarily at the disposal of the committee for its previous exhibitions, being no longer available. It does not include any loan collections except a fine collection of ceramic lent by M. Gasnault; but the Musée itself has now acquired a large number of works of art of all kinds, so that its permanent collection affords sufficient interest. One room, however, is to be entirely reserved for original designs for decoration.

The exhibition of the Italian Society of Amatori e Cultori delle Belle Arti is now open in Rome. It does not contain any very noteworthy works, which is due, perhaps, to the fact that many Italian artists have sent their best works this year to the exhibition at Turin.

As a rule, however, Italian artists of good standing do not seem to care to send their works to exhibitions, preferring that they should be seen in their own studios, which are usually easily accessible to visitors.

We have several times mentioned the instructive little exhibitions of the works of some single painter of the German school which have during the last two or three years been organised by Dr. Max Jordan in the upper rooms of the Berlin National Gallery. The present exhibition is the ninth of its kind, and is chiefly devoted to the popular *genre*-painter Meyerheim, who died in 1879. Sixty of this painter's works have been gathered together, including some of his earliest, as well as most of his more celebrated productions, of which one—the admired *Schützenkönig*, painted in 1836—hangs in the gallery below. Beside Meyerheim, the clever painter of Venetian life, Friedrich Nerly, is represented by works both in oil and water-colour; as also is the landscape painter, Ernst Fries, of Heidelberg.

NOTES ON ART AND ARCHAEOLOGY.

At the meeting on Saturday last of the Institute of Painters in Water-Colours the Crown Princess of Germany was enrolled as an honorary member. It is understood that her Imperial Highness will be a contributor to the exhibitions of this society; and, as she has been, while Princess Royal of England as well as since her marriage in Germany, a most diligent art student and constantly at practice, her work will be looked forward to with considerable interest by art critics, as well as by the general public.

It is usual to compare the famous group of Laokoön with the description of the incident by Virgil, and to suppose that all three figures—the father and both the sons—were killed by the serpents. But Goethe (*Dichtung und Wahrheit*) observed that the older of the two sons, who is in the act of pushing a coil of the serpent off from his foot, expresses, beside sympathy with his father and brother, to whom he looks fixedly, a very distinct hope of his own safety. "The younger son, almost powerless, makes a faint struggle, the father puts out all his strength in vain, but the elder son feels no pain; he is horrified at his father's position and attempts to escape." It now appears that one of the sons does escape in the older version of the legend by Arktinos of Miletus, as quoted by Preklos: *ἐν αὐτῷ δὲ τούτῳ δύο δράκοντες ἐπιφανέντες τόν τε Λαοκόωντα καὶ τὸν ἕτερον τῶν παίδων διαφθείρουσιν.* This interesting addition to Laokoön criticism is communicated to the new number of the *Archäologische Zeitung* by Prof. Brunn in memory of the late Prof. Stark, who had furnished the facts on which it rests some day or two before his death.

The last record of inscriptions found at Olympia in the *Archäologische Zeitung* just issued contains (p. 207, No. 327) what is now the second inscription of the sculptor Polykleitos the younger. It occurs on the base of a statue of Aristion of Epidauros, which, along with a statue of Theraïlochos, not yet found, was identified by Pausanias (vi. 13, 6) as the work of Polykleitos the younger. In the present instance Polykleitos does not add to his name the epithet *Ἀργεῖος*, and Pausanias must therefore have had some other means of knowing that the works in question were by the Argive Polykleitos. The lateness of the forms of the letters, if not the art itself, would have shown him that they could have nothing to do with the older and greater Polykleitos.

The town of Bonn has lately presented the young Prince William of Prussia, son of the Crown Prince, with a painting by Albert Flamm, of Dusseldorf, an artist chiefly devoted to Italian landscape. In his present work, however, Herr Flamm has represented the Rhine scenery at Bonn with the villa in the foreground where the Prince lived, for the picture is given as a *souvenir* of the student period, now over, which has been passed by Prince William at Bonn.

A prize was lately offered by the French Government for the best design for a work to be executed in Gobelins tapestry symbolising literature, science, and art in the time of Pericles. Several distinguished artists competed, among them MM. Blanc, Monchablon, and F. Ehrmann, and at the second trial M. Ehrmann's design carried the day. He has been commissioned, therefore, to prepare the cartoon for this important piece of tapestry, which is destined, when finished, to decorate the Salle Mazarin in the Bibliothèque Nationale. When this is finished two other designs of a similar character will probably be required of him, symbolising literature, science, and art in the times of Charles V. and Francis I.

A hitherto unpublished document of some interest was printed in *L'Art* last week at the end of a series of articles contributed to that journal by M. Victor Ceresole, Swiss consul at Venice, on the subject of the bronze door of the sacristy of St. Mark at Venice. This document is the last will and testament of the celebrated Italian sculptor and architect, Jacopo Tatti, better known as Sansovino, the friend of Titian and Aretino, and the favourite architect of Venice. Like Titian, Sansovino lived to be very old. His will was not made until he had attained the age of ninety-one years, when, as he writes, "considering how fragile is human life and that the hour of death is uncertain," he thinks it better "to provide for his soul and his worldly goods in order that there may be no dispute about them among his heirs." He lived two years after this, dying at last, "mourned," as Vasari records, "by all Venice," on November 2, 1570. He must in truth have been a wonderful man, if we may trust Vasari's account of him; and it is interesting to have this record of his last wishes. The original document is preserved in the Archivio Notarile at Venice, and is printed in *L'Art* both in the Italian text and a French translation.

The French Commission appointed to examine the law relating to artistic copyright heard, last week, the evidence of two distinguished engravers, MM. Henriquet-Dupont and François, and the two well-known art publishers, MM. Goupil and Barbedienne. They all seem to have thought that the law as it stands at present affords sufficient protection to the artist. M. Goupil naturally did not believe in the efficacy of repression in the matter of reproduction, and thought that the artist, in selling his picture, ought to be obliged to reserve explicitly the right of reproduction if he desired to retain it. M. Henriquet-Dupont considered that, in the domain of art, there was room for all, and he did not, for his part, heed the harm supposed to be done to engraving by lithography and photography. It was a matter of taste and fashion; while M. François, though he considered there was no doubt that photography injured engraving, agreed that it was a competition to which engravers must submit. At the next sitting of the Commission, M. Braun, the photographer, and M. Devaisnes, President of the Photographic Society, will be heard.

The competitions that several towns of Italy have opened for a national memorial to Victor Emanuel seem to result everywhere in the production of equestrian statues. Venice and Verona have both decided on having their late King represented on horseback; and now Florence has done the same, though the first idea was to have a granite column with its base carved in bas-relief with all the principal events of his reign, and the coats of arms of all the Italian States that he united under his rule; while at the top the eagle of Savoy watched over the lilies of Florence. This design, has, however, been given up, and a competition offering four prizes of 1,000 lire has been instituted for a colossal equestrian statue in bronze to be set up in one of the principal places in Florence. It is to be hoped that the statue when achieved will be worthy of its associates. It will be somewhat trying for an ambitious modern monument like this to find itself placed amid the many master-works left to Florence as an artistic inheritance from former ages.

We have received a prospectus of a large illustrated work entitled *Hellas und Rom* which is now being published in numbers by W. Spemann, of Stuttgart. The author is Herr Jakob von Falke, who is known as a writer on art and antiquity; and the speciality of the work seems to be that it unites history with art, and by means of popular illustrations, executed by some of the most distinguished German artists of the day, enables us to realise more fully than by mere reading the culture of classical antiquity. A large illustration in the prospectus gives a bird's-eye view of Olympia reconstructed from its ruins by Friedrich Thiersch.

The *Gazette des Beaux-Arts* opens with a study by M. Duranty of the German painter Adolph Menzel, "the painter of Frederick the Great," as his countrymen at one time loved to call him. It is illustrated by a number of his sketches and an etching from a picture called *Around the Fireside*, now in the possession of Mr. H. Goldschmidt at Berlin. M. A. de Montaiglon continues his description of the antiquities and curiosities of Sens, and M. le Comte Clément de Ris finishes his long series of articles on the paintings in the Hermitage at St. Petersburg. The chief artistic interest of the number lies in a miniature portrait of the French poet, Charles Millevoye, executed by Prud'hon in 1803. It is carefully etched by A. Gilbert, and shows the poet to have had a refined and intellectual head of the melancholy poetic type.

The March number of the *Zeitschrift für bildende Kunst* contains little of importance except the first of a series of studies of Leonardo da Vinci, by Dr. J. P. Richter. In the present article Dr. Richter makes known the result of his examination of the MSS. in the British Museum. Not much new knowledge had been gained from this source, for the fact of Leonardo's visit to Venice in 1500 has been clearly ascertained before. (See note by Messrs. Crowe and Cavalcaselle in the Academy, vol. i., p. 123.) Dr. Richter, however, has found several notes by Leonardo himself, which tend to confirm it, and also to show that he was certainly back in Florence before April 8, 1503. The names also of one or two pupils of Leonardo's, not before known, appear in the British Museum Codex, and a curious drawing of a peacock under an arched roof, with a confused explanation of some intended allegorical design written beneath it. Another article of some interest deals with "Two Goldsmiths of the late Renaissance"—namely, Anton Eisenhoidt, of Warburg, and Paulus van Bianen, of Utrecht—and gives illustrations of several of their elaborate works. The larger illustrations of the number are scarcely worth notice.

THE STAGE.

Easter has not been the occasion of any surprise to playgoers. Nothing new that is important has been produced, though there are one or two revivals of interest. Almost the only original piece, however, is the comedy at the Vaudeville, which is called *Cobwebs*, and is

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by Mr. Charles Wills, a writer perhaps not known before as a contributor to the stage. The Vaudeville is not in the vein just now, and *Cobwebs* is but another proof of it. The last original pieces there have not been successful, and wisdom was shown, and may conceivably be shown again, in going back to ancient comedies like *The School for Scandal*, which the Vaudeville company plays very well on the whole, and which the managers do not there overload with the newest upholstery. As for *Cobwebs*, it is almost useless for us to make the effort to analyse it. The prompter verdict of the daily papers has been very much against it; and we need only add a few words. The piece has some merits of dialogue—it has occasional brightnesses—occasional evidences of adroitness indeed—which, together with the fact that there appeared to be a character for Mr. David James in the person of a drunken undertaker and a character for Mr. Thomas Thorne, may possibly have seduced the management into regarding the piece as a good play. But it is not a good play. In spite of the presence of at least two original characters, it does not hang together. And the best efforts of those engaged in acting it—Mr. Howe, Mr. James, Mr. Thorne, Mr. Garthorne, Mr. W. Herbert, Miss Larkin, Miss Illington, and Miss Cicely Richards and others—do not suffice to make it attractive. Some dramatic authors—we do not know by any means that Mr. Charles Wills is one of them—flatter themselves that a play can be nursed into success. But the process is generally costly, and never certain of ending well. Only where rare literary merit has been overlooked is it found to be remunerative.

The reproduction of *Clancarty* at New Sadler's Wells constitutes the most important revival, from a dramatic point of view, that Easter has given us—with *Madame Angot* at Drury Lane, very musical, very spectacular, and very full of the dance, we have not at present to do. *Clancarty* is one of Mr. Taylor's best-constructed dramas. It combines the interest of history with that of romantic invention. From time to time it is amusing, and it is generally dramatic. At New Sadler's Wells, if it is not in every respect represented as well as it was originally at the Olympic several years ago, it is yet quite intelligently played. Mr. W. H. Vernon, as the hero, does not, indeed, carry the sympathies of an audience so readily as Mr. Henry Neville; but care, finish, and judgment are not lacking to his performance. Scum Goodman, a part that was represented by Mr. Anson with a "picturesque horror" in which the horror was more conspicuous than the picturesqueness, is now played with only something less than the old effect. The certainly not less effective character of William the Third in the old days afforded occasion for one of the best character-pictures of Mr. Charles Sugden. Lady Clancarty is played at Sadler's Wells for the first time by Miss Isabel Bateman, whose rendering is agreeable and highly sympathetic, which is, perhaps, more than could have been said of the performance of the very experienced actress who first played the part. Miss Bateman's best efforts are happily displayed in a part avowedly arduous. Miss Virginia Francis plays Lady Betty Noel with real spirit and sense of fun. The piece will no doubt carry on the management with success for a considerable time; and this is as it ought to be.

The remaining revivals, or performances, to be noted are that of *Heart's Delight* (in which Mr. Emery used to be so admirable) at the Park Theatre; that of *Lady Audley's Secret* (with *Madame Angot*) at Drury Lane; and that of *Little Em'ly* at the Olympic, where the Gaiety company appears during the presence of strangers in Wellington Street. At the Gaiety, the Hanlon Lees are the last sensation, but their performances hardly even claim to be dramatic. The brothers are adroit tumblers. At the Globe, where the *Cloches de Corneville* reigned for two or three years, a semi-musical piece of Viennese origin—the *Naval Cadets*—is performed, with especial ability as far as Mdme. Dolaro and Miss Violet Cameron are concerned. It seems very well thought of. At the Lyceum, the Easter novelty announced is "a new and efficient system of ventilation." This, together with *The Merchant of Venice*, is found exceedingly successful.

In the new number of *Time*, Mr. Burnand begins a discussion of a question very interesting to many young people just now, and very interesting to stage-struck persons at all times—the question whether the stage is fairly to be regarded as a legitimate profession. He goes into the matter thoughtfully, but we cannot say we find him so entertaining as in the pages of *Punch* when he delivers, now as this celebrated actor and now as that, his lectures to the members of that dramatic college which exists at present chiefly in the mind of Mr. Henry Morley, but which may some day be a realised fact. These "lectures" are full of sly hits at the special artistic weaknesses of the imaginary lecturers, and when the series is finished it will constitute a very witty skit upon the contemporary theatre.

MUSIC.

SIR JULIUS BENEDICT'S CONCERT.

On Wednesday, March 24, a concert was given at St. James's Hall for the benefit of Sir Julius Benedict, who has retired from the post of conductor at the Popular Concerts, with which he has been associated since their establishment in 1859. He has held a high position in this country for more than forty years as teacher, performer, and composer. He has written operas, oratorios, and cantatas, and the *Lily of Killarney*, produced in 1862, may be mentioned as a proof of his success as an opera writer. He has also composed many instrumental works, and the quartet in C minor (MS.) for stringed instruments with which the concert commenced is the second composition of this form from his pen, one in E (still in MS.) having been written as far back as 1825. The C minor quartet, which was excellently played by Messrs. Straus, Ries, Zerbini, and Piatti, is the work of an accomplished musician, and may be highly commended for its melodious themes, its regular form, and clear developments.

Another work performed was a sonata concertante in E minor for pianoforte and violin (Mdlle. Janotha and Herr Straus), written in 1868. His op. 1, published in 1822, was also a composition of the same form, and was dedicated by the author "to his beloved master, C. M. von Weber." The E minor sonata is as sound a piece of writing as the quartet, but far more original and effective. We may especially note the clever third movement (*intermezzo*). The sonata was well played by both artists, and was well received.

Mendelssohn's duet, *Allegro Brillante* (op. 92), was performed by Lady Benedict and Mdlle. Janotha. The two ladies greatly distinguished themselves, and thoroughly deserved the hearty applause accorded to them. The programme included two more instrumental works of Sir J. Benedict—one a reverie and Montferrina for pianoforte and violoncello (Benedict and Piatti), played by Mdlle. Janotha and Signor Piatti; and a romance for violin, harp, and pianoforte, executed by Herr Straus, Mr. John Thomas, and Sir J. Benedict. The Montferrina was given at the Popular Concerts in 1867.

The vocalists were Mdme. Marie Roze, Mrs. Osgood, Mdme. Patey, and Messrs. Lloyd and Santley. The songs were chiefly selected from Benedict's operas and oratorios. The harp was in the safe hands of Mr. John Thomas.

J. S. Shedlock.

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LITERATURE.

The Life of H.R.H. the Prince Consort. By Sir Theodore Martin. Vol. V. (Smith, Elder & Co.)

Sir Theodore Martin has finished his task, and finished it in a way which fairly entitles him to the gratitude of the nation, as well as to the honour which the Queen has conferred on him. This fifth volume, though at least as interesting as any of its predecessors, is in one respect less satisfactory. For the first time there are traces of party political bias in the treatment of men and events. To our no small astonishment, the Mr. Disraeli of 1860 is represented as the judicious and sympathising friend of Italy and (in spite of his famous denunciation of bloated armaments) the steady supporter of Lord Palmerston's Government in their expenditure on fortifications. On the other hand, the impression which the volume leaves on the reader as to Mr. Gladstone's views and action *during the* same period is equally misleading; but the blemish is so small, affecting, as it does, some dozen pages or so of the volume, that we need do no more than notice it, with regret that it should have been allowed to mar the last scene in so interesting and, in other respects, so impartial a story.

As that story draws to its close, the difficulty of selection—of deciding what should be told, and what left untold—must have increased on the editor. The Prince's activity touched the national life at so many points, that every month almost as it passes brings new actors—most of them well-known men still alive—on the canvas. The most tempting and abundant materials lie ready to his hand on all sides, and since he began his work the craving to pry behind the veil which should shroud the lives even of princes has been stimulated until the reading public has no longer an appetite for anything like wholesome food. In the case of the Prince Consort's Life the temptation to humour this unhealthy appetite must have been especially strong and subtle. The appeal which the Queen made to the nation by the publication of her journals in the Highlands—well timed and useful in many ways as it proved to be—had whetted curiosity as to the private life of the Court. It encouraged a feeling in the soundest part of English society that, where the partial lifting of the curtain disclosed so much that was pure and noble and of the highest tendency in that life, it could not but be a good deed to draw it up altogether. It also developed a strong pressure in the same direction from the unsoundest part of that society, the mass of *dilettanti* idlers whose main business in life is the collection and diffusion of gossip, and to whom tittle-tattle about royal persons and their surroundings is valuable in proportion to the exaltation of Kings, Queens, Serene Highnesses, and so forth above the rest of mankind. So on every side, and at every step, the editorial conscience and judgment of Sir Theodore Martin must have been severely tested, and has sustained the test with all-but perfect success. At any rate, we are too thankful to him for having steered his ship so well, and set so much needed an example, to dwell on the rare instances in which he seems to us to have failed in some slight degree to uphold his own high standard.

The fifth volume leaves us in the presence of the finished picture, and, in looking at it as a whole, one is inclined to place its singular interest and attraction in the striking contrast it presents to the biographies of the general run of men whose abilities and strength of character have made them powers in our national life, and won the recognition of their countrymen. All the conditions are at first sight reversed. The best-known and most highly honoured of such men have risen from the ranks, and have had to overcome disadvantages of birth, fortune, and education. All these were on the Prince's side, and yet the story shows that they may be hindrances as well as helps to a man born in the purple, at any rate in an insular and Philistine (there is no other word for the thing) society such as ours. Nine men out of ten, when they had once become aware of the sort of jealousy with which the Prince was met, would have allowed their natural sensitiveness to overcome their sense of duty, and would have turned to the enjoyment of their good fortune without a misgiving. And what fortune! At an age when other young men —even of the *jeunesse dorée*—have scarcely emerged from the "status pupillaris," Prince Albert was placed at once in the highest position which at that moment Europe or the world had to offer. He became the sharer of the safest throne in Christendom, with practically unlimited command of wealth, and of all the enjoyments which life can hold out to a handsome, well-grown, clever youth of twenty. He was a fine shot and fond of sport, but, from the first, refused to make a business of shooting and hunting. He was passionately fond of music and of all art, but rigorously limited the indulgence of his tastes. He had a strong turn for the study of moral and physical science, in either of which pursuits he might probably have made a name, but denied himself, or, at any rate, curtailed to very narrow limits, this noblest of indulgences. Setting all such temptations quietly on one side, he devoted himself from the day of his marriage to the earnest fulfilment of those public duties which his position as the husband of a constitutional Queen, as he saw it, not only entitled him but made it incumbent on him to share. But here he was at once met by a jealousy on the part of the leading statesmen of that day which made the task of duty a singularly difficult one. It was only by reticence and patience, and, above all, self-effacement, that he could hope to overcome their prejudices. How completely he succeeded at last this volume testifies. For we find Lord John Russell, puzzled by the state of things in Central Europe at the critical and dangerous time of the annexation of Savoy by France, writing, "I confess I should esteem it a great favour if your Royal Highness, who is so well acquainted with Germany, would furnish me with a clue to our future policy in regard to that country" (p. 62); and Lord Clarendon, on the eve of his departure on a special mission to Berlin: "I cannot express how much I regret not having the benefit of knowing your Royal Highness's views upon German affairs" (p. 392). It was, however, not these statesmen, but Lord Palmerston, who had been the most jealous critic of the Prince in earlier years. And now, as the end draws near, we find the old Premier expressing himself at least as warmly as either of his colleagues, and quite thrown off his balance at the thought of losing the Prince, which he writes of as "too awful to contemplate," and hopes that Providence may yet spare us so overwhelming a calamity" (p. 437). With the people his success had been as striking as with the statesmen. After several fits of jealousy, fomented by anonymous writers for party purposes, the nation had settled down into a sturdy faith in the sterling worth and honesty of the Queen's husband, and had recognised in him a cordial sympathy with their own struggles and trials, and a hand and heart ready at all times to spend and be spent for their best interests. With the overwhelming proof of this sound state of things in the nation and the nation's leaders, it seems scarcely worth while to remind us in these last pages that there were still outbursts of paltry and ignorant jealousy in the press and in society. What good can Sir Theodore Martin hope to effect by showing us the *Times* of April 12 insinuating that the Prince was playing false to England, and on December 16 calling him "as true an Englishman as the most patriotic native of these isles"? (p. 338). We are only surprised that the leading journal took so long to show the other side of the shield, and regret that several pages of valuable space should have been wasted on such a topic.

We have no space even to glance at the public services of the Prince recorded in this volume. The two years which it covers were full of anxious unrest and startling incident abroad. The popular movement in Italy broke out into Garibaldi's expedition and the incorporation of the Pontifical and Neapolitan States with the kingdom of Italy; Napoleon III. annexed Savoy and Nice, and was constantly feeling his way towards obtaining a scientific frontier for France in other directions; the outbreak in the Lebanon threatened the reopening of the Eastern question; the war with China was going on; while the accession of the present German Emperor to the throne of Prussia, and the death of Cavour, gave warning of probable new departures in the foreign and domestic policies of Germany and Italy. Upon each of these anxious imperial questions the reader will find the Prince's views clearly brought out, and will rise with stronger impressions of his knowledge, sagacity, and loyalty to his adopted country. But they all fade into insignificance beside the last public service of his life, which was to modify the language of Lord Russell's

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despatch to Mr. Seward demanding the release of Messrs. Mason and Slidell, the Confederate envoys, who had been taken by a United States cruiser out of an English packet. Having regard to the strained state of feeling between the two countries at the moment, and to the sensitiveness of the Northerners as to the absence of English sympathy with them—

"We know we've got a cause, John,
That's honest, just, and true;
We thought 'twould win applause, John,
If nowheres else, from you," &c.—

we may still thankfully acknowledge at this distance of time, as Lord Palmerston did at the moment (p. 426), that the Prince's alterations in this despatch "contributed essentially to the settlement of the dispute," and helped to save this country from by far the greatest of all misfortunes which could happen to it—a war with the United States.

Sir Theodore Martin has done well to give the *facsimile* of this memorandum, written when the Prince could scarcely hold the pen; for it brings home to us, perhaps more vividly than any other single document could have done, the rare character and gifts of the man who had so strong an influence on the destinies of England in the first half of the present reign, and the unspeakable loss which the Queen and nation have sustained in his absence from her councils during the last twenty years. THOMAS HUGHES.

The Prophecies of Isaiah: a New Translation, with Commentary and Appendices. By the Rev. T. K. Cheyne, M.A., Fellow and Lecturer of Balliol College, Oxford, and Member of the Old Testament Revision Company. In 2 vols. Vol. I. (C. Kegan Paul & Co.)

FOR more than ten years has Mr. Cheyne applied himself with ever-increasing devotion to the study of Isaiah. By his *Notes and Criticisms on the Hebrew Text of Isaiah* (1868), and his amended version, with introductions and notes, which was published in 1870 under the title *The Book of Isaiah Chronologically Arranged*, he has given proof of his possessing the scientific qualifications demanded of a commentator; but, although well acquainted with both these publications—indeed, in the second and third editions of my Commentary on Isaiah I have constantly noticed and made use of them—I have seldom found myself so attracted by any exegetical work as by the volume at present before me.

The text is arranged in the usual English fashion, familiar to most readers from the "Speaker's Commentary," or from the Commentaries of Alford and Ellicott on the New Testament. A compendious introduction to the several sections is followed by the translation, with a brief notice of the various readings and renderings of ancient and modern authorities, while underneath, in double columns, are the explanatory notes. Such an arrangement is convenient and neat. Its drawback lies in the typographical restrictions which it imposes. But Cheyne is a master in the art of self-restraint. He spares his reader the long road of preparatory investigation which he has travelled over himself. Whatever is antiquated, untenable, adventitious, he casts behind him, either giving merely results, with an indication of the grounds upon which they rest, or, where he is himself uncertain, stating the different possibilities that are open, together with the reasons for and against each. He avails himself of the works of his predecessors—among others, of Sir Edward Strachey's interesting volume, *Jewish History and Politics in the Times of Sargon and Sennacherib* (second edition, 1874)—and also gives extracts from the MS. notes on Isaiah of the late Prof. Weir, of Glasgow, though only for the purpose of explaining why he is unable to adopt views which are nevertheless worthy of note, or of referring to their author those which he can approve. On all the subjects which he discusses he is well acquainted with the latest literature. He starts at the extreme point which an enquiry has reached, and seeks to carry it further. His book is thus not merely abreast of the present stage of scientific progress; it aims to advance beyond it. It is throughout fresh, independent, original, even from a theological point of view; for it reflects continually the struggle passing in the author's mind while he endeavours to maintain an unshaken Christian faith in face of the results of unprejudiced criticism, and to reconcile with free enquiry the reverence that is due to Scripture.

One novel feature distinguishing this Commentary beyond all others is the frequent recourse which it has to Assyriology in illustration of the Book of Isaiah. The assistance which this study has rendered to Biblical science is indeed inestimable. Many Persian parallels for Biblical words and ideas must now give place to Babylonian. Thus, on Isa. xxvii. 19, with reference to the Resurrection, Mr. Cheyne remarks justly, "Why, moreover, hunt for Persian affinities? The Babylonians, too, believed in the resurrection." The gods, especially Marduk, bear in Babylon the epithet "Raiser of the dead." Much, also, which has hitherto been supposed to be peculiarly Egyptian appears now to be no less Babylonian; for instance, the river-name *y'ōr*, Babyl. *ya-u-ru* (with which, however, the Sumerian *a-ri* is not connected, *a* being in this language a name for "water"). Still, considering the movement and advance constantly being made in Assyriology, I miss occasionally in Cheyne's pages the reserve necessary under such circumstances. Accordingly, I do not agree with the remark on xxxvii. 38: "Most probably Nisroch is a corruption, like Hana and Avvah in xxxvii. 13;" because these names have not yet been discovered upon the monuments, they are not therefore to be treated as corrupt. As little, again, can I agree, when (on xvii. 8) Ashérah and Ashtóreth are distinguished as two separate deities, the passages in which the latter occurs being regarded as "doubtless due to a later editor, in whose time the distinction between the deities had been forgotten." To be sure, the name Ashérah is Canaanitish, while Ashtóreth is Babylonian, probably Sumerian. But Ashérah is nothing but the epithet *ashirat* (the gracious one), which in Canaan, having been at first simply a surname of Ashtóreth, became ultimately her proper name. Nor is it a defensible position to understand the five titles of the Messiah (ix. 6) as forming a single name, with the remark that "nine out of ten of the Assyrian and Babylonian royal names form a complete sentence." That may be so; but "Wonder-Counsellor, God-Mighty-One, Everlasting-Father, Prince-of-Peace," is no complete sentence, such as, for instance, the name of an eponym, *Abu-ina-ekalli-lilbur*—"May the father become old in the palace!" And a longer name than this is not known to me.

A second novelty in the Commentary is the notice taken by it of mythological elements employed by prophecy as a form of representation, and of those survivals of the primitive religion of the Semites to which Revelation attaches itself. Such a mythological element are the satyrs (xlii. 21), though, I may observe, by way of supplement, on the authority of Friedrich Delitzsch, that *galhu*, as the name of a demon shaped like a bull, has been shown by the newly discovered cylinder of Ashurbanipal to be a false reading of the late George Smith's. An even more noteworthy point of contact with primitive Semitic antiquity is afforded by the Divine name *Jehovah Sabáoth*, in the explanation of which Cheyne unites with me against Schrader. The "Sabáoth" are not the Israelitish armies, but the stars. (The passage from the Annals of Sargon, cited on p. 13—"I counted all the armies of the god Assur"—should rather be rendered, "all the armies of the land Assur.") The hosts of the god Assur are the multitudes (*kissâti*) of celestial and terrestrial beings, which at times also are included even in the *Biblical* "Sabáoth."

In the treatment of critical questions, a new feature appears in the assumption which Mr. Cheyne makes, that not only did the prophet, in writing down and arranging his discourses, here and there make additions (pp. 36, 44, 50, 57, 110), but also that another hand, perhaps that of a disciple, has reproduced in a new connexion authentic remains of the master's teaching (pp. 49, 133, 181, 230). The suggestion reminded me of an article in the *Lutherische Zeitschrift* for 1876, entitled "Eine Bitte um Hülfe in grosser Noth," in which Prof. Klostermann, of Kiel, has endeavoured to show that chaps. xl.–lxvi. are the work of a younger prophet, by whom the last visions into the future of his nation, bequeathed by Isaiah to posterity, were incorporated into a larger whole, addressing itself directly, as the time of fulfilment drew near, to the Jewish exiles in Babylon. Cheyne's own judgment on the second part of Isaiah is not apparent from the present volume. But as he expresses in it an opinion which has aroused my sympathy less than almost anything else in his Commentary—that the prophecy in xxxix. 5, namely, is fictitious, or nearly so—he has cut himself off from the possibility of recognising a basis which might be Isaiah's own in chaps. xl.–lxvi. On xxxix. 5 he writes, "If any reader feels disappointed at this result, it may be some compensation to him that the ancient editor shows by this fictitious (or nearly fictitious) prophecy that he fully believed chaps. xl.–lxvi. to be the work of the great Isaiah." Does he really mean that this would be a compensation? Or is he speaking ironically? The parallel from

Isaiah's contemporary, Micah ("Thou shalt go to Babylon," iv. 8), he passes over very lightly: "Babylon is mentioned there only as a part of the Assyrian empire." Certainly, but as the ruling city of the empire of the world, though that empire be held at the time by Assyria. In this and in other cases, the author's questioning spirit carries him too far. Where his subject leads him to make a conservative attack, the result at which he finally arrives is, nevertheless, usually a negative one. Where, again, upon a critical issue, he maintains a conservative attitude, differing from the modern critical view, it is doubtful how far he succeeds in justifying his position. Still, it is surprising to observe how he appeals to the Assyrian monuments, especially to the Annals of Sargon, as witnesses for the genuineness of many of the disputed prophecies. Nowhere does he tread along the beaten tracks. His aim is to open new paths for himself, and it is always interesting to accompany him in his pursuit of truth. So far, indeed, as concerns myself, it would occasion me no offence should the Book of Isaiah prove to be a collection of prophetic discourses, partly Isaiah's own, partly emanating from younger prophets trained in Isaiah's school and taught after the model which Isaiah gave. But obstacles are always in my way which I cannot surmount; for example, in chaps. xl.–lxvi. there is the entire absence of that Babylonian impress which stamps the Book of Ezekiel as a product of the soil of Chaldaea.

Above all, it is Mr. Cheyne's theological standpoint which gives me satisfaction. His *position is* one radically different from that of Kuenen, who, in the history of Israel and the literature of the Old Testament, sees "exclusively a natural development," and pronounces supernaturalism to be "inadmissible in any one of its forms." Cheyne, on the contrary, acknowledges that "Prophecy, the highest form of revelation, is no mere natural product, and that it is forbidden to those who, in the full sense of the word, believe in Jesus Christ, to form assumptions based on a denial of the supernatural." He recognises that the idea of the Servant of Jehovah, in chaps. xl.–lxvi., relates sometimes to the people of Israel as a whole; sometimes to the true Israel, whose behaviour constitutes the reality of its destiny; while sometimes, again, as it attains its culminating point, its features settle down into those of an individual, and it betokens "the person of the mediator of salvation." He sees in this part of the Book of Isaiah the "Gospel before the Gospel." It is to be hoped, also, that in the great Sufferer of chap. liii. he will see more than a personification of the Jewish people. For the words used by him in a Sermon preached in Balliol College Chapel on Trinity Sunday, 1879, of the portrait of Christ presented by the Evangelists, are no less true of the portrait of Christ drawn here by the Babylonian Isaiah: "Better a thousand times to be absorbed in the contemplation of this image than, in sad unconsciousness of its glory, to obtain the highest reputation as a critic or a philosopher."

Franz Delitzsch.

The Heart of Holland. By Henry Havard. Translated by Mrs. Cashel Hoey. (R. Bentley & Son.)

M. Havard never seems to tire of writing about Holland, nor, while he writes such pleasant books as he does, are his readers likely to tire of hearing about it. His present work is very similar in character to his two former ones—*The Dead Cities of the Zuyder Zee*, and *Picturesque Holland*; but M. Havard is such an intelligent travelling companion that few will object to making another tour with him, although it takes them over much the same ground as before.

Holland is a country that needs a peculiar mood of mind for its proper appreciation. The traveller must not be too grave, nor too gay of heart; he may smile, but he may not laugh, for uproarious spirits seem out of accord with the sober decorous life of these quaint old Dutch towns, full of memories of the past. If he seek merely amusement, therefore, or distraction from his own thoughts, let him not go to Holland, and, above all, if he should go let him not be in a hurry, for hurry is a word unknown to Dutch folk, and his temper will be sorely tried by their failure to understand its meaning. On the other hand, if he be content to "take his pleasure sadly" without turmoil or impatience, he will find a wonderful charm in the meditative repose, the old-world aspect, and the melancholy monotony of this land of mist and water.

M. Havard was enabled to enjoy these soothing influences to the full, for he and his companions travelled, as they had formerly done when exploring the sandbanks of the Zuyder Zee, in a comfortable *tjalk* or large flat-bottomed sailing boat drawing only three feet of water and provided with a *zwaard* on each side instead of a keel. Sailing in fine weather is always a lazy dreamy mode of travelling, and along these Dutch rivers it conduces to a peculiarly sleepy and placid condition which is just the right one for enjoying the scenery on their banks, the interminable dykes with their long straight rows of trees, the rich meadow lands, the far extending flat surface all around, with islands scarcely rising above the level of the water, the rich crops, the fat grazing cattle, and the ancient villages and towns with their quaintly dressed inhabitants. One of these villages past which he sailed is compared aptly enough by M. Havard to "a big box of Nuremberg toys just unpacked."

"Imagine," he writes, "a double row of dwellings, all squat, all pretty, all spotlessly clean, all painted in vivid colours, all built exactly in the same way, with the same materials, placed in two long lines symmetrically intersected by straw-coloured woodwork. Before these two lines of houses, plant two rows of little old trees, with thick trunks and sparse foliage, all clipped, shaped, and pointed; all the same size and forming a kind of screen, no thicker or higher at one end than at the other, nor in the middle than at the two extremities. Then, in the street, dusted, cleaned, scraped unremittingly, where the houses are washed and waxed until you could not find a spot upon them, nor so much as a straw lying about, where the trees have a combed and brushed look and not a leaf is out of its place; picture a population of honest folk, all dressed after the same fashion, the son like the father and the father like the grandfather, and the little girl like the grown-up girl, the mamma like the old grandmother, and you have Wormeldingen as nearly as I can give you an idea of the place."

A good deal relating to the history of these toy-like Dutch towns, many of which formerly played an important part in the War of Independence, and sustained sieges and fought with an heroic determination that astonished all Europe, is told by M. Havard in the course of his narrative. Zierikzee, for instance, now a melancholy deserted old town, was formerly a great commercial port sending forth merchant vessels for trade to all parts of the world, and in later troublous times furnishing the bravest recruits to that mysterious patriotic army known as the "Beggars of the Sea," against which the proud strength of Spain was so often expended in vain. None who have read Mr. Motley's vivid account of the Rise of the Dutch Republic can fail to be excited when they think of that heroic struggle which ended in the liberation of Holland from a foreign yoke; and it is interesting to make acquaintance in M. Havard's pages with some of the places that endured the agonies of that terrible period—quiet, prosaic little towns for the most part, with memories perhaps of past glory, but in which all traces of strife and bloodshed have long ago been washed out by constant scrubbing.

The beauty of Dutch landscape is not, perhaps, of a kind to evoke enthusiastic admiration. It does not call forth exclamations of "Oh, how lovely!" "How grand!" "How sublime!" &c. It has not often been sung by poets except in satirical strains, nor does it usually enchain touriats, who are mostly desirous of rushing past it to the more romantic scenery of the Rhine. Nevertheless, the great Dutch landscape painters found sufficient beauty and poetry in it for their needs; and if only our eyes and hearts are open to it we also may find a subtle charm in its flat monotony that more obtrusive landscape features do not possess. M. Havard is so entirely devoted to Holland that it must be owned he is apt to exaggerate this charm a little; but he does well to combat the common notion that in Holland the skies are usually dull gray and the atmosphere foggy and smoky. In speaking of the approach to the picturesque old town of Veer, he says:—

"It would be impossible to give an idea of the lightness, grace, and elegance of the harmonious outlines of that fair city as it stands out against the silvery sky. It would be impossible to convey the effect of the reds and greens, the grays and blues, which cast their brilliant reflections into this vast sparkling lake. . . . I cannot declare too emphatically that never, either in the North or the South, have my eyes been surprised and rejoiced by equal intensity of colouring, at once bright and delicate, by a blending of tones so fine, harmonious, exquisite, and yet incomparably bold."

Of course all this colouring depends very much on the weather, as it does everywhere; but under favourable conditions Holland may certainly vie with most countries in effects of light and colour. The approach by river to Dort, for instance, produces just the same vivid impressions of colour and glowing light

as M. Havard records of Veer. The present writer well remembers arriving there one brilliant summer's morning after a foggy night spent in tossing about off the coast, and finding herself suddenly transported as it were into one of Cuyp's paintings. There was the city with its tall spires and surrounding windmills, there were the barges with their brown, red, and yellow sails; and, above all, everything was bathed in the same warm golden light. M. Havard has not much to say about the Dutch masters in this volume, having occupied himself greatly with them in preceding works, and being at present engaged in publishing the result of his researches in a big work entitled *L'Art et les Artistes hollandais*; but no one can enter with him into the heart of Holland without being reminded at every turn of one or another of those supremely skilful painters who, in the seventeenth century, unallured by Italian influences, drew their inspiration solely from the national characteristics of their country. I have not read the French original of this last work of M. Havard's, and cannot pretend to say much about the worth of the translation; but it reads smoothly and well, and would seem to be a fair rendering of M. Havard's easy style.

Mary M. Heaton.

EARLY IRISH HISTORY.

History of Ireland: Cuculain and his Contemporaries. By Standish O'Grady. Vol. II. (Sampson Low and Co.)

Who are the Irish? By James Bonwick, F.R.G.S., &c. (D. Bogue.)

Mr. O'Grady's second volume seems to us more interesting than its predecessor. It is mainly occupied with the deeds of the great Ultonian heroes, brought down to the death of Cu-Chulaind, and related in what is meant to be the bardic style. Of the ability of this picture, of the attractiveness of many portions of it, there can be no question; and if we, nevertheless, are led to the judgment that in the main, and so far as he has gone, the author has failed, we must attribute his failure to his inability to refer to his authorities in the original, to a too hasty and superficial use of authorities consulted at second hand, to an over-fondness for rhetorical or romantic effect, and a neglect of those dry and laborious processes of historical enquiry which he ridicules in his Introduction (ii. 3), but without which the foundations of a national historical work cannot be laid.

"There is not a conspicuous sepulchral monument in Ireland the traditional history of which is not recorded in our ancient literature, and of the heroes in whose honour they were raised. In the rest of Europe there is not a single barrow, dolmen, or cist of which the ancient traditional history is recorded; in Ireland there is hardly one of which it is not."

Now it is quite true that we have a most detailed bardic nomenclature for the ancient burial mounds, raths, &c., along the Boyne and on Tara Hill, but that nomenclature is not historical but mythological. We have the tomb of the Dagda and his three sons, the mounds called the Two Breasts of the Mórrigan, the Stall of the Líath Macha, Cu-Chulaind's half-divine steed, the grave-mound where fell the monster called the Mata—"seven score legs it had, and four heads"—the Mound of the Cow. The Dagda and the Mórrigan, to go no farther, were divinities.

Few things are more suggestive in these pages than Mr. O'Grady's frequent allusions to the apathy and the ignorance of the Irish public he is addressing.

"Educated Irishmen are ignorant of, and indifferent to, their history. . . . As mere history, . . . a work dealing with the early Irish kings and heroes would certainly not secure an audience. Those who demand such a treatment forget that there is not in the country an interest on the subject to which to appeal. . . . (Such a work) would never make its way through that frozen zone which, on this subject, surrounds the Irish mind. . . . At present, indeed, the apathy on this subject is, I believe, without parallel in the world" (11, 17, 18, 31, 33).

We will add to these complaints but two observations of our own. First, they agree only too well with others from the same quarter. "The (in this unfortunate land) fashionable plan of despising their own country and its productions," wrote another Mr. O'Grady, whose long inactivity Irish literature has reason to regret. The editor of some posthumous works of O'Curry in the *Atlantis* remarks that by those whose influence ought to be directed to its cultivation, "Literature or science of any kind is not much appreciated in Ireland;" which, indeed, a speaker at the Catholic University not long ago concisely described as "a nation without publishers." A writer in the *Builder* of May 18, 1878, is somewhat more emphatic: "There is a boulder of unmelting ice," he concludes, "on the city's heart." The burden of *his* song is municipal indolence and neglect. We fear these gentlemen do not make sufficient allowance for the many other weighty matters which engage the Dublin mind—politics, Shaksperian criticism, and—and fashion. It cannot be denied that the Irish author has small encouragement to address such an audience: neither need he. For if his work, instead of the easy writing which Sheridan called such hard reading, is sound, deep, and well-considered, if he uses well the enormous advantages the Irish scholar commands on Irish soil, he will find readers in Germany, France, England, and America. Then, probably, the interest of the Dublin public will also be awakened in the ordinary course. For that capital, which once had something like independent culture, and could take up the *Messiah* with enthusiasm after it had fallen flat here, would seem to have long lost the power of walking on its own legs, and is content to be in everything a bad copy of London, from the names of its streets and its fashions in dress to fashions in literature.

The practical neglect of their antiquities by the Irish throws those studies into the hands of strangers. When the strange student is a Zeuss or a Windisch, a Wolf or an Arnold, Celtic literature is all the gainer. More frequently, however, a subject which deserves a special knowledge and a special sympathy comes to be treated by men destitute of both. In his second sentence Mr. Bonwick tells us that "The western 'Isle of Beauty' has given rise to lots of discussions;" and many other flowers of style might be culled from his small volume. "The Bards bothered St. Patrick, and the Danes were rough to them" (91). Crannóg, a lake dwelling; "*cran*, from *crieve*, a living branch. *Og* is a common terminus" (15). The author does not spell Irish names—even comparatively well-known ones—particularly well; but the reader gets variety, and a simple principle is consistently applied throughout—that any one form, namely, is as good as another. Thus, whoso likes not the *Lowr Gavala*, on p. 30, will find the same Book of Captures called *Leabhar Gamhla* elsewhere. Neither form is right. That Hiberno-Phoenician deity, the good Bal-Samhen, or Baal, mews his immortal youth on p. 38; and "Parrahbong Mac Shagjean" makes, on p. 11, his first appearance in literature—unless peradventure his name be found in the annals of the Society Isles. The Mac Parlans and Mac Farlanes would little recognise the name of their ancestor Partholán. We have the Book of Kells rechristened as the "Book of Kelly"; the "Great Cattle Spell" (for *Spoil*); the "Leabhar Leccan, *or* Leabhar na y-Ceart"; the "Pursuit of the Diar-maid," which the writer found "entertaining," but in which he would seem to confound the Irish Adonis with the Boar that killed him. In Mr. O'Grady's *History* Irish heroes move about in a sort of nebulous masquerade. In Mr. Bonwick's book, and in others of its class, we have Irish history in a pantomime. From both works, nevertheless, much that is good may be extracted. Mr. Bonwick, for example, successfully shows the old mixture of races in Ireland; and interesting details occur, as the Norse *Themar* (61), for *Temair*, or Tara. We know not, again, whence comes Mr. O'Grady's *Ioroway* (58), or whether the analogy has been already pointed out; but the Old-Irish *Iruaith*, *Hiruaith*, some northern country, certainly looks like the name *Norway*, *Norroway*, the aspirated *t* not being heard, and the *n* coming from the Celtic article. In taking leave of these books, we may express the hope that, after study and patient labour, Mr. O'Grady will yet produce something worthy of his evident abilities. As regards Mr. Bonwick, he would find a proper subject for anthropological enquiry in the origin of the remarkable Irish sepulchral mounds along the Boyne. How ancient they are is best shown by the fact that not only has the true history of their builders perished, but a new mythical history was long ago invented. When next this writer appears in print, however, may he be more patient in his method, more exact in his references, less flippant in his style.

David Fitzgerald.

NEW NOVELS.

A Sylvan Queen. By the Author of "Rachel's Secret." In 3 vols. (Hurst & Blackett.)

Mrs. Lancaster's Rival. By the Author of "A French Heiress in her own Château." In 3 vols. (Sampson Low & Co.)

Tender and True. By William Arthur Law, late 21st R. S. Fusiliers. (Remington & Co.)

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Brother and Sister. By Lucy Scott. In 2 vols. (Macmillan & Co.)

In these days of hurry it is refreshing to come upon a plot that has been elaborated and worked out so carefully in all its details as *A Sylvan Queen.* Scenery, circumstances, characters, and development are all handled with equal care, and the result is a story that is harmonious as well as thoroughly interesting. There has been some appreciative study of our greatest novelist, for not only does the village heroine, Madge, remind us of Hetty in *Adam Bede*, but the characters of the landlady, the pedlar, and the maid at the great house are portraits of rural life which show appreciation of George Eliot; however, to say this only enhances the merit of the book. The natural scenery in which the young artist, Hugh Beverley, revelled is described with true artistic feeling; and the story of his love for Margery Elphinstone is exquisitely touched. The parallel plot of the love which the young squire Pelham has for the gamekeeper's daughter, with its selfishness and attendant tragedy, is not new, but contains one or two episodes which will make the book remembered. One of these is the scene in which Madge is dressed up in the clothes of the late lady of the manor and imagines how it feels to be raised to the position of a lady; and another is the scene in which she comes back an outcast to her father's home, and finds that the fierce, taciturn man has kept the door on the latch and a light burning that she may be welcomed whenever she comes. The chapter in which that return is described reaches a high degree of power. It is a pity that the simplicity of the idyllic form of the story is ever spoilt by the introduction of hard words, as where the Canon is said to be fond of a "peripatetic post-prandial cigar;" but this does not occur often, and where the pathos of simplicity is really required it is seldom absent. *A Sylvan Queen* is a novel which ought to make its mark.

Mrs. Lancaster's Rival is the pleasantly told story of a bright young girl imprisoned among designing guardians who have schemes on her money. Why she should have been made lame when her lameness has no effect on the story is hard to understand. The portraiture of the young hero, Dick Northcote, whom Mabel Ashley meets in the train as she is going into captivity, gives us the impression that she was not hard to be pleased; and, indeed, the general character of all the men in the book, with the exception of the eccentric Anthony Strange, is commonplace; but then it must be confessed that there are a great many commonplace men, and if their stories are to be excluded from fiction there will not be novels enough to supply the demand. So we must put up with such people as Dick Northcote, Randal Hawke, and Captain Carden for the sake of the qualities they bring out in the heroines—the gentleness and quiet patience of Mabel and the passionate devotion of Flora Lancaster. For in spite of the prejudice excited against her by her antecedents, Flora, the fascinating widow, who has at different times "entangled" two of Mabel's three suitors, is a fine study of character. The way in which a true affection for a worthless man develops the flirting fortune-hunter of the early part of the story into the sorrowful, dignified woman of the end is well told, and gives the book a strong stamp of originality. It is a pity that it could not have been compressed into two volumes, for the story of "Miss Monkton's Marriage," though it is cleverly written, cumbers the last volume.

Tender and True is the sort of novelette which can be delightfully discussed between the pauses of a waltz. It is a story of barrack-life in a provincial town, and its surroundings of country society, picnics, &c. There is a terrible mystery, and there is an ugly man who comes between the hero and heroine. Then the scene changes to Rangoon; and the hero himself, in his terse, racy language, sums up at the end of the book the principal scenes that follow:—"The hero saves the life of the heroine's father. Tableau—Embracing each other over body of dead tiger. Second act—Hero and heroine clear up a dreadful mystery. Tableau—Falling into each other's arms. Third act—Hero asks heroine's father for her hand," &c., &c. The story is *naïve* and easy-going. It wiles away an hour most pleasantly, and the people we meet in it are thoroughly friendly and pleasant; but why the heroine was so stupid as not to tell the hero what the ugly man threatened to do, or why the hero was so stupid when he was in church as to think he saw the heroine being married to someone else, we are unable to understand.

Brother and Sister is a crude book, with a good many reflections in it, and the bad health of the two heroes, Walter and Rudolf, is a great drawback both to their enjoyment and to that of the reader. Yet there is a freshness in the story; the devotion of the sister to the opium-tempted brother, and the touching story of her lover, von Stein, are interesting, and we cannot help having cared sufficiently for both brother and sister to be glad when they regain their ancestral rights and are made happy. F. M. Owen.

CURRENT LITERATURE.

On Duty: a Ride through Hostile Africa. By Parker Gilmore. (Chapman and Hall.) Mr. Gilmore was sent out during the late Zulu war to enlist drivers and leaders among the Bechuanas. He travelled to their country; but, before he had engaged any, the war came to an end, and he returned. The narrative of his journey and adventures is one of the most diffuse we ever read; every incident is chronicled, and the author's mental ejaculations and reflections fill up a good part of the book, which is spun out in every possible way. For instance, his horses, one stormy night, broke loose and started off. This gives occasion for a chapter headed "Hyaenas," on the assumption that these animals were the cause of the fright, and this is all we learn about them; but in the following chapter, headed "Lions," the blame of terrifying the horses is transferred from the hyaenas to the lions, which are equally invisible, though an examination of their *spoor* takes up more than a page. Mr. Gilmore is a smart writer. He can tell nothing simply, and he seems to think it witty to use words in their wrong sense. Instead of offering a hand, he "subtends" it; a bottle is a "glass tenement;" a monkey's name is his *cognomen*, &c. We are far from saying that there is nothing worth reading in Mr. Gilmore's travels, but we wish it had been offered to us in a more palatable form.

Messrs. Sampson Low and Co. send us part i. of *Sunrise*, by William Black. Those critics and readers who have of late years vituperated Mr. Black for not breaking new ground will be hard to please if they do not acknowledge that he has obeyed their hests. At present *Sunrise* (though, oddly enough, it begins with two men in a carriage and a dinner at which one of them is smitten, just as *Macleod of Dare* began with two men in a hansom and a lunch at which one was smitten likewise) certainly breaks ground new enough. Mr. Black has taken up the possibly promising subject of cosmopolitan conspiracy, or revolution, or regeneration, or whatever it may be called. We are introduced to a deformed but enthusiastic peer, a roving Englishman of the *pococurante* school, and two conspirators, one of whom is a young lady whose feelings and utterances are pitched in a very high key indeed. The unfortunate *pococurante* having made a reference to General Görgey, the young person (who is a noble Magyar by birth) replies, "Perhaps you are not aware that there are some names you should not mention in the presence of a Hungarian woman." Mr. Black seems to intend us to take this piece of tall talk quite reverently and admiringly, and altogether there are signs that he is going to be very serious this time. As we have always frankly avowed our own preference for the things he can do best (that is to say, light comedy and description), we are not immoderately delighted by the apparent tendency of *Sunrise*; but after all one-fifteenth part of a book is perhaps hardly enough to judge by.

Ethnology; or, the History and Genealogy of the Human Race. By Thomas Painter, Jun. (Baillière, Tindall and Cox.) If it is true that one-half the world does not know how the other half lives, it is still more true that one-half the world does not know how the other half thinks. It is incredible that so naïvely ignorant a book as the one just named could have been written and published in the year of grace 1880. The many sins of ethnology are more than atoned for by its name being so taken in vain.

The Return of Ulysses. By C. H. Hoole. (Walbrook.) Mr. Hoole's attempt at a classical tragedy is by no means unsuccessful. Perhaps his style somewhat lacks distinction; but it is smooth and flowing, the choruses are gracefully written, and, though there is no attempt at any such reproduction of the characteristics of the model as Mr. Swinburne has given us in *Erechtheus*, the sentiment and colour are sufficiently Greek. The play or poem appears in very modest guise, but is deserving of much more attention than many statelier volumes of verse.

The Girdle Legend of Prato. By R. C. Jenkins. (C. Kegan Paul and Co.) This is a kind of dramatic chronicle of the legend of the Madonna's Girdle said to have been brought by the Crusader Dogomari from Palestine to Italy. It is not ungracefully done, but presents nothing very remarkable.

Lays from the Land of the Gael. By Anna Louisa Hildebrand. (Belfast: McCay and Co.) We must leave the North of Ireland and the North-West of Scotland to fight out between them the question whether the former can properly be called "the land of the Gael." Mrs. Hildebrand displays in fair measure the qualities with which Irish minor poets have made us familiar. At her best, she is tuneful and easy, nor always deficient in thought; at her worst, not much can be said for her, and

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what that worst is the following stanza will show:—

"Oh! shame to make a household drudge of that rich gifted soul,
And all her aspirations high to deaden and control;
To hug the Moloch of his heart, to kneel a prostrate slave
To the fearful thing that even then was digging deep her grave."

Molochs, we think, do not usually dig graves; and if the fearful thing and the Moloch are distinct there seems to be a superfluity of characters.

Whinbloom. By Robina F. Hardy. (Edinburgh: Nimmo.) A volume of pretty verse chiefly of the domestic character, with illustrations which would have been better if they had been better engraved. Miss Hardy's weak point seems to be her epithets, which are too obviously applied in the strict derivative sense of the word.

Blanid. By Robert D. Joyce. (Boston: Roberts.) Mr. Robert D. Joyce has succeeded in copying Mr. Morris's manner with a good deal of success. He has not, indeed, acquired the incomparable and incommunicable narrative grace of our English tale-teller, but the following stanzas might conceivably have found a place in a rough draft of the *Earthly Paradise*:—

"And as she sang they moved; and back again
O'er the fresh blossoms passed; yet to his ear,
As they moved farther on, the handmaid's strain
Floated along the meadow, and more clear,
More piercing still with passions, bliss and pain,
It grew and grew, until a thrill of fear
Shot through him at the marvel, and he woke
Nigh the dark shadow of the ancient oak.

"His horse was grazing near, his hounds at rest,
Yet scarce a spear's length from him on the ground
Sat a bright man in minstrel's colours drest
Playing upon a harp, whose lovely sound
Filled all the place—upon his stalwart breast
A black beard flowed, and ivy leaves enwound
His broad brows, while beneath two dark eyes shone,
And a fair face unbrowned by wind and sun."

Blanid is a poem of considerable length, and, as this extract will show, the versification is equable and fairly sweet, while the language is, as a rule, not ill chosen. Much more, however, cannot be said for it.

Kennedy at the Cape: a Professional Tour through Cape Colony, the Orange Free State, the Diamond Fields, and Natal. (Edinburgh.) "Kennedy" consists of a family of Scotch musicians—father, son, and two daughters—who made a professional tour of six months in South Africa in the course of the present year. Mr. David Kennedy, jun., kept his eyes and ears open, and in 150 small pages, free from padding or any attempt at book-making, tells us pleasantly and unaffectedly what he saw and heard. The party, after visiting Cape Town, proceeded to Port Elizabeth and travelled up the country to Bloemfontein and Kimberley, and concluded with Natal. In this tour they gave eighty-two concerts, and everywhere met with a hearty welcome. The author speaks of the musical capacity of the Kafirs, of their full and melodious voices, and he noted that the singing "in all Kafir kirks was better than the psalmody at home." He found the Zulus of Natal a continual source of interest, and was especially struck with their cheerfulness and grace.

"If you look at them, their faces are at once wreathed in smiles. It may be said that the Kafir supplies South Africa with laughter. If you hear merriment anywhere, be sure it proceeds from the native, not from Boer or Africander. There is more sparkle in a Zulu's left eye than in a Dutchman's two eyes put together. Never was there a more appropriate word than that of *boys* as applied to the Kafirs." "Their clothing is never ample, but what they do wear is worn with grace. Their well-shapen bodies set off the most ragged coats and trousers. Tatters on a Kafir never suggest dirt, squalor, or destitution, as on a home beggar." "A good Kafir is a real blessing. A friend informed me he had had one for actually six years. He did all the cooking, and the waiting at table. 'I admire him, I love him,' said my friend."

Mr. Kennedy remarks that the relations between the white and black populations of Natal are much more satisfactory than in Cape Colony, and indeed it is well that is so when we reflect that for each white inhabitant of Natal there are seventeen blacks! Doubtless many of our readers have been ere now nauseated with the multitude of books on South Africa, but the following quotation respecting the late war must interest all:—

"Were the British ratepayer to know clearly the gross waste of public funds through insane mismanagement and an unthrift totally unknown in ordinary commercial transactions, he would never pay a penny to prosecute another war."

Portraits du dix-huitième Siècle, par Jules Soury (Paris: Charpentier), is one of those volumes of biographic criticism which since Sainte-Beuve's time France has produced by the thousand, and which are generally readable enough. What business an article on Schopenhauer has among portraits of the eighteenth century we, indeed, cannot exactly determine. But the remaining articles are appropriate and interesting. The most important of them are four on Fréron, the Chevalier Daydie (the lover of Mdlle. Aisse), Restif de la Bretonne, and Mdme. du Barry. M. Soury gives us a long and (with his pardon) rather *bête* Preface about ethology, the late J. S. Mill, and Mr. Herbert Spencer. But when he is once launched there is nothing specially philosophic in his treatment. As is the case with many other French men of letters, his acquaintance with foreign literature seems to be but limited. It is curious that anyone, no matter what his nationality may be, should write on the eighteenth century without being acquainted with the works of Pope. But M. Soury is evidently not aware that a character of Voltaire by Fréron which he ecstatically praises is merely, and indeed undisguisedly, *calqué* upon the famous character of Atticus. Still, this essay on the "wasp" is interesting because it is sympathetic. Had M. Soury been better up in our own literature he would have been able to draw what, to the best of our knowledge, has never yet been drawn—a most interesting parallel between Fréron and Dennis, the two great representatives of crossgrained and Philistine, but still intelligent criticism. The study of Restif is long and, as most studies of that singular person must be, interesting enough. Unfortunately, however, M. Soury has very little power of literary appreciation, and he is distinctly unjust to the descendant of the Emperor Pertinax in this respect. There is no doubt that the late *furore* for Restif's works has been due merely to bibliomania and to passing fashion. But no one can open even the most trivial of *Les Contemporaines*, much less *Monsieur Nicolas* and the *Paisan Perverti*, without seeing that the author had a singular literary power, as inorganic as it well could be, but in kind very rare and in degree unique, with the exception perhaps of the kindred faculty of Defoe. In dealing with the du Barry literary questions do not come in, and M. Soury is therefore quite satisfactory. His heart is soft (as the hearts of most Frenchmen not rabidly Republican now are) for this luckless, guileless, and also gall-less daughter of Aphrodite Pandemos, who never did an unkind thing to anybody, who was generally fleeced and victimised by all who came into contact with her, and whose execution, dictated as it certainly was by mere greed, is one of the foulest, though one of the least generally reprobated, deeds of the Revolution. The book is not remarkable from a literary point of view, but will, like most French books of the kind, while away an hour or two very pleasantly.

In the *Journal of the Royal Historical and Archaeological Association of Ireland* for October 1878 there is an illustration of a fine specimen of chain-mail found in the Phoenix Park, Dublin, consisting of a portion of a hauberk, one sleeve, reaching to the elbow, being entire. The mail is composed of steel rings, not quite half-an-inch in diameter, riveted together, like the armour described by Anna Comnena in her memoirs as being used in the North of Europe. Additional interest is conferred on this relic by the fact of a silver-plated bronze badge being found with it bearing the hand of O'Neil supported by two lions. Mr. Wakeman also contributes an account of some lines of stones at Cavancurragh, county Fermanagh, which he suggests may, as in a similar case on the shores of Lough Mask, commemorate the site of a battle.

In the following number, for January 1879, a description and measurements are given of the Round Tower at Kineigh, in the barony of West Carbery, Co. Cork. A remarkable feature about this tower is that it stands on a hexagonal base, eighteen feet in height, and history or legend mentions it as being built soon after the battle of Clontarf in 1013. The churchyard is the scene of a curious custom. Fresh turf is always brought from a distance to cover a grave, and the pole on which the turf is carried is left lying on the mound, so that the cemetery is full of such remains. Mr. Hogan attempts to vindicate the pre-Patrician mission of St. Ciaran of Saighir, which was attacked by Mr. Shearman in one of the chapters of his *Loca Patriciana* on the ground that his Life must have been written before the destruction of Saighir by the Danes in 842. The drawings of eight tokens coined at Youghal during the siege in 1646 will be of interest to numismatists. They are all square or lozenge-shaped, and the execution is of the rudest character.

NOTES AND NEWS.

The Hibbert Lectures for 1880, on *The Influence of the Institutions, Thought, and Culture of Rome on Christianity and the Development of the Catholic Church*, by M. Ernest Renan, are being translated by the Rev. Charles Beard, of Liverpool, and the volume will be published very shortly. Through unforeseen circumstances the publication of the Hibbert Lectures for 1879 has only just taken place. The subject was *The Origin and Growth of Religion as illustrated by the Religion of Ancient Egypt*, by P. Le Page Renouf.

We are informed that the English version of the narrative, which Prof. Nordenskiöld has in hand, of *The Voyage of the Vega* will be published by Messrs. Macmillan and Co. at as early a date as circumstances will permit.

A new work by Mr. Charles Marvin, entitled *Colonel Grodekoff's Ride from Samarcand to Herat, through Balkh and the Uzbek States of Afghan Turkestan*, will shortly be issued by Messrs. William H. Allen and Co. Col. Grodekoff (who is an officer of Gen. Kaufmann's staff) in 1878 rode from Samarcand, through Bokhara, to Balkh, and thence proceeded to Maimene, Herat, and the Caspian, accompanied only by an interpreter and two orderlies. The work will contain a map of his route supplied by the traveller to Mr. Marvin.

We are informed that Prof. Boyd Dawkins has accepted an invitation to give a course of

lectures at the Lowell Institute, Boston, Mass., in the autumn, and that arrangements will be made for carrying on his lectures in Owens College during his absence in the United States.

Mr. George Gilbert Scott's *Essay on the History of English Church Architecture, prior to the Separation of England from the Roman Obedience*, is in the press, and will be published shortly at the office of the *Building World*. It will be copiously illustrated.

A biographical dictionary, to be entitled *The Century of Authors, 1780-1880*, is being compiled by Mr. William Cushing, of Harvard. While the work is intended to be exhaustive so far as the United States is concerned, it is not so in the case of Great Britain and the rest of the world.

In the *Nederlandsche Spectator* of March 27 and April 3 M. Fruin reviews Mr. Geddes' recent work on John de Witt. He gives the author full credit for his industry and love of truth, but thinks he is not sufficiently at home in the constitution of the Netherlands to justify some of his statements. In opposition, for instance, to Mr. Geddes' assertion that de Witt wished to set up each town in the Republic as a sovereign, M. Fruin produces de Witt's own words to show that he considered the Provincial States to be sovereign, and that he interfered with effect to hinder Amsterdam from shaking off the authority of the States of Holland. Other criticisms of equal importance on matters of detail will no doubt attract the attention of Mr. Geddes.

Those interested in the Greek question will be glad to hear that the excellent lectures on Modern Greece, recently delivered in Glasgow by Prof. Jebb, will be published almost immediately by Messrs. Macmillan and Co. in a volume which will contain also a reprint with additions of an article on the Progress of Greece contributed last spring to *Macmillan's Magazine*, and a short Note on Lord Byron's share in the promotion of Greek independence. As the Greek question is likely to be among the first brought before the new Parliament the appearance of Prof. Jebb's volume is most timely.

Sylvan Spring is the title of Mr. Francis George Heath's new book, which will be published almost immediately by Messrs. Sampson Low and Co. It will be uniform in style with Mr. Heath's larger works on trees and ferns. Mr. F. Edward Hulme has contributed to the work a series of drawings which will be reproduced in twelve coloured plates. It will also contain numerous wood engravings, all the illustrations being representative of spring.

A new work by Prof. M. Kovalevsky, of Moscow, will shortly appear, entitled *The Social Aspect of England at the End of the Middle Ages*. In this work there will be reviewed:—(1) The Land System—the distribution of immoveable property, the system of private and communal agriculture, the causes and course of the disappearance of serf-tillage, the causes and course of the development of the farming class and of the process of enclosures; (2) The Distribution of Moveable Property among the Various Classes—the clergy, the secular aristocracy, the rural and town populations; (3) The Organisation of Society and of Ranks—nobility, knighthood, freeholders, burgesses, and peasantry. In conclusion there will be presented an outline of the views current in mediaeval England with regard to the social relations of the different classes to each other, and the part which each was called upon to play in the State.

Mr. Leopold Katscher has edited and annotated for Wartig's Verlag, Leipzig, three of the "English Men of Letters" series edited by Mr. John Morley, viz., Mr. Black's *Goldsmith*, Mr. Minto's *Defoe*, and Mr. Trollope's *Thackeray*.

Dr. Boos, of Basel, has offered the Government of the canton of Baselland to edit and publish the historical documents of the little canton. The Staatsarchivariat has received orders to assist Dr. Boos in his work, and two members of the Government Council have been named as his co-editors. The *Urkundenbuch* will contain about five hundred documents. The canton was separated from the old city and formed into a new State after the bloody conflict between "Stadt" and "Land," town and country, in 1833.

Messrs. C. F. Jewett and Co. will publish shortly, in four volumes quarto, *The Memorial History of Boston, including the present County of Suffolk, 1630 to 1880*. The work will be critically edited by Mr. Justin Winsor, Librarian of Harvard University, with the co-operation of the Rev. Edward Everett Hale, Dr. Samuel A. Green, and Dr. Charles Deane. The first volume will be published in the summer of 1880.

Mr. Longfellow's *Evangeline* has been translated into Portuguese by a native of Lisbon who is a great admirer of the poet. The translation is prefaced by a short dissertation on the rise and growth of American literature.

A translation of Mr. G. H. Lewes's posthumous volume will be shortly published at Moscow, under the editorship of P. D. Boborykin, with an introductory study on Lewes as a psychologist by the editor.

Miss Anna Dickinson has written a new play, *Aurelian*, from which she intends to give readings in the Western States of America.

The University of Buda-Pesth, which was founded in 1635, proposes to celebrate, on May 13, the hundredth anniversary of its revival by Maria Theresa. The Hungarian Minister of Justice will publish for this occasion a book describing the work of the university during the last century.

We understand that the sale of Canon Farrar's *Life of St. Paul*, which was published in September last, has been considerably in excess of the sale of *The Life of Christ* by the same author, for the corresponding period, and that a further edition is now at press.

The Japanese edition of the Book of Common Prayer is stated to be nearly completed. It is being prepared under the supervision of a mixed committee of English and American missionary societies.

Dr. Horstmann is expected in England to-day to finish his copy of Barber's Lives of Saints from the unique MS. in the Cambridge University Library first found by Mr. Bradshaw.

At the meeting of the Clifton Shakspere Society held on March 20, reports in reference to *2 Henry VI.* were presented from the following departments:—Historical References, by Mr. C. P. Harris; Demonology and Witchcraft, by Miss Florence O'Brien; Rare Words and Phrases, by Mr. L. M. Griffiths; Metre and Authorship, by Miss Constance O'Brien; and Plants and Animals, by Dr. J. E. Shaw. Dr. Shaw also gave "A Note on the 'Farmyard and Menagerie Man' in *2 Henry VI.*" Mr. P. A. Daniel's Time-Analysis of the Play (read with the time-analysis of the other Histories before the New Shakspere Society on June 13, 1879) was brought before the Society.

Messrs. W. Swan Sonnenschein and Allen write:—

"We beg to inform you that, prior to your review of *Caroline von Linsingen* in your issue of the 27th ult., we had purchased the right of translation of this book from the German publishers, but had not announced its issue in an English form, as we had not then decided upon a translator for it. Mr. Percy Pinkerton's review in your paper led us to communicate with him, and we have now arranged with him that he should bring it out for us."

The universally esteemed Wilhelm von Fellenberg, son of the famous educational pioneer and founder of the Agricultural Institute at Hofwyl, near Bern, has just died in his eighty-first year in the neighbourhood of Trier.

The death is likewise announced of Joseph Bloomfield, last surviving nephew of Robert Bloomfield, aged seventy-six; of Dr. Eelcoo Verwijs, one of the compilers of the Netherlands Dictionary; and of Dr. Friedrich Harms, Professor in the University of Berlin, and author of Commentaries on Kant, Fichte, Hegel, and Schopenhauer.

We have received *After Death*, by Herbert Mortimer Luckock, D.D., second edition (Rivingtons); *Intoxicating Drinks*, by John W. Kirton, LL.D. (Ward, Lock and Co.); *Pugilistica*, part i. (Weldon and Co.); *Die Juden von Barnow*, von K. E. Franzos, dritte Auflage (Leipzig: Duncker und Humblot); *The Catholic Church and Modern Society*, by Cardinal Manning (Cecil Brooks and Co.); *Hurst-Carewe*, by H. E. S. (Ward, Lock and Co.); *Infield's Political Record, Campaigning Papers*, and *Speeches of Leading Liberals delivered during the Parliamentary Recess, 1879-80* (Infield); *British Dogs*, by Hugh Dalziel, part ix. (*Bazaar* Office); *Proceedings* of the Mansion House Committee for the Relief of Distress in Ireland during the Months of January and February, 1880 Mansion House, Dublin); *A Liturgy for Church Sunday Schools* (Church of England Sunday School Institute); &c.

SETTING UP THE MAYPOLE.

Phillip Stubbes's account of this, in his *Anatomie*, 1583, is well known (see my edition, p. 149, New Shakspere Society, 1879). But I have never seen in print "A Maypooles speech to a Traueller" by a man on Stubbes's (the Puritan) side, though with lighter tongue and hand, in Harleian MS. 1221, leaf 92 back. A few verses may be quoted. The Maypole is contrasting itself with the Pope.

(11)

"Hath holy father much ado
when he is Crowned? so haue I to.
doeth he vppon mens shoulders ride?
that honor doeth to me betide.*
And as there is ioy at his coronation,
So there is at my plantation.

(12)

"Men, woomen, children, one† a heape,
doe sing and dance, & friske & leape;
Yea, drummes & drunkardes one† a rout,
before me make a hidious shout,
whose loud Alarum & blowing cries,
doe fright the earth, & pierce ye skies.

(13)

"Hath holy pope, his holy guard?
So haue I it to ‡ watch & ward;
for where its noysed that I am come,
my followers summoned are with drum;
I haue a mighty rancke a new,
the Scumm of all the rascall crew,

(14)

"Off fidlers, pedlers, fayle scape slaues,
of Tinckers, turnecoates, tospot knaues,
of Theifes & scapethriftes many a one,
with bounsing besse & Jolly Joane;
of Idle Boyes, & Journey men,
& vagrants that the Country runn.

* Stubbes makes it drawn home by oxen decked with flowers. † On. ‡ MS., "to it."

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(15)

"The hobby horse doeth hether prance,
Maid Marrian & the Morris daunce;
my Summance fetcheth farr & neare:
all *that* can swagger, swill, & sweare,
all *that* can daunce, & drab, & drincke,
they runn to me as to a sincke.

(16: leaf 93)

"These me for theire Commaunder take,
and I doe them my blacke gard make."

. . . . .

F. J. Furnivall.

MAGAZINES AND REVIEWS.

The *Contemporary Review* contains an article on "The Genealogies between Adam and the Deluge" by M. Fr. Lenormant, which the Biblical student will find interesting. M. Lenormant is inclined to see in the antediluvian patriarchs representatives of races and tribes, rather than ancient gods, and he believes that the varying names given to them in the parallel lists of Sethites and Cainites were intended by the Hebrew writers to express the moral contrast existing between the two lines. The numbers ten and seven respectively represented by the two lists also distinguish the antediluvian genealogies of Chaldea, Iran, India, China, and Egypt. The number ten is explained by the Chaldean calendar, which divides the year into twelve Zodiacal signs, or solar mansions, and the day into twelve double hours; and as the length of time occupied by the reigns of the antediluvian kings of Chaldea was computed at 120 *sari*, or 432,000 years, the reign of each king corresponded to a day. The Deluge happened under the sign Aquarius, and consequently the creation of the first man must be placed under the sign of the Bull. This seems to indicate that the Chaldean calendar was originally formed at a time when the vernal equinox was still in Taurus. The article is full of other interesting suggestions, such as the connexion of Naamah, the daughter of Lamech, with the Phoenician goddess of the same name, who was one of the forms of Astarte. M. Lenormant agrees with Goldziher in seeing the day and night in the original meaning of Adah and Zillah, the wives of Lamech, though this meaning has long faded out of them in the account of Genesis. He also sees a connexion between Tubal-Cain, the first smith, and the Tubal, or Tibareni, the great metal-workers of Asia Minor.

The *Revue de Droit International*, which has been hitherto published at the office of the Review in Ghent, will henceforth be issued from the well-known library of Muquardt in Brussels and Leipzig, under the same editors as formerly, Prof. A. Rivier, of the University of Brussels, being the *Rédacteur-en-Chef*. The first number of the twelfth volume has recently been issued, and among other papers it contains articles by T. M. C. Asser, of Amsterdam, and John Westlake, Q.C., of London, on private international law; an article by Prof. M. F. Martens, of the University of St. Petersburg, on the relations of Russia and England in Central Asia, being a reply to Mr. J. Westlake's defence of the mission of Mr. Douglas Forsyth in 1869 to St. Petersburg, which appeared in the preceding volume; and a project of a code of commerce for the kingdom of Italy, by Prof. Sacerdoti. The Review contains also a *compte-rendu* of the session of the Institute of International Law held at Brussels in 1879 under the presidency of M. Rolin Jacquemyns, the Belgian Minister of the Interior, and a bibliography of recent publications on international law.

HISTORICAL PUBLICATIONS IN FRANCE.

In France a twofold current which, in its origin, may be traced back to the closing years of the Second Empire, but the development of which is certainly subsequent to the Franco-German War, is perceptible in historical studies. To state the fact as briefly as possible, there are the school of second-hand works and the school of original research. The writers of the former, having combined with grace of style a certain originality of view and the art of discovering and pointing out in history allusions to contemporary events, "had their innings," so to speak, very nearly down to the year 1870. But contact with the Germans—a contact effected under very painful circumstances from the political point of view—exercised an undeniable influence over historical studies. As the Germans claimed to be masters in the investigation of the precise facts of history, and took pleasure in jeering at "Latin" ignorance, there was a natural wish to see whether we were really and truly incapable of making head against them on this battle-field. It was thought possible to renew the traditions of the Mabillons, the Ducanges, and the Baluzes. This movement gave rise to the new school. It was perhaps for a brief space subject to the influence of the masters across the Rhine. But it speedily threw off its swaddling-clothes. It gained strength, and was able in its turn to show its capabilities. Now it is in full vigour, and it is French. It is French in the sense that, without falling into the infinite detail and the obscure underground toil of the laborious scholars beyond the Moselle, it yet avoids losing its way in their bombastic systems, and in those unfounded theories which always end somehow in Pangermanism. It is in the highest degree sober and discreet in point of scholarship, and solid and accurate in point of history. In fact, this school now seems in France to be overcoming all resistance, and to be fully able to contend on equal terms with foreign schools.

Nevertheless, its victory, certain as it appears to be in the long run, is not yet decisive. In the department of antiquity and the Middle Ages, the persistent effort of two organised institutions, the Ecole des Hautes Etudes and the Ecole des Chartes, supported by accredited organs like the *Revue Critique*, the *Bibliothèque de l'Ecole des Chartes*, the *Revue de Philologie*, the *Journal Asiatique*, &c., is indisputably gaining the day. It is no longer permissible to publish anything without consulting the original sources, or even the MSS. Such is now the condition of success.

But as regards general works and studies in modern history the struggle continues. There are still a number of people who think that a good historical book can be written without soiling one's sleeves with the dust of ancient parchments, and that the folios of the Benedictines, if they no longer serve, as in Molière's time, to keep one's collars in, are at best useful to idly adorn the ground floors of comfortable libraries.

This struggle, only the general outline of which can be here indicated, has caused the publication of some of the works recently given to the public by the French press, of which I propose to give a rapid sketch.

M. André Lefèvre, in the Preface to his volume entitled *L'Homme à travers les Ages* (Reinwald), takes the bull by the horns. He does not attempt to conceal that his book was written at a distance from the original authorities. He gives us a synthetic attempt, in view of first-hand works, to reconstitute a general sketch of the "History of Humanity." "What would be the use of their first-hand works," he cries, "if they had to be begun afresh every day?" Relying on the best works published in France within the last few years, he follows in very varied chapters, connected by an invisible thread, the great events of history. He speaks of prehistoric epochs, of the origin of the Indo-European peoples, of Homer and ancient Greece, of Charlemagne and Genghis Khan, of Roland and Elizabeth of England, of Mazarin and Napoleon, always seeking to bring out the march of progress, the incessant struggle of man to rid himself, despite a thousand failures, of the burden of his original fetters. This book, written by a journalist from one day to another, teems with philosophical thought. With this high merit is combined another of less exalted rank, but by no means to be despised—namely, that it enables us to follow step by step the progress of historical studies in France during the last ten years.

The same spirit, but unequal talent, characterises M. Paquier's three volumes on *L'Unité politique et territoriale de la France* (Hachette). In the case of M. A. Lefèvre we were dealing with the journalist, the successive chapters of his book having appeared as a *feuilleton* to the *République Française*. M. Paquier is a lecturer. The study just published was composed with a view to a course of lectures to be delivered at the Versailles Hôtel de Ville. It constitutes a rapid and complete statement of the political and social organisation of our country. What the public had a right to expect from such a work, when it diverged from the minute study of facts, was a number of well-reasoned or profound, or at least original, ideas—in a word, a *theory* of our national history corresponding, at all events, to the present state of the historical and philosophical sciences. While recognising that M. Paquier's book possesses more than one excellence in point of detail, particularly a certain warmth of style, and even, in some chapters, an eloquence which might well arouse the enthusiasm of an audience, we strongly doubt whether there will be found in the printed work anything to extend, in any direction whatever, the domain of human knowledge and ideas.

M. Gobineau, a man of the world, a man of letters, and a wit, gives us in his turn a work which has affinities with both schools, but which neither probably will be very eager to claim. *L'Histoire d'Ottar Jarl, Pirate Norwégien, Conquérant du Pays de Bray en Normandie, et de sa Descendance* (Didier), may possibly be an historical work, but it is likewise a literary freak. I need not remind you of the theory of M. Zola, the too famous author of *L'Assommoir* and *Nana*. According to his view, in any family the good and bad qualities of its founders are perpetuated and strengthened, modified only by the new habits of the descendants and the new surroundings in which they live. All his novels hang, even in his own despite, on this theory, which would fain palm itself off as scientific and Darwinian, and all his heroes form part of the illustrious family of the Rougon-Macquarts, whose "natural and social history" he sets forth. Well, this same all-importance of heredity is precisely what has guided M. Gobineau's pen, gentleman as he is, and astonished (we cannot help thinking) to find himself in such questionable company. He, too, holds that good and bad qualities in the forefathers leave an indelible trace in the souls of their posterity. Accordingly, he goes back to the remotest ancestor of his own family, and gathers from the history of all the past Gobineaus a summary view of the state of the Gobineaus of to-day. He does not travel over this long road without coming across many novel and amusing facts. Ottar Jarl, the Norwegian robber—part English, part Norman—a man of bold and adventurous spirit, a trafficker and a soldier, a pillager and a sceptic—such is the prototype of the Gobineaus. Next we pass in review the Gobineaus of Normandy, under

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the name of Gournay; the Gobineaus of England, likewise named Gournay, whose most illustrious representative is the famous veteran of the Hundred Years' War, the officer of du Guesclin and the Black Prince, Mathieu de Gournay. These Gobineaus are connected, one scarcely knows how, with the famous Robert Knolle, who is dragged neck and crop by M. Gobineau into his family because all historians are agreed that it is unknown to what family he belonged. We also come across Mélac, the devastator of the Palatinate, who, having been known to some cousin of the Gobineaus, is at once pressed into the author's service. Then follow the Gobineaus of Bordeaux, traders, adventurers, and vagabonds, unhappy specimens of a declining race, who are idiots as the daughter of the Rougons is a courtesan. Finally, the noble race rises from the dust in the person of its last descendant, the writer of the book, who, with much wit and tact and a little vanity, has traced this amusing and truthful history of his ancestors. If the unpublished family archives consulted by the author garnish this history with a large number of new and curious facts, his general theory is at fault on several points. I will only indicate one which should have made the pen pause in the fingers of a man of the world. If, by one of those accidents which *do* happen, one of the Gournay-Gobineau or Gobineau-Gournay matrons had been unfaithful to her marriage vow, why, the whole theory is knocked on the head! Can M. Gobineau (the last of the series) answer for the virtue of all his female ancestors to the hundredth degree and beyond?

Happily the domain of serious studies furnishes us with more than one work of merit to place beside M. Gobineau's somewhat rash undertaking. M. de Calonne has published an excellent book on *La Vie municipale au XVe Siècle dans le Nord de la France* (Didier). The studies so successfully pursued by Augustin Thierry on the organisation of the communes in France in the Middle Ages were not interrupted by his death. From his work, as from the Trojan horse, issued a host of excellent monographs which give us an insight into the real state of manners in France before the intrusion and establishment of the Monarchy. On the forefront of each and all of these works might be written the single word *Liberty*, which M. de Calonne has taken for his motto. His work, though not perhaps always exhaustive, is always interesting. A hasty perusal of these two hundred pages is enough to show the situation—administrative, agricultural, and financial—of the times which we have been used to look upon as barbarous. The life of our fathers is here the more accurately reflected as not a single line has been written but has behind it the support of the most authentic documents. M. de Calonne has derived the elements of his information from the registers of Amiens, Abbeville, Arras, and Boulogne. His book contains no theory, but it contains facts; facts so new—despite their antiquity—so life-like, so full of interest, that it is hard to tear oneself away from its perusal. The reader can imagine himself, without much effort, and without troubling himself about the mass of descriptive matter, deliberating with the *échevins* in the hall, seated with them at the frequent banquetting tables to partake of the *bâtons au fromage* served at the expense of the town, listening to a *Mystery*, watching over the food supplies, regulating the finances, and conducting to battle those bands of the communes which did their duty so well and gallantly. Certainly few books written at second hand, however well composed they might be, could set before us spectacles so varied and instructive, which, by the comparisons they naturally suggest with regard to the events of our own day, furnish additional food for reflection.

A very small pamphlet by M. Armand Baschet, whose name is known in England, will give us another opportunity for thought on similar subjects. This keen enquirer has found in one of the least-known corners of the Bibliothèque Nationale a treasure which is unique. It consists of a few autograph pages by the Cardinal de Richelieu, in which the future statesman, then scarcely twenty-five years of age, laid down for his own guidance certain "Maxims and Instructions for one's Conduct at Court"—*Mémoire d'Armand du Plessis de Richelieu*, publié, avec information et notes, par A. Baschet (Plon). The title alone is enough to tell us that it is the plan of conduct which Richelieu traced out for himself, *pour arriver*, that is here before our eyes. This programme of an ambitious man under the old *régime* suggests many reflections. It shows that, even in the time of Henri IV., a man had no other means of success, even though he bore the name of Richelieu, than the King's favour. He had to learn before all the courtier's trade. To bow and smile when the master spoke, to be constantly praising his "royal virtues," to pause in conversation while he drank—such was the surest road to fortune. Richelieu, however, in this Memoir takes no account of that other path, which was yet to lead him a few years later to his goal—the favour of women.

It was not by favour, but by sheer force of merit, that the illustrious Marshal de Fabert attained success. M. Bourelly has written his life—*Histoire du Maréchal de Fabert*, tome i. (Didier). Marshal de Fabert was in the true sense "a soldier of fortune." He began his career under Richelieu, as Richelieu had wished to begin his own under Henri IV. In reality nothing was changed, and because he had not known how to "pay his court," this man of real merit, who was consulted every moment in important crises, long remained in very subordinate posts. After twenty-seven years of truly noble and intelligent service he was still without any very definite position; and, if his rise afterwards was more rapid, this must be attributed to the fact that the Cardinal-Minister attached him to his own person. And Fabert remained almost the only example that the old *régime* can show of a simple soldier attaining to the highest rank in the army. M. Bourelly's first volume deals with the years 1599 to 1652. It is certainly based on original documents, for the most part inedited. It is a complete work, presenting, in a somewhat ponderous form, a most satisfying view of the military position of France in the earlier half of the seventeenth century. The papers in the French Foreign Office and War Office were consulted by the author, who has come across a mass of new and valuable information, and who has given us a portion of the Thirty Years' War treated *à propos* of one of its heroes by a soldier and historian. From the military point of view, this is a period of the first importance, for it marks the transition between the tactics of the sixteenth century, the chief object of which was the capture or defence of fortified places, and the grand strategy of the school of Turenne, which proceeds by movements of troops and battles in the open field.

We can scarcely be said to change the subject in passing from Turenne to Napoleon. And yet it is not the Emperor in his military aspect that is brought before us in M. de Marsangy's new volume, in which Napoleon still plays so great a part. The chief interest of the book—*Madame Campan à Ecouen* (Champion)—is that it gives us, for the first time, the theory and practical results of Napoleon's views on the education of young girls. The question is at present attracting much attention in France, and this book, which is by no means a hurried composition, but is the fruit of long researches, appears very opportunely. My readers will not be surprised when I say that it proves that with regard to female education Napoleon was entirely of Chrysale's opinion:—

". . . Qu'une femme en sait toujours assez,
Quand la capacité de son esprit se hausse
A connaître un pourpoint d'avec un haut de chausse."

His intention is before all to restrict education to a minimum. "We must limit ourselves," he says, "to what is necessary to prevent crass ignorance and dull superstition, and confine ourselves to facts, without lines of reasoning which are connected, directly or indirectly, with first causes." And the point on which he most strongly insists is the necessity of religious practices. "Allow no modification on this head. Train us women who believe and not women who reason." The plan for the management of Ecouen required the pupils to attend mass twice a week. Napoleon struck out this regulation, and inserted that "they shall attend mass every day." In the first visit that he paid to the institution he made a point of kneeling in the chapel, amid the hymns sung in his honour by the fresh voices of the inmates. In fact, with Napoleon, the great question was how to extinguish as completely as was possible every aspiration of human nature. What he wished to secure was subordination and obedience; and religion served his purposes, for religion is a mode of discipline.

Gabriel Hanotaux.

SELECTED BOOKS.

General Literature.

Bath, Marquis of. Observations on Bulgarian Affairs. Macmillan 3s. 6d.

Brunetière, F. Etudes critiques sur l'Histoire de la Littérature française. Paris: Hachette. 3 fr. 50 c.

Catacombe Romane, le, descritte da Mariano Armellini. Rome: Spithöver. 5 fr.

Chatelain, E. Notice sur les Manuscrits des Poésies de S. Paulin de Nole. Paris: Thorin. 4 fr.

Duetschke, H. Ueb. e. römisches Relief m. Darstellung der Familie d. Augustus. Hamburg: Nolte. 1 M 25 Pf.

Jefferies, R. Hodge and his Masters. Smith, Elder & Co. 12s.

Legrand, M. Les Routes de l'Inde. Paris: Dumaine.

Lesson, A., et L. Martinet. Les Polynésiens, leur Origine, leurs Migrations, leur Langage. T. 1. Paris: Leroux. 15 fr.

Ratzel, F. Die vereinigten Staaten v. Nord-Amerika. 2. Bd. Culturgeographie. München: Oldenbourg. 18 M.

Rey, E. Saint-Jean-Baptiste, sa Vie, son Culte et sa Légende artistique. Paris: Téqui. 10 fr.

Stenhouse, Mrs. T. B. H. An Englishwoman in Utah. Sampson Low & Co. 10s. 6d.

Theology.

Hitzig's, F., Vorlesungen üb. biblische Theologie u. messianische Weissagungen d. Alten Testaments. Hrsg. v. J. J. Kneucker. Karlsruhe: Reuther. 6 M.

Lenormant, Fr. Les Origines de l'Histoire d'après la Bible et les Traditions de l'Orient antique. T. 1. Paris: Maisonneuve. 10 fr.

Nowack, W. Der Prophet Hosea erklärt. Berlin: Mayer & Müller. 8 M.

Roskovány, A. de. Monumenta catholica pro independentia potestatis ecclesiasticae ab imperio civili. Tomus XIII. 12 M. Romanus Pontifex tamquam Primas ecclesiae et Princeps civilis e monumentis omnium seculorum demonstratus. Tom XII.—XVI. 60 M. Nitriae.

History.

Goulas, N., Mémoires de, p.p. Ch. Constant. Paris: Loones. 9 fr.

Matthaei Parisiensis, Monachi Sancti Albani, Chronica Majora. Vol. V. 1248–59. Ed. H. R. Luard. Rolls Office Chronicles. 10s.

Physical Science and Philosophy.

Fabre, J. H. Souvenirs entomologiques. Paris: Delagrave.

Huxley, T. H. Science Primer—Introductory. Macmillan. 1s.

Kennel, J. v. Die in Deutschland gefundenen Landplanarien Rynchodemus terrestris O. F. Müller u. Geodesmus bilineatus Mecznikoff. Würzburg: Stauffinger. 3 M 60 Pf.

Weismann's Studies in the Theory of Descent. Trans. R. Meldola. Part I. On the Seasonal Dimorphism of Butterflies. Sampson Low & Co. 8s.

Philology, &c.

Bruns, K. G., u. E. Sachau. Syrisch-römisches Rechtsbuch aus dem 5. Jahrh. Leipzig: Brockhaus. 36 M.

Flex, R. Die älteste Monatseintheilung der Römer. Jena: Neuenhahn. 1 M. 35 Pf.

Lambros, Sp. Collection de Romans Grecs en Langue vulgaire et en Vers. Paris: Maisonneuve. 20 fr.

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Luebbert, E. Dissertatio de Pindari carmine Pythico secundo. Kiel: Universitäts-Buchhandlung. 1 M.
Rautenberg, E. Sprachgeschichtliche Nachweise zur Kunde d. germanischen Alterthums. Hamburg: Nolte. 2 M. 50 Pf.

CORRESPONDENCE.

BRUGSCH-BEY'S THEORY OF THE EXODUS.

Bath: April 5, 1880.

The theory first started by MM. Unruh and Schleiden, and since adopted and ably defended by Brugsch-Bey, which makes the Exodus take place across the Sirbonian Lake, and not in any part of the Red Sea, has now been before the public for some time. Brugsch mainly rests his case on what he believes to be the geographical evidence of the Egyptian texts, and the sites he has obtained from them for the localities passed by the Israelites on their march out of Egypt. In common with the majority of those who enquired into the question, I have hitherto been a thorough unbeliever in the theory; my recent visit, however, to Suez and its neighbourhood has entirely brought me over to it.

In the first place, the *yâm 'sûph* or "sea of weeds" of the Hebrew narrative cannot have been the Gulf of Suez, or any part of it. The Gulf has been destitute of weeds of any kind throughout the quaternary epoch, much more of marsh reeds and papyri, which *'sûph* properly signifies (in spite of Jon. ii. 6, where its meaning seems to have been extended to denote seaweeds). The word is of Egyptian origin, and the district of the Sirbonian Lake, which lay to the east of Port Said, is sometimes known on the native monuments as "the marshes of Sûf" or "papyrus." I believe I have found the same word in an unpublished bilingual cuneiform tablet, where the Assyrian *cîsu* and [*'su*]*patuv* are explained as names of the *Kan Maccani*, "the reed of Magan" (that is, the Sinai Peninsula and the Delta). It is true that the first character of *'supatuv* is, unfortunately, obliterated, but I think I can restore it with considerable confidence. The only passage which causes a difficulty is 1 Kings ix. 26, where Ezion-geber is said to be "beside Eloth, on the shore of the *yâm 'sûph*, in the land of Edom." But the difficulty is as great for Brugsch's opponents as for Brugsch himself, since, if the passage is pressed, the Exodus must have taken place, as Dr. Beke believed, in the Gulf of Akaba, not in that of Suez. I fancy there are few Biblical scholars who would be inclined to maintain this. No one who has actually seen the Gulf of Suez can have any hesitation in saying that whatever else it may have been called, it could not have been called "the sea of weeds."

Secondly, the mention of Baal-zephon in Exod. xiv. 2 is an insuperable difficulty to those who would make the Exodus happen in some part of the Gulf of Suez. The last camp of the Israelites before the passage of the sea was "over against Baal-zephon," and Baal-zephon, "Baal of the North," is a Phoenician name, and implies the presence of a Phoenician sanctuary. If the Exodus took place in what we now call the Red Sea, the only locality which could be identified with Baal-zephon is the range of the Ataka mountains. But there is neither vestige nor tradition of a Phoenician sanctuary on these mountains, which are, moreover, to the west and not to the north of the navigator who sails up the Gulf. So far as I can see, however, a Phoenician sanctuary could not have existed at all in the neighbourhood of Suez at the period of the Exodus, since the whole district, along with its trade, was in the hands of the Egyptians. The Phoenician ports were in the Gulf of Akaba, not in that of Suez.

But we have clear evidence as to where Baal-zephon actually was. Baal-zapuna, as was first noticed by Mr. Goodwin, is mentioned in an Egyptian papyrus, and was the divinity of the Semitic tribes who had settled in the north-east of the Delta. The sanctuary of the god was either on the summit of Mount Kasios (now Râs el-Kasrûn) or in its immediate vicinity; that is to say, on the edge of the Sirbonian Lake. This is curiously confirmed by the Assyrian monuments. Tiglath-Pileser II., describing his campaign in Syria in B.C. 738, speaks of another Baal-zephon, which the geographical indications of the inscription show must be the Syrian Mount Kasios of classical geography (now Jebel el-Akrâ), near Seleucia. Here also was a noted temple of Baal, like that on the Mount Kasios of Egypt.

My third argument in favour of Brugsch's theory is derived from what is said of Elim in Exod. xv. 27, that it was a place where there were twelve wells and seventy palm-trees. Now, if the *yâm 'sûph* means the Gulf of Suez, Elim must be either the Wâdi Gharandel, or the Wâdi Usât, or the Wâdi Tayyibeh. But it is only by a stretch of the imagination that the possibility of there ever having been as many as twelve wells and seventy palm-trees in either of these three places can be even conceived, while the first is too near and the last too far from the Wâdi Hawâra, which, upon the current hypothesis, represents Marah. Upon Brugsch's theory the difficulty disappears at once. Elim becomes 'Ain Mûsa, apparently the Aalim of the Egyptian texts, about eight miles from Suez, where almost any number of abundant springs can be obtained by simply piercing the ground. As for Marah, it is plainly the Bitter Lakes, not the wretched spring of bitter water on the rocky summit of Hawâra, which would not have sufficed for 2,000 persons, much less for two millions.

Lastly, it is only by adopting Brugsch's views that a satisfactory explanation can be found for the passage in Exod. xiii. 17: "God led them not through the way of the land of the Philistines, although that was near; for God said, Lest peradventure the people repent when they see war, and they return to Egypt." The road naturally taken by the Israelites when marching out of Goshen into Palestine was the military high-road that ran between the Mediterranean and the Sirbonian Lake to the cities of the Philistines, who had been established in them but a short time before as an Egyptian outpost. The Israelites would have had to force their way through these hostile garrisons had they continued to follow the usual *route*, and, consequently, Moses was ordered to turn aside to the south. Here, after passing through the desert of Shur, or "the wall," he was able, near Suez, to turn the flank of the line of fortification which protected Egypt from the incursions of the Arab tribes.

I refrain from saying anything of the geographical identifications proposed by Brugsch-Bey for the cities of Goshen and the places passed by the Israelites during their journey, as they seem to me to be quite independent of the general question as to the scene of the Exodus. At the same time, some of these identifications, such as those of Migdol, Pithom, and Ramses, appear to rest on a solid basis. Ramses, at any rate, cannot be Tel el-Maskhuta, as Lepsius conjectured, since the remains here are far too insignificant for a place singled out as a treasure-city in Exodus, while, though a monument of Ramses II. has been found on the spot, there is no evidence whatever to show that it was named after the king. A. H. Sayce.

"LAURA DIBALZO."

London: April 5, 1880.

I have purposely delayed sending you this remonstrance, if not protest, against a closing remark in the curt notice of my tragedy of *Laura Dibalzo*, which appeared in your journal of February 21, because I wished not to display any hasty vexation. Thanking your critic for what he says of the dramatic execution of my work, and passing over his half-reproving, half-commending observation on the "bustle" of certain scenes (because I never adopt any mere technical tricks of any kind), I confine my comment to his opinion that my drama is only suited for stage representation, and does not "lend itself well to purely literary criticism." Pardon brevity, which is by no means meant to be discourteous. All the speeches of Guarini (a portrait of Joseph Mazzini), from the first act to the last, not merely lend themselves, but strongly commend themselves to literary examination, were it only for their dealing with the purblind fury of those regicides who believe that killing one man will destroy a dynasty or a political system. It might have been thought that such a subject, just now, would have had some special attractions. The death of Panorio, at the close of the first act, is unique in literature; besides that, the picture of a young man dying, chained up against a dungeon wall, by lamp-light, might furnish a subject for such painters as Alma Tadema, and others. The speeches of Skurdenka, the Polish Jew, and of the Hungarian officer, Batthymaros (when under the cruel influence of *belladonna*), are unique in literature; and the scene between certain Neapolitan vintagers and Strong-i'-th'-arm Stonewing (Mr. Gladstone) is equally unique in literature—whoever wrote them. Surely "purely literary criticism" may apply to dramatic as well as lyrical poetry? After working and thinking upon this class of composition upwards of forty years, I should be allowed to "know what I am about," and to have too much respect for the literature of my country, and for the opinion of the eminent men of letters who do me the honour of their approval, to put forth any dramatic work of this class which was only suited for stage representation. Perhaps your critic intended his opinion on *that* point as a practical compliment; but, if so, he will perceive that it has been thrown away upon me. Not very long ago the dramatic critic of the *Times* suggested, with no very covert irony, that all the enormously and boisterously successful stage-plays should be *published*, so that people could judge of their qualities as dramatic literature. Some of those which owe so much to the display of real water and real fire would, no doubt, by such means, find their place at once; but with respect to any high-class drama, a correct judgment can very rarely, if ever, be attained by an off-hand process. A tragedy (properly so-called) demands, after the requisite reading-up, so much close thinking and general brain-work for the distinct identity of each of its characters; for the distribution of the action; for the design and building of its progressive scenes; for its varied dialogue; for its suggestive preparations and cumulative movements, and momentum towards an inevitable result; and, above all, for the nature, cause, and development of its passions—that no just estimate can be formed of it by any "dipping and skimming" process, or even by the first reading of the most competent intellects. R. H. Horne.

April 7, 1880.

I am very sorry to find that Mr. Horne has taken the notice of *Laura Dibalzo* in the Academy amiss. To argue the matter would not probably much mend it. But perhaps I may be permitted to remind Mr. Horne that the points he cites as "unique" in his play would not of themselves constitute a claim to purely literary criticism. They are situations, incidents, or whatever it may be preferred to call them, which may be treated with a view to excite either the dramatic emotion of sympathy with the facts and actors, or the literary emotion of admiration of the form in which they are presented, or both. It was and is needless for me to point out that the author of

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Orion and *Cosmo de Medicis* is a proved master of literary form. In this instance it appeared to me that he had, probably with deliberation, subordinated the literary to the dramatic presentment. I may be wrong, but I think Mr. Horne will admit that such a point is not one which a critic need argue out with his author. So far was I from confounding Mr. Horne's work with the bastard drama of the day, that I thought I had distinctly pronounced it to be of the class of true dramatic work common once and rare or extinct now. Mr. Horne may take my assurance that no one is less likely to accord unfriendly, careless, or cursory attention to any work of his than

The Writer of the Notice.

A PASSAGE in "2 HENRY IV."

Trinity College, Cambridge: April 4, 1880.

The Cambridge editors were fully aware of the internal evidence for a change of scene after line 132 of *2 Henry IV.*, IV. iv., and for this reason they made scene v. begin with the line

"Let there be no noise made, my gentle friends,"

although in the old copies this is in the middle of the King's speech. In doing so, however, they unintentionally omitted to put "Exeunt" at the end of the previous scene. Capell's stage-direction virtually implied a change of scene, but in making it he had in view the simple appliances of the theatre in Shakespeare's time, when a raised platform at the back of the stage was made to serve the purpose of another room, to which the actors retired, and thus changed the scene without quitting the stage. In a note on *Antony and Cleopatra*, p. 51, Capell remarks, "The platform was double, the hinder or back part of it rising some little matter above that in the front, and this serv'd *them for* chambers or galleries; for Juliet to *hold discourse* from with Romeo, and for Cleopatra in this play to draw up Antony dying."

It seems, however, very probable that in the present instance the scene, which in the early copies is not divided, was supposed to take place on two sides of a partition, which represented the division between the Jerusalem Chamber and a room adjoining, so that none of the actors would leave the stage. In the same manner, in *Romeo and Juliet*, act II., scene i., Romeo disappears over the wall of Capulet's orchard, which was probably represented as standing at right angles to the front of the stage, so that he and his companions, although in full view of the audience, were concealed from each other. When Romeo says,

"He jests at scars that never felt a wound,"

he has evidently overheard the conversation of Mercutio and Benvolio, with the last line of whose speech the first line of his own rhymes.

Again, in *Henry VIII.*, V. ii. and iii., the scenes in the ante-room to the Council Chamber and in the Council Chamber itself are apparently both in view of the audience at the same time, and only separated by a partition. Consequently in the folios the scene is undivided and is regarded as one.

W. Aldis Wright.

MASSINGER'S "PHILENYS AND HIPPOLITA."

British Museum: April 7, 1880.

In "W. M.'s" communication to the Academy (April 3, p. 251), reference is made to the supposed existence of a copy of this play among the Croker MSS. in the British Museum. It may save trouble to enquirers if you will make it known that no such copy is in that collection.

E. Maunde Thompson.

APPOINTMENTS FOR NEXT WEEK.

Monday, April 12, 8 p.m. Society of Arts: "Decoration and Furniture of Town Houses," II., by R. W. Edis.
8.30 p.m. Geographical: "Masai and the Rovuma District in East Africa," by the Rev. Chauncey Maples.

Tuesday, April 13, 1 p.m. Horticultural.
3 p.m. Royal Institution: "Dogs, and the Problems connected with them," by Prof. T. H. Huxley.
8 p.m. Civil Engineers: Discussion on "Explosive Agents;" "Abingdon Sewage," by C. F. Gower; "Main Drainage of Torquay," by G. Chatterton.
8 p.m. Anthropological Institute: "Notes on Fijian Burial Customs," by the Rev. Lorimer Fison; "Notes on the Polynesian Race," by C. Staniland Wake.

Wednesday, April 14, 8 p.m. Society of Arts: "History and Art of Bookbinding," by H. B. Wheatley.
8 p.m. Geological: "Classification of the Tertiary Period by Means of the Mammalia," by Prof. W. Boyd Dawkins; "Faröe Islands: Notes upon the Coal found at Suderöe," by A. H. Stokes; "On a New Theriodont Reptile (*Cleiorhizodon orenburgensis*, Twelvetr.) from the Upper Permian Cupriferous Sandstones of Kargalinsk, near Orenburg," by W. H. Twelvetrees.
8 p.m. Telegraph Engineers: "Notes on Some Effects produced by the Immersion of Iron and Steel Wires in Acidulated Water," by Prof. D. E. Hughes; "Notes on Prof. Hughes' Communication," by W. Chandler Roberts; "On the Adhesion of Metals produced by Currents of Electricity," by A. Stroh.

Thursday, April 15, 3 p.m. Royal Institution: "Light as a Mode of Motion: Theories of Light and Colours," by Prof. Tyndall.
4.30 p.m. Royal.
7 p.m. Numismatic.
8 p.m. Linnean: "On Some New Aroideae," by W. E. Brown; "Mollusca of the *Challenger* Expedition," V., by the Rev. R. Boog Watson; "On Some Malformed Pearls," by Dr. J. Murie.
8 p.m. Chemical.
8.30 p.m. Antiquaries.

Friday, April 16, 8 p.m. Society of Arts: "Russia's Influence over the Inhabitants of Central Asia during the last Ten Years," by Prof. Vambéry.
8 p.m. Civil Engineers: "Railway Tyres and Tyre Fastenings," by R. Read.
8 p.m. Philological: "History of English Sounds and Dialects," II., by H. Sweet.
9 p.m. Royal Institution: "Marcus Aurelius," by Ernest Renan.

Saturday, April 17, 3 p.m. Royal Institution: "Art and Vision," by Jas. Sully.

SCIENCE.

CURRENT GEOLOGICAL LITERATURE.

A Manual of Palaeontology for the Use of Students. By Henry Alleyne Nicholson, M.D., D.Sc. Second Edition, revised and greatly enlarged. In 2 vols. (Blackwood and Sons.) Among the lower forms of animal life, with which Dr. Nicholson is so familiar, there is a process of multiplication known to physiologists as fission. Dr. Nicholson's work has lately suffered a process of this kind. The single volume which he published some years ago has, in fact, developed, in this second edition, into two handsome volumes, each nearly as large as the original. So copious, indeed, have been the additions, and so careful the revision, that the work in its present form is to all intents and purposes a new book. After careful scrutiny of its pages we have no hesitation in saying that it is by far the best book on its subject in the English language. It is true that Prof. Owen many years ago brought out a valuable treatise on Palaeontology, but this was occupied almost exclusively with the vertebrata. As a matter of fact, however, most students require to study invertebrate rather than vertebrate fossils. Dr. Nicholson has therefore acted wisely in dedicating the larger portion of his work to the latter group. But we think that those students who devote themselves to the study of fossil plants have a right to complain that their tastes have not been sufficiently respected; in fact, the portion of this Manual given up to Palaeo-botany does not form more than one-twentieth of the entire work. Dr. Nicholson's pages are admirably garnished with upwards of seven hundred excellent woodcuts. In fine, the book is altogether so well got up that it is a real pleasure to turn over its pages.

Lethaea Geognostica, oder Beschreibung und Abbildung der für die Gebirgs-Formationen bezeichnendsten Versteinerungen. 1. Theil. Lethaea Palaeozoica. Von Ferd. Roemer. Text-band, Erste Lieferung. (Stuttgart: E. Koch.) Four years ago Prof. Roemer, of Breslau, published the Atlas of plates to this work, and now he presents us with the first instalment of the text. The work is based upon the well-known *Lethaea Geognostica* of Bronn and Roemer, but aims at a more detailed treatment of the subject than was contemplated in the earlier editions. Although it is only the first *Lieferung* of the first *Theil* that is yet published, even this extends to upwards of three hundred pages. After a general introduction on the geology of the palaeozoic formations, and a valuable bibliography, the author commences the description of the characteristic fossils. In the present part he completes his study of the palaeozoic plants, but scarcely advances beyond the threshold of the animal kingdom. Only the palaeozoic foraminifera and sponges are dealt with, all the other groups being reserved for future publications. If the author finishes his work in the same careful way in which he has started, the new *Lethaea* will be simply invaluable to the palaeontologist.

Etudes synthétiques de Géologie expérimentale. Par A. Daubrée. Deuxième Partie. (Paris: Dunod.) While the revelations of spectrum analysis have taught us a great deal about the chemical constitution of the heavenly bodies, the only means of information at our command with reference to the mineralogical constitution of matter outside our earth is afforded by the examination of meteorites. These small cosmical bodies, which come to our earth as specimens from space, may be regarded as pocket editions of the planets. M. Daubrée, as Professor of Geology at the Musée d'Histoire Naturelle in Paris, has made a most important collection of these interesting bodies, representing 283 falls. But he has been much more than a mere collector. Aware of the important light which these bodies are capable of throwing upon the history of our globe, he has dedicated a large portion of his life to their study; and his collected researches on meteorites are given in the volume which is now in our hands. Pursuing his synthetical experiments, M. Daubrée has actually succeeded in imitating the more characteristic features of meteorites. He has produced bodies having a similar mineralogical constitution; he has imitated the broken and often polyhedral form of aerolites; he has reproduced those cupules and other piezoglyptic features which are eminently characteristic of the surfaces of many meteorites; and he has mimicked most of the peculiarities of meteoric iron. In short, by a rare combination of chemical, mineralogical, and mechanical skill, he has thrown a flood of light upon the nature, the origin, and the relations of these bodies. The first part of M. Daubrée's great work, which was occupied with the application of the experimental method to geology, finds a fit supplement in the present volume on cosmological phenomena. For the geologist who takes a broad view of nature can hardly help becoming a cosmologist. Every day, indeed, it is becoming increasingly evident that the history of our globe is but an epitome of the physical history of the universe, and that a fundamental unity may be detected throughout all the phenomena of nature.

A Text-book of Field Geology. By W. Henry Penning, F.G.S. With a Section on Palaeontology, by A. J. Jukes-Browne, B.A., F.G.S. Second Edition, revised and enlarged. (Baillière, Tindall and Cox.) It is clear that Mr. Penning, in originally bringing out this work, supplied a want which was sorely felt by the student of geology; otherwise a second edition would not have been so soon demanded. Useful as the former edition unquestionably was, the present issue is a great improvement upon its predecessor. The improvement is especially marked in the tabular schemes for the determination of

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minerals and rocks, and in the lists of characteristic fossils. When the previous edition was prepared, Mr. Jukes-Browne was prevented by ill-health from devoting as much energy as he had desired to the palaeontological part which he had undertaken. He has, however, since revised and extended it with much care and ability. As Mr. Penning's work is the only detailed guide to geological surveying which we possess, it takes an undisputed place in our scientific literature, and must be used wherever geology is taught, as it only can be properly taught, in the field.

Geology of the Provinces of Canterbury and Westland, New Zealand. By Julius von Haast, Ph.D., F.R.S. (Williams and Norgate.) It often happens that a local monograph is, of necessity, utterly uninteresting outside the locality to which it is dedicated. Dr. Haast, however, has managed to throw considerable life and interest into this official record of his geological explorations. The descriptive account of his field work is presented in so popular a form that even the non-geological reader can hardly fail to take an interest in the difficulties and dangers, the joys and rewards, of an explorer's life. Moreover, the grand features of the Southern Alps, laden with huge glaciers, are brought vividly before the reader, whose imagination is aided by an excellent series of lithographs representing some of the finest scenery in Canterbury and Westland. Not the least interesting portion of the Report is that which relates to the Moa and its extinction. It is well known that the views which Dr. Haast holds as to the extinction of the Dinornis run counter to the opinions of most naturalists in New Zealand. In the present Report Dr. Haast reiterates his views, and defends them with much ability. He still refuses assent to the Maori traditions about these ornithic giants; and he still seeks to explain away the freshness exhibited by some of the bones, even when furnished with skin and sinew and feather. According to Dr. Haast, it was not the Maoris who chased the moa and cooked his flesh; but the old moa-hunters, the constructors of the famous moa-ovens, were an autochthonous race living in the island as far back as quaternary times. This early people used implements of stone, both chipped and polished, but they were not acquainted—so far as present evidence goes—with the famous jade, or Maori *punamu*.

Chapters from the Physical History of the Earth: an Introduction to Geology and Palaeontology. By Arthur Nicols, F.G.S. (C. Kegan Paul and Co.) Geology is perhaps of all sciences that which lends itself most readily to popularisation. Its details, to be sure, require profound study for their mastery; but, at the same time, its general principles may be understood without that severity of training which is necessary in so many other departments of science. A fair show of learning may in fact be made with only a very moderate amount of intellectual expenditure; and hence, apart from its intrinsic value, the study of geology has become a favourite, and even a fashionable, pursuit. Those who require a guide to lead them easily across the threshold and into the ante-chamber of this noble science may safely trust themselves to the guidance of Mr. Nicols. His *Physical History of the Earth* does not aspire to the rank of a geological treatise, or even of a text-book, but is modestly put forth simply as an introduction to the science, freed from technicalities, and demanding from the reader little more than a sound general education. The writer's style is pleasant and clear, and his information has, for the most part, been gleaned from trustworthy and modern sources. But while the book, as a whole, is a very satisfactory production, it is not altogether free from errors. For example, there is an unfortunate confusion between cleavage and stratification on p. 17. And the revising pen of the chemist is sorely needed on p. 33, where we read that rocks "are principally aggregates of sulphates, carbonates, and silicates, *associated with oxygen*"!

Fossil Men and their Modern Representatives. By J. W. Dawson, LL.D., F.R.S. (Hodder and Stoughton.) It is obvious that the method of reasoning which has been of such signal service to geology—that of proceeding from the known to the unknown, from the present to the past—may be applied with equal advantage to certain archaeological problems. All admit that the rude men of prehistoric times should be studied in the light derived from the savage races of the present day. Dr. Wilson, of Toronto, showed us many years ago what a fund of information the archaeologist may glean from the native races of America; and Dr. Dawson, of Montreal, has now taken up a similar line of study. But it is not the first time that Principal Dawson has called attention to the lessons which may be learnt by "sitting at the feet of the red man." Thus, in his well-known treatise on *Acadian Geology*, he wrote, when referring to prehistoric archaeology, as follows:—

"One can scarcely open any European book upon this subject, or glance at any of the numerous articles and papers on this fertile theme in scientific journals, without wishing that those who discuss prehistoric man in Europe knew a little more of his analogue in America."

In the volume which is now in our hands, Dr. Dawson seeks to give effect to this wish. The work introduces the reader, in a most interesting manner, to the people who inhabited the primitive town of Hochelaga—the predecessor of the present city of Montreal—at the time when they were first visited by the old Breton navigator, Cartier. Because Dr. Dawson can show that a very primitive state of things in America has been rapidly displaced by the advance of civilisation, he argues that comparatively rapid changes may also have taken place in prehistoric Europe Of course he does not deny the occurrence of human relics with extinct mammalia, but then he holds that the extinction of these creatures was greatly assisted by the hand of man. While admitting the destructive force of human agency, we should like to see the author making more liberal drafts upon time, such as might be fairly expected from so sound a geologist. As soon, however, as Dr. Dawson advances to the study of man he casts aside his ordinary methods of geological investigation, on the plea that the presence of an intelligent being like man so modifies the operations of nature that uniformitarian principles become well nigh useless. It is, nevertheless, a pity to see so able a man fettered throughout his arguments by a narrow chronology. Waiving, however, matters of opinion, there is a slight correction of fact which should be made on p. 241. Several instances of the reputed discovery of human relics in geological deposits are there noticed, and it is then said that "all of these are now rejected, even by the most advanced advocates of the great antiquity of man." It is true that scientific opinion on this subject is not unanimous, yet the flint implements from the Brandon beds, one of the instances here cited, are accepted by Prof. Ramsay and several other English geologists; while the Thénay flints, another of the disputed cases here noticed, have convinced even so cautious an anthropologist as Prof. de Quatrefages.

F. W. Rudler.

NOTES OF TRAVEL.

The April number of the *Monthly Record of Geography* is mainly occupied with Sir Michael Biddulph's paper on Pishin and routes from India to Candahar, which is preceded by the text of Mr. Thomson's report on his journey from Lake Nyassa to Lake Tanganyika. There is an interesting note on Kafiristan, and another on the climate of Western Japan, and the cultivation of the tea-shrub there. Under "Proposed Medals for the Reward of Naval Officers (not Surveyors) and Officers of Marines who may make useful Surveys," we find a letter from Admiral Ryder, offering the sum of £100 for the purpose named—an offer which the Council of the Royal Geographical Society feel obliged to decline, as they do not consider that they could properly discharge the duty of adjudicating the medals. The number contains several well-executed woodcuts of views in the Pishin Valley, &c., and a map of the country dealt with by Sir M. Biddulph, in which are embodied the results of the most recent surveys.

The London Missionary Society intend to despatch a third expedition to Lake Tanganyika next week to reinforce their station there. The party will consist of the Rev. A. J. Wookey, who has been for some time in the Bechuana country, and Mr. D. Williams, with Mr. W. S. Palmer as medical officer. Arrangements have been made for an experienced guide to conduct the expedition from Zanzibar to Mpwapwa, where they will probably be met by Dr. Southon, who is now in King Mirambo's country.

The misfortunes which have hitherto attended all the movements of the ill-fated Belgian expeditions in East Central Africa have not yet come to an end. The last mail from Zanzibar brings news that the station at Karema, on the east shore of Lake Tanganyika, which was selected on the recommendation of Mr. H. M. Stanley, turns out to be situated in the middle of a vast swamp, and the outlook in the rainy season is considered very serious. Food is only procurable with the utmost difficulty, and is daily getting scarcer. Mr. Carter had arrived at Karema with only one of the four Indian elephants which started from Dar-es-Salaam, but about the fate of the third a discreet silence is preserved, though the deaths of the other two had been duly reported.

The same mail brings news that Mr. Thomson, after remaining at Ujiji for more than a fortnight, had left on January 12 and was believed to have reached the London Missionary Society's new station at Mtowa on the west shore of Lake Tanganyika four days later. Thence he intended to continue his examination of the Lukuga Creek, after which he would cross the unexplored tract of country to the southward, and, rejoining the main body of the East African Expedition, push on for the coast at Kilwa through an unexplored belt of country.

Writing from Sao Pedro de Caxoeira, Rio Purûs, Mr. Hugh F. McCaul states that a visit to the Indians far up the river in the steam launch was contemplated by Mr. Duke, of the South American Missionary Society, at an early date, as there was then enough water for the launch to penetrate a considerable distance, and to visit hitherto unexplored affluents of the Purûs. The journey was expected to last about two months.

The following are the questions connected with the construction of an interoceanic canal, into which the International Technical Commission have lately been enquiring with a view to ascertaining definitely what work will be required:—Verification, by levelling, of the general line between Colon and Panama; reconnaissance, by means of borings, of the nature of the ground to be traversed; study of the stability of the rock to be passed through in deep cuttings; the mode of overcoming difficulties presented by the Chagres River and of excavating rock below the sea-level; study of the entrances to the canal; the amount of soil

and rock to be excavated; and the probable duration of the work. The reports on all points are considered satisfactory, and it is thought that the work could be completed in eight years at an outside cost of £33,720,000.

We hear that early in January Mr. E. Whymper successfully accomplished the ascent of Chimborazo, the loftiest mountain in the Cordilleras of Ecuador. He took ten days in getting from the Rio Bamba two-thirds of the way up to the summit, and the difficulties encountered were greater than was expected, owing to the wind and the rarefaction of the air. On the top of the mountain the thermometer showed a temperature of 11° F. There is no crater at all, but two peaks, both of which Mr. Whymper ascended; he found that the higher one was at an elevation of 21,982 feet above the sea-level, or nearly 12,000 feet above the valley of Quito.

Mr. W. H. Tietkins has just returned from his expedition into the interior of South Australia, to which we referred on September 13. No details of his explorations are yet to hand, but we learn that he was able to obtain good water by sinking a deep well near the Musgrave Range.

The *Victoria Year-Book for 1878-79* (London: George Robertson), by H. H. Hayter, continues to be a model of statistical compilation. In turning over its pages, two statements have caught our eye in the chapter headed "Vital Statistics." The death rate from enteric or typhoid fever in Victoria is actually higher than in England and Wales; and phthisis or consumption is the most fatal of all diseases, showing a steady increase in recent years, chiefly among persons of Australian birth. We also notice that the total number of aborigines in the colony is estimated to have decreased from 1,553 to 1,067, or by nearly one-third, within the period of the last four years. The small proportion of children among the aborigines is especially noteworthy, 211 adult women having only 138 children.

Under the name of *The Popular Atlas*, Messrs. Letts are publishing, in monthly parts, a series of maps delineating the whole surface of the globe. The plates, which are engraved on steel, are characterised rather by clearness of outline than by excess of detail. We are glad to see that scientific accuracy has been studied, both in regard to the latest discoveries of travellers and also the teaching of physical geography. Political boundaries can be learned from printed books; but the relative height of mountains, the depth of oceans, and the set of marine currents, can only be satisfactorily exhibited on large-scale maps.

SCIENCE NOTES.

The Geological Record.—Geologists have now come to look regularly for the appearance of this *Record*, which issues annually from the house of Messrs. Taylor and Francis. It is unfortunate that circumstances beyond the editor's control have delayed the publication of the fourth volume, and consequently the work which has just been published brings us no nearer than the end of 1877. As long as Mr. William Whitaker, the enthusiastic editor, is compelled to rely solely upon unpaid labour, so long will he be exposed to the difficulty of securing punctuality among his staff of contributors. It is surprising, indeed, that he manages to get so much voluntary work done, for the task of preparing abstracts of scientific memoirs is apt to become irksome enough and to degenerate into drudgery. The present volume of the *Record* is as valuable as its predecessors, and, in fact, Mr. Dalton has increased its value by noticing a multitude of papers which had escaped detection in previous years. Such a work as *The Geological Record* can never hope to be perfect, and the editor makes a humorous acknowledgment of this in his Preface. Nevertheless, we are grateful for it, even in its present form, and we trust that its efficiency will be increased year by year as the circle of its subscribers continues to expand.

The *City Press* states that the Drapers' Company have offered a sum of £10,000 towards the new building projected for a school of applied science at Cowper Street, conditionally upon an equal sum being raised to meet it. £5,000 is already provided, and it is expected that other companies will contribute the remaining portion.

At a meeting of the Moscow Society of Naturalists, on March 25, M. Severtsof communicated the results of his observations on the migration of birds in the Fergan and Pamir regions. During autumn, the birds which build their nests in Northern Siberia migrate in considerable numbers, by way of the Kirghiz Steppes and Turkestan, to India, where they hybernate, although part of them also winter in Fergan. The migration takes place by several routes. From Western Siberia the birds pass by way of the Kirghiz Steppes, along the valleys of the Rivers Ishim and Sara-Su to Lake Balkash; afterwards along the Syr, by the steppes which lie between that river and the western Tian-Shan, where an immense flight and a lengthened stay occur. Farther south, the direction lies, in all probability, by way of Samarcand and Dukar, to Persia, especially Khorassan and Seistan; and thence to the lower parts of the Indus. Other routes are through Pamir to Kunduz and Badakshan; and in a northerly direction to Lake Issyk-Kul. About a hundred species remain in the Fergan region to winter. Among them are several aquatic and marsh birds, such as the snipe and white stork. These find sufficient food in the mud of the hot springs, which do not freeze even in the severest weather.

PHILOLOGY NOTES.

In the last two numbers of Bursian's *Jahresbericht* (for the year 1879, parts i. and ii.), Lorenz reviews the recent literature dealing with Plautus. A similar report upon Greek history and chronology is given by Volquardsen, on Latin grammar by Deecke, on Xenophon by Karl Schenkl, and on Horace by Hirschfelder. The two last-mentioned reviews are to be completed in following numbers.

We have received the first two numbers of the *Archäologisch-epigraphische Mittheilungen aus Oesterreich* (edited by Benndorf and Hirschfeld) for 1879. They contain papers by Mommsen, on a *privilegium militare* now in the museum at Pesth; by Kekulé, on a statue of Aphrodite belonging to the Modena collection at Vienna; by R. Schneide, on some figures of fishermen upon a vase now in the Austrian Imperial Museum for Art and Industry; by W. Klein, on two figures of Ulysses and Diomede in a relief found at Baden near Vienna; by Petersen, on a vase with a group representing Harmodius and Aristogeiton now in the Scaramanga collection at Vienna; by Torma, on some newly discovered inscriptions of Dacia; by Brunsmid, on the antiquities collected at Vinkovei (Cibalis) in Slavonia; by Sacken, on the late acquisitions of the Kaiserhaus; and by Gurlitt (in continuation), upon antiquities to be found in private collections in Vienna. Hirschfeld reports upon inscriptions found in Roumania; Kubitschek and Loewy give the results of an antiquarian tour in Hungary, Slavonia, and Croatia; and Hoernes concludes his description of the Greek vases at Trieste.

We hear that the Free Church of Scotland are about to publish a grammar of the Chinyanja language, as spoken at Lake Nyassa, with Chinyanja-English and English-Chinyanja vocabularies, by Mr. Alex. Riddel, of the Livingstonia Mission. This will be the first reduction to writing and grammatical order of any of the Kaffir tongues of East and Central Africa.

The Library of Heidelberg University has been enabled, by a State grant, to purchase a valuable collection. It consists of the great *Glossar* left behind him in MS. by the late eminent Lecturer on Jurisprudence and "Staatsrecht," Privy-Councillor Zöpfl, who died at Heidelberg in 1877. It was the work of thirty years' incessant labour, during which time the author was continually increasing, revising, and perfecting his work. It falls into three divisions—a "Glossarium Anglo-Saxonicum," a "Glossarium Germanicum," and a "Glossarium Latinum medii aevi," arranged methodically in no less than 217 well-filled portfolios, with an almost endless mass of illustration, commentary, and etymological explanation, and with scrupulously exact indication of the original sources. The University Library has to thank the liberality of the Baden Government for the gift of this valuable work, which will thus remain in the very workshop in which the greater part of it was constructed during the unbroken activity of its author as an academical teacher.

FINE ART.

Handbuch der Archäologie der Kunst. Von Dr. Carl Bernhard Stark. Erste Abtheilung. Zweite Lieferung. (Leipzig: Engelmann.)

To give in a fair summary the results of archaeological research during the past fifty years is what may be called with pride no easy task, so varied and so happily successful has been the activity, not in regard to classic lands only, but equally in those older countries, Egypt and Assyria, whence the earliest impetus to art appears to have been derived by the Greeks. One after another came books on the history of art and the explanation of ancient monuments; societies were founded and endowed for the advancement of the study; museums were re-organised, and expeditions were liberally equipped in search of antiquities. It is to this wide field that the newly published part of Stark's *Handbuch* is devoted.

No doubt there has often been in the period in question a waste of energy, arising from a desire to frame rules from insufficient material. Yet these failures, though in one sense to be regretted, constitute a warning which has its uses still, and which very properly finds a place in a Handbook. Again, there have been times when some special method of study has, so to speak, run away with its advocates, to the damage of other methods, which in their turn have held the upper hand. But from these incidents, also, the student may learn, with this Handbook before him, how and where to draw his line; not, perhaps, easily in some cases, as, for example, when it is a question whether the almost all-prevailing habit of the present day in treating classical archaeology as strictly a history of artistic productions does not lose considerably by its neglect of what was the primary function of every ancient monument—I mean, the story it had to tell. With Gerhard the meaning of a vase or a piece of sculpture was the first thing to be made out, rightly or wrongly, and

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with his few followers it is so still. For this purpose an extensive acquaintance with mythology was indispensable, and the attention thus drawn to it led to its assuming that undue prominence from which the present method is to a large extent a revulsion. Other causes have also been at work in recent years, particularly the recovery of famous sculptures and records bearing on artists of great renown in antiquity. In them, and in enquiries concerning them, nearly all interests are absorbed. So also with the painted vases, the classification of them as to date and into special schools occupies much of the energy both of French and of German archaeologists.

It is said that in treating an ancient monument simply as a work of art, and making it thus speak for itself, as compared with the previous system of making myths or legends speak for it, we are on safe ground. Yet it remains true that, on the one hand, certain applications of the new method have of late produced astonishingly different results, and that, on the other hand, it is really a matter of bounden duty to find some means of beneficially employing the myths and legends for the purpose of getting at what was passing in the minds of the artists who realised them, whether on vases or in sculpture. Fortunately this is a duty which is still recognised by a few, and, should it revive again, it is only by a knowledge of former excesses that it will be possible to keep it within due limits. Useful or not in this respect, Stark's *Handbuch* presents many other opportunities of deciding between past and present methods, or of appropriating what is best in both. Nor is there anywhere else a similar source for the student to draw from.

The volume now completed is the first and the last of what would have been a great work but for the untimely interruption of death. So far, it is a history of the literature of archaeology, and as such will stand by itself. The material for subsequent volumes is to remain unused. A. S. Murray.

THE EXCAVATION OF A ROMAN CHRISTIAN CEMETERY AND BASILICA AT SALONA.

Spalato, Dalmatia.

The excavations at Salona, carried out at the expense of the Austrian Ministry of Education, have just recommenced, as before, under the guidance of Prof. Glavinich, the Director of the Spalato Museum, to whose labours in this field classical and Christian archaeologists are already so much indebted. During a visit to Salona, in company with the Professor, I was able to gain an exact idea of the excavations already completed, some account of which, considering the signal interest of the discoveries already made, may not be unacceptable to the readers of the Academy.

Outside the walls of Salona, a hundred yards or so to the north of the point within the walls where the remains of a Christian baptistery had already been brought to light by Signor Carrara, stands the little church of St. Doimo, whose name still preserves that of the protomartyr of the Roman city. Near this spot several sarcophagi of late Roman form had from time to time come to light, and it was here, therefore, that Prof. Glavinich set about his work of excavation with a view of discovering the extent and character of the cemetery that evidently lay below the surface. The work was begun in the autumn of 1874 with results far exceeding the most sanguine hopes of the investigators. These results, up to the present date, have been to lay bare, not only a quantity of Christian sarcophagi, dating from the fourth and fifth centuries, but part of the ground plan of a considerable building. The first part of this brought to light consisted of what apparently was a small chapel, with an apse at the northern extremity, in the centre the altar steps, and ranged along the side wall in two rows, one superposed above the other, Christian sarcophagi. These are still to be seen *in situ*, and one in the upper row bears an inscription written from right to left recording the erection of the monument in the Consulship of Honorius and Theodosius, A.D. 403. This side-chapel opens into a small intermediate chamber where no tombs were discovered, and this again into the main body of what must have been a considerable basilica. At present only the eastern end of this, terminating in a semicircular apse larger than that of the side-chapel, has been disinterred. This basilica was a veritable "Church of the Martyrs." The pavement had been built over an area literally crowded with Christian sarcophagi, the keeled roofs of some of these having been chiselled away so as not to interfere with the level of the pavement subsequently laid above them, and of which, indeed, they formed a partial support. It is remarkable that these nether sepulchres had been broken into for purposes of barbarian plunder, as were also those which I have already mentioned in the side-chapel. The Christian cemetery must, therefore, in all probability have been rifled by barbarian hands before the erection of what may have been a memorial church above them. The rifling of the tombs, probably of later date, in the chapel of this subsequently erected basilica was no doubt the work of a later barbarian incursion, perhaps of the great incursion of the Slaves and Avars about the year 640, which overwhelmed Salona herself. That the basilica itself, the Church of the Martyrs, as perhaps we may venture to call it, continued to be used for a considerable period is shown by the appearance of a triple layer of mosaic pavements, superposed above each other at intervals of a few inches. Above these lie the remains of mighty monolithic granite columns and Corinthian capitals copied in slightly debased style from those still standing in the peristyle of Diocletian's palace at Spalato.

Some of the tombs discovered are of high interest, as well from their inscriptions as from their symbolical devices. From one or two inscriptions we find that the fines for sacrilegious interference with the sepulchre, fines that in the pagan period of Salona were payable to the municipal republic itself, were now transferred to the *Ecclesia Salonitana*. One inscription is especially interesting as supplying an altogether new formula of Christian sepulture. It reads: —"SI QVIS SVPER HVNC CORPVS ALIVM || CORPVS PONERE VOLVERET IN || FERET ECLESIAE ARGENTI PX || FL. THEODOTVS CVRATOR REIP || PEREGRINVM FILIVM IN LEGE SANCTA CHRISTIANA COLLO || CABI EVM. DEPOSTIO || DOMNIONIS. DIE. III. KAL DE(C) || ENBRIS CON AIVIONIO. Mommsen reads APVLONIO, Consul of the East *Anno* 460; Rossi prefers to read ANTONIO, Consul in 380; but the mention of only one Consul strongly favours the later date. The question which the epitaph suggests is, What is this *lex sancta Christiana* in which the Curator of the Salonitan Republic here buries his son? The Commendatore de Rossi (in the *Bollettino di Archeologia Cristiana*, 1878, p. 101) puts forward the hypothesis that the formula was borrowed from Jewish usage, and cites the sepulchral description of a Jewess at Jerusalem, in which she invokes—"*per legem*"—respect for her tomb.

At a spot a little to the west of what I have termed the side-chapel was exhumed the magnificent marble sarcophagus which now stands at the entrance of the museum in Spalato. It is not too much to say that there is no Christian monument of the kind even in Ravenna itself which can compete with this in interest, and few that rival it in excellence of workmanship. The front is divided into three groups of subjects. In the centre stands "the Good Shepherd," much as he appears on another tomb from the same Christian cemetery; in this case, however, he stands beneath an arch supported by spiral fluted columns, of a type familiar to those acquainted with the silver medallions of Constantine II. and his successors. On either side of this stand the effigies of the deceased and his wife, the former in forensic attire grasping a roll, the lady holding a child in her arms. The background of both is filled with a large number of figures mostly, but not all, representing children, and intended perhaps to portray orphans and clients benefited by the charity of the wife and the oratory of the husband. But the great interest of the monument lies in the subjects that fill the two lateral ends. That to the right is the familiar gate of Hades of pagan sepulchres; indeed one such with a Greek inscription, also from the ruins of Salona, has been placed in the museum, appropriately opposite the Christian sarcophagus. That the Christian lapidary should have adopted the gate of Hades, and have converted it into the *Porta Domus Aeternalis*, can hardly surprise us in a city where we have only to walk on a few steps to find the portal of Diocletian's shrine opening into a baptismal chapel. The subject at the opposite extremity of the tomb would, however, seem one irredeemably pagan. It is nothing else than the classical symbol of annihilation—the genius of the sleep of death extinguishing the torch of life. It is a device so egregiously pagan that, as Signor Rossi reminds us, it has been *of set* purpose erased by pious hands from a tomb in the Cemetery of Callistus. Yet in the fourth century—and to that date our instincts lead us to assign the monument—old and new beliefs overlapped each other so strangely that even a phenomenon like this need hardly excite our surprise. As a set-off to the curiously heathen character of this Christian sarcophagus of Salona, I may cite a pagan monument which formerly existed at Ragusa Vecchia among the ruins of the Dalmatian Epidaurus, and which, were it not that the sentiment surpasses in spiritualistic refinement the orthodox conceptions of corporeal resurrection, might almost be transferred bodily to a Christian gravestone:

"Conubii decus egregium, lux alma parentum,
Eximiumque bonum corporis atq. animi;
Invidia Fati rapitur Vincentia florens,
Et nunc ante patrem conditur Helionem:
Quin potius corpus, nam mens aeterna profecto
Pro meritis potitur sedibus Elysiis."

Hard by the basilica and cemetery, at present in course of excavation, and just within the ancient walls of Salona, lie the remains of the baptistery and adjoining sacred edifice already brought to light by Signor Carrara. All friends of Christian antiquities will be grieved to learn that the mosaic pavement there discovered has been irremediably destroyed by tourists, who have been in the habit of carrying off *tesserae* as trophies of their visit! This pavement was one of the most interesting monuments of late Roman art existing.

The purely ornamental part of the design might indeed be paralleled at Ravenna and elsewhere, but the central subject was unique. It occupies—or rather occupied—the vestibule of a building, apparently a basilica, in which, no doubt, part of the baptismal rite was performed previously to the actual immersion in the baptistery, with which it communicated. The design was appropriate to its position. It

represented two hatts drinking from a vase on a field of flowers, and above was inscribed the Vulgate rendering of Psa. xli. by the great Illyrian Father:—"SICVT CERVVS DESIDERAT AD FONTES AQVARVM ITA DESIDERAT ANIMA MEA AD TE DEVS." The form of the A's, as well as the flavour of St. Vitale about some of the capitals of the adjoining baptistery, makes it, in my opinion, highly probable that this work dates from the very latest period of Roman Salona, the period succeeding the recovery of the city from the Ostrogoths in the reign of Justinian. For the next monument of Christian Salona we must look beyond the Adriatic, among the mosaics of the Chapel of St. Venantius in the Lateran baptistery, where in the seventh century the Dalmatian Pope John IV. reproduced the sacred icons of his birthplace, the originals of which lay there exposed to the fury of Slave and Avar conquerors.

ARTHUR J. EVANS.

ART SALES.

Of interesting print sales there have lately been so few in England that the one which Messrs. Sotheby are preparing to follow that of certain of the Museum duplicates will, no doubt, be particularly noticed. It is that of a well-known collector: it extends over three days; and, though the collection does not contain a very large number of lots when the duration of the sale is considered, it is yet fairly extensive as well as rich. While not without conspicuous examples of such greater masters of the art of engraving as Lucas of Leyden, Albert Dürer, and Rembrandt, the collection will be found to be particularly rich in some works not often offered to the English collector. Thus the portraits engraved by Jean Morin and by Robert Nanteuil appear in great *force; Faithorne* is largely represented; and some modern landscape studies are likely to evoke interest—we refer to choice proofs from Turner's *Southern Coast* and from the engraved works of Constable.

On the 20th inst., Messrs. Roos will sell, at Amsterdam, the collection of pictures and curiosities of the late Mr. Copes van Hasselt, of Haarlem. This collection contains one picture of first-rate importance—the celebrated *Hail Fidelity!* ("Leve de Trouw") of Frans Hals; a picture otherwise known as *The Chevalier Ramp and his Mistress.* In the sudden rise in public estimation which Hals' pictures experienced about fifteen years ago, attention was especially called to those still remaining at Haarlem; and not least to this one—a splendid example of the master's power, exhibited in a scene of rude and even ugly sensual enjoyment. In the Enschede sale of 1786 the picture was sold for twenty-five florins; now it will certainly fetch a thousand times that sum.

The sensation made by the San Donato sale has inflamed to the highest degree the desire of the Italians to turn their art collections into *quattrini*, and sales of *oggetti d'arte* and *antichità* are advertised in all directions. It is with regret that visitors to Fabriano will hear that the late Count Possenti's collection was brought to the hammer on the 1st inst. Such a collection of Greek, Byzantine, Etruscan, Mediaeval, and Renaissance ivories will not easily be formed again. They ought to have been secured by the town of Fabriano; in fact, it was understood that the late Count had bequeathed them to his native city.

The sale of the Harper collection in New York realised excellent prices. One hundred and forty-four pictures brought £25,000. *The Vidette*, by de Neuville, fetched £320; *Childhood's Prayer*, by Bouguereau, £300; *Landscape—Morning Effect*, by Diaz, £310; *A Bischari*, by Gérôme, £410; *The Education of Azor*, by Perrault, £700; *The Magic Mirror*, by Alma Tadema, £350; *Landscape and Cattle*, by van Marcke, £750; and *South-down Sheep*, by Verboeckhoven, £360.

NOTES ON ART AND ARCHAEOLOGY.

Mr. Hubert Herkomer will come out strongly at the summer exhibitions, and in a line that is almost new to him. It is true that he has before now treated landscape as a background capable of interest—and not as a merely conventional background, such as it has been regarded by some of our greatest figure painters; but he has until very lately concentrated himself upon landscape art, and sought in landscape the whole motive of important compositions. This year, however, such will be found to be the case, so far as regards two landscapes, which are of striking effect. One of these represents a scene and an effect of weather in Wales—in the mountainous district of the North-west; and the other is a landscape derived from those Bavarian Highlands which have appeared as carefully studied backgrounds more than once in the work of this artist.

The two pictures which Mr. Eyre Crowe will exhibit at the Royal Academy show strongly contrasted subjects: one of them is a drawing-room scene, a game of forfeits; the other an interior in Westminster Abbey. It is some years since the artist has painted what is as frankly a Genre picture as this scene of modern life and gentle comedy. The reliance is placed, not so much upon beauty of colour—certainly not the strong point of the picture—as upon the story told and the piquant method of telling it. The figures are natural, and express gentle life in a way in which it would have been difficult for them to do had they been painted from the paid model. One lady kneels, her face in the lap of another; one lady half hides her face behind her ample fan, for she it is who is destined to be kissed by the somewhat timid and irresolute young man now discreetly in the background. The quiet humour of the picture and its truth to every-day scenes are likely to commend it to the lovers of Genre painting, who are always numerous and influential. The picture should be engraved. In black and white it would be extremely telling. The second picture—the interior at Westminster—vaguely recals a work of some three or four years ago, to which, however, a more dramatic interest attached, as will be apparent when we remember its name—*Sanctuary*. In that work the portion of the Abbey represented was crowded with figures; there was the woman taking refuge at the altar from the ire of her husband, and there was the eager crowd of lookers-on. Here, however, no figure disturbs the silence of the place, and the interest is sought and found in the skilled representation of the building, and in the light, shade, and colour which are present. It strikes us as a particularly agreeable and well-considered design. In the parts of the church and its monuments represented many styles of architecture meet. In the foreground are the simple lines of the oldest communion table in England; to the left is Eleanor's tomb; there is likewise a glimpse of Henry the Seventh's Chapel; and the wooden pilasters of the seventeenth century adjoin the Gothic sculpture of the fourteenth. In the suggestion of so much of English history and in the presentation of such varied forms there is surely life enough without the introduction of figures. Some places are far more interesting than any figures that could possibly people them.

Mr. W. J. Hennessy is sending to the Grosvenor Gallery three works, of which one is a study of children in a garden; another a study of wildish or open land in Normandy, diversified by a rural figure and by a bevy of geese; while the third and most important is a picture chiefly decorative, which we shall proceed to describe. The scene is a garden in France, of which the balustrades and steps of some wooden terrace or balcony appear in the foreground, their lines playing an important part in the composition. On the balcony's edge, and at the very top of the steps, stands the single figure—a woman—her hand leaning on the rail of the woodwork. Beyond her extends the faint green of the garden, at the end of which there faces the spectator a peacock with tail spread. The sunlight, though clear, is somewhat mild and subdued; and the colours of the peacock, though not wanting in brilliancy, are less vivid than they might appear in certain lights. The raiment of the lady counts for much in the scheme of colour. Its substance is an Indian silk, of folds the softest and most pliable; its hue the grayish pink of the paler part of a peach. By it the neck and admirably modelled shoulders and arms are tightly enclosed. The skirt only is loose, and a long flowing *sacque*, into which there is let a portion of faded brocade of pale grayish blue, harmonising rather than contrasting with the very gray peach colour of the major part of the attire. In a greenish vase by the lady's side is a blossoming azalea. The flower of the magnolia hangs richly from a much concealed trellis on the right, and on the left there is the foliage of the apricot. It is obvious that the picture is one of those which successfully rely for the interest they evoke, not upon any incident nor upon the portrayal of Nature as it is beheld by the realist, but rather upon studied concord of line and hue. Yet while this is undoubtedly so, the contour of the one figure that is presented is not, as it is so often in work avowedly "decorative," rather suggested than expressed. On the contrary, the firmness and precision of modelling are only a little less apparent than the grace of the pose. The picture, both by its happy composition and by its realisation of its own gentle scheme of colour, ranks certainly as the most considerable invention of the artist, and affords pleasure.

The Directorate of the Berlin Museum has made arrangements with the Italian authorities for taking casts of the following series of Italian Renaissance sculpture, at the church of Santa Croce at Florence:—The *Annunciation*, by Donatello; the crucifix by the same sculptor; the monument of Marsuppini, by Desiderio da Settignano; and the monument of Leonardo Bruni, by Bernardo Rossellini. In San Lorenzo, the two pulpits by Donatello; the monument of Cosimo Verrocchio; the Tabernacle by Desiderio; the monument of the Beata Villare, by B. Rossellini; and the Lavatory by Donatello. From the Duomo at Lucca have been selected the Two Angels by Matteo Civitali; the *Crucifixion*, by Nicolo Pisano; and the monument of Ilario del Carretto, by Jacopo della Quercia. At San Frediano, in the same city, the great marble altar, by Jacopo della Quercia, and his monument of the Trenta family. In San Romano, also at Lucca, the monument of S. Romano, by M. Civitali. The Berlin Museum very courteously offers casts of any of these, at the cost of production, to art institutions or schools in England, application to be made to the assistant-director, Dr. W. Bode. Considering the very low state into which sculpture has fallen in England, the study of these great works of the Italian Renaissance might exert a valuable influence on English students, besides tending to elevate design in other branches of art.

Casts from the following sculptures found at Olympia, the *Hermes* of Praxiteles, the *Nike* of Paeonios, and the *Atlas* metope, from the temple of Zeus, have been received at the British Museum, and will probably for some time be a

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source of attraction, if not also of disappointment in a small degree, so extravagant has been the praise often bestowed on them. They afford an instance where great merits must be set off against great faults, and particularly so in the *Nike* and the metope. In the *Hermes* the careful adjustment of drapery at his side is too suggestive of the proceedings of a studio; the tree on which he leans is a sculptor's tree, unless we are to suppose the god to be standing beside a real one, as in the *Apollo Sauroctonus*, a work also attributed to Praxiteles. In both cases the tree is practically a mere support, and, in making the figure lean on it as if it were a reality, the sculptor confounds two things, and fails to obtain a sufficiently obvious motive. It is only for a moment that the exquisite drapery conceals this weakness. On the other hand, the merits of the *Hermes* are very striking; more so than those of the *Nike*, though with her also they will probably be found to survive all that can be said against her. In the metope, carelessness is accumulated to a degree which would be intolerable if it were not that the types of the figures are of so essentially noble a conception as to still shine through the poverty of execution.

The new number of the *Athenaion* contains a long and very interesting decree written on a marble slab lately found at Eleusis. The letters and spelling are pre-Eukleidian, and of a date from B.C. 459-420. The decree fixes the tithes to be paid by Athens and her allies to the two great deities of Eleusis; the construction of three granaries from money made by the sale of tithes; the time to be allowed for the delivery of the grain after the announcement (which is to be made in the towns by heralds and at Eleusis by the priest and torchbearer); the fine for non-compliance; sacrifices to be made; anathemata to be set up from sale of grain; and other matters. Eustratiades, the ephoros of antiquities at Athens, has published a short commentary along with the text of the inscription.

There is a great deal that is noteworthy in Mr. Herkomer's engraving called *Grandfather's Pet*, of which an early proof is now on view at the Fine Art Society's Gallery in New Bond Street. The large water-colour from which the engraving is taken will be one of the features of the approaching Academy exhibition, and the discussion of its merits and defects may be left until it appears on the walls at Burlington House. The engraving, however, possesses special interest as an attempt by an accomplished etcher to avail himself of the variety of textures and tones given by mezzotint. Etchers will remember that Claude was similarly attracted by the then newly introduced art; and in his *Village Dance* (of which Mr. Haden has a good proof in this state in his collection) made a not very successful attempt at mezzotinting, afterwards restoring the plate to an etching. Mr. Herkomer's success in the use of mezzotint is, we think, unquestionable; the gradations of tone in the head and face of the girl leaning against her grandfather are charming. The grandfather's face, however, is less satisfactory. In the effort to express ruggedness as contrasted with the smooth roundness of the child's face, Mr. Herkomer has etched his lines over the mezzotint more strongly than seems to be necessary—see especially the wrinkled cheek farthest from the girl's head. The result is to give near at hand a "mossy" look; and at a distance the shade under the eyebrows comes out as two black blotches. The old man's hair appears to be rather feebly treated, and the folds of the girl's apron are singularly stiff and hard. We can scarcely think that in some of these respects the plate is completed. As regards the rest of the picture, the treatment—as might be expected from Mr. Herkomer—is powerful, and many of the textures are very satisfactory.

The *Times* announces that Prof. Konstantin Hansen, one of the veterans of the Danish school of historical and *genre* painters, died at Copenhagen on the 30th ult. at the age of seventy-six. He was born in Rome in 1804, his father, Hans Hansen, living there as a portrait painter at that time. Konstantin at first studied architecture under Prof. Hesch, but soon evinced a decided inclination for painting. He obtained two silver medals from the Academy, and then resided in Rome from 1835 to 1844, where he occupied a prominent position in the group of artists who gathered round Thorwaldsen.

The proprietors of *L'Art* have lately opened a permanent exhibition of paintings by modern masters of all schools in their large and well-lighted galleries in the Avenue de l'Opéra in Paris. The situation of this exhibition is excellent, and we are not surprised to hear that a great many of the pictures contributed to it have been sold immediately. It seems, indeed, to have attracted some painters away from the Salon; for M. de Nittis, the clever painter of our London streets, has not sent any picture to the Salon this year, but has arranged a collection of his works in these galleries, where they are seen to great advantage. The galleries of *L'Art*, like the journal itself, are always open to English contributors, and we should imagine would afford an excellent opportunity for English artists of merit to make themselves more known in Paris.

The Berlin Academy have just elected five new members—namely, the painters Otto Reille, Paul Thumann, and Gustave Graef, the sculptor Fritz Schuper, and the architect M. von Grossheim.

An important question for French museums has lately been raised by M. Edouard Lockroy. A certain credit is always allotted every year by the French Chambers for the acquisition of works of art for the national collections, but if this sum is not used the grant is annulled at the end of the year, and does not go towards the expenses of the next. This sometimes causes the conservators of museums to purchase unimportant works rather than allow the sum set aside for fine arts to be unused. Often, however, this sum is found utterly insufficient for some special need, and it is a constant grievance with French conservators that they are unable to contend at sales with those of other museums because the means at their disposal are so extremely limited. M. E. Lockroy has now proposed to the commission charged with the budget of fine arts that these means shall be increased by the Government giving up its claim to the sums not used, and allowing them to accumulate at interest, and form a sort of reserve fund which could be drawn upon in case of any purchases being desirable that exceeded the annual sum allotted. M. Lockroy has also proposed that the question of desirable purchases and acquisitions should not be left solely to the judgment of the conservators and officers of museums, but that they should be assisted by a commission of artists and amateurs chosen by Government. Both these propositions have received the sanction of M. E. Turquet, Under-Secretary of State for Fine Arts.

L'Art begins its twenty-first volume with an appreciative article, by Mr. W. O. Tristam, on Henry Merritt, the skilful picture cleaner, art critic, and novelist. The struggles of Merritt's early life are touchingly depicted in his novel, *Robert Dally*, which is in truth almost an autobiography. It is largely quoted by Mr. Tristam, who considers that it displays in some of its situations "a tragic force and play of imagination, at once powerful and delicate, that recal Dickens to mind."

The death is announced of M. Tourny, the water-colour painter and engraver, at the age of sixty-three. He became *tapissier* at the Gobelins in 1836; but on obtaining the Grand Prix for engraving in 1846, he took up his residence in Rome. He executed a series of copies from the Great Masters in Italy for M. Thiers.

The St. Petersburg Academy has published a treatise by Prof. Stephani, in which that learned archaeologist subjects Dr. Schliemann's account of his discoveries at Mycenae to a severe criticism. He endeavours to show that the graves ought to be assigned to the third century of the Christian era, although he admits that several of the objects found are much older. He supposes that a barbarous people had, at a relatively late period, made themselves masters of the ancient city of Agamemnon, where they erected a powerful fortress, and buried their chiefs. They were in the habit of interring along with them costly ornaments, belonging to a time then long past, and which were, for that very reason, looked upon as of special value.

A monument of some artistic pretension has lately been erected in the Thiergarten at Berlin to the memory of Queen Louisa, mother of the present German Emperor. It forms a pendant to a fine statue of her husband, the work of the eminent sculptor Drake, which was set up in 1849. The sculptor of the present work is Erdmann Eucke, a pupil of Wolff's, and he is said to have achieved a decided success by his treatment of a somewhat prosaic theme in noble poetic style. The monument consists of a marble statue of the Queen, with a base around which are carved in high relief, after the manner of Drake's monument, various incidents of the time of the Revolution and the War of Freedom. The figures, however, do not belong in point of costume to this period, the artist's needs having led him to clothe them in ideal garb, somewhat resembling that worn by the ancient Germans. This we should think a mistake, especially as the figure of the Queen has a distinct portrait character, and is, moreover, distinguished by a minute attention to costume, even to the detail of a lace veil, which has been worked with extraordinary skill of hand.

The *Zeitschrift für bildende Kunst* contains this month a long account of the German excavations at Pergamos by Adolf Rosenberg, illustrated with photographs of two female heads of noble type found among the ruins. The other articles of the number are conclusions: G. Schaefer finishes his dissertation on the architecture of the church of St. Catherine at Oppenheim and the design for its restoration, and Paul Schönfeld finishes a series of articles on the Bargello at Florence and the national museum now housed in this ancient fortress and prison.

A correspondent writes from Prague that a painting of Paolo Veronese has recently been found in the Episcopal Gallery of Leitmeritz, Bohemia, having hung there for many years quite neglected among the other treasures of art. The picture was executed in the year 1575, and represents the reception of Henry III., King of France and Poland, by the Doge of Venice. A triumphal arch bears the inscription:—"Henrico III., Franciae atque Poloniae regi Christianissimo ac invictissimo, christianae religionis acerrimo propugnatori, adminiculo, Venetorum resp. ad veteris benevolentiae observantiae declarationem." In the left corner the escutcheon of the Foscari is represented, with the words, "Pro serenissima Foscarorum aede." The painting is supposed to have been left to the gallery by the Count Jan Vojtech Wratislaw, who was Bishop of Leitmeritz in the years 1676-1709, and was a great lover of art.

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By order of the King of Sweden, a medal has been struck for distribution among the officers and crew of the Swedish Arctic expedition. On the obverse the bust of King Oscar is engraved, with the inscription, *Oscar II., Sveriges och Norges Konung* ("Oscar II., King of Sweden and Norway"); and on the reverse the Order of the North Star, with the inscription, *Väg bruten genom Norra Polar-hafvet, 1878-79* ("A Passage opened through the North Polar Sea, 1878-79"). Fifty medals in all will be struck, four of which will be in gold, and the others in silver.

The present exhibition of works of art at the Albert Hall includes some specimens of wood carving, both old and modern, which show only too painfully how far this useful and beautiful branch of art has been allowed to fall into neglect. With the exception of a few smaller specimens, such as the panels of Mr. A. Vivian, there are few signs of real revival, nearly all the most accomplished work being mainly reproduction of old design or realistic studies of birds and leaves. For technical skill it would be difficult to excel these works, especially the carvings of Mr. G. A. Rogers and Mr. Mark Rogers—the first of whom excels in bold decorative groups of fruit and flowers, in the manner of Grinling Gibbons; and the latter in elaborate frames in the Italian style, one of which (No. 250) is very beautiful. As specimens of triumph over material, and patient labour, the panel of Mr. T. H. Kendal, representing a dead hare and pheasant, his *Kingfisher's Haunt*, *Owl*, and *Dead Sparrow*, Mr. J. Wallis's *Lark*, and Mr. Male's *French Partridge* are marvels. In decorative cabinet work there are a few good, many tolerable, and a few execrable examples. Among the first may be mentioned a charming little cabinet in pine-tree, exhibited by Jackson and Graham, and a pair of satin-wood doors, exhibited by Gillow and Co.; of the last it would be sufficient to notice the Landseer sideboard. We have not space to mention the interesting examples of old carving that form the chief charm of the exhibition, many of which are old friends from the South Kensington Museum. We trust that the effect of the new School of Art Carving will be more visible by next year, and that we shall see works which, while they vie with the old examples in technical merit and taste, are original in design and national in spirit. Visitors to this exhibition should not miss the opportunity of seeing Sir Frederick Leighton's picture of *Cimabue's Madonna carried through Florence*, lent by the Queen. Many will remember the sensation it produced when exhibited at the Royal Academy, and the years of disappointment which followed without any work worthy to sustain the hopes raised by this wonderful achievement of the President's youth. It appears to be in perfect preservation, and its present position affords an admirable opportunity of comparing it with the artist's last work, the great fresco in the South Kensington Museum, and his figure of Cimabue, which adorns the same court.

The *Artist*—a comparatively new monthly publication issued by Mr. William Reeves, of Fleet Street—appeals successfully to no small section of the public; for while practical workmen in the fine arts or in the domestic and decorative arts will necessarily find much in it that is of especial interest to them, the public that cares for art—the amateur, the *connoisseur*, the picture buyer, the person about to marry and about to furnish—will glean a good deal of useful and special information from its pages. It comes out when it can clash with no other magazine—at the middle of each month; and, moreover, it could hardly at any time clash with others, for we find its ground, generally speaking, unoccupied. The paper is cheap; it is a thing that has been wanted, and it is comprehensively done.

THE STAGE.

The season has given us one entertaining piece, and the piece is the new comic drama at the Folly. Mr. Byron has many times before now written for Mr. Toole, and Mr. Toole has done his best to embody the funny conceptions of Mr. Byron and to add to the conception something of his own. But the union, however familiar, has hardly before been so fortunate as on the present occasion, for, in the *Upper Crust*, Mr. Byron seems to have exerted himself to write a piece of which the interest and the merits of dialogue should be fairly distributed among the several characters, while Mr. Toole, full as ever of comic illustration, is happily more reticent than is his wont. There seems as yet to be but little gag, and Mr. Toole plays *in* the piece and as one of many, and not to the audience as one by himself. We need not detail the story, which, though less fertile in improbabilities than are many of those which have been wrought by Mr. Byron, is nevertheless not the strongest thing in the work. The salient points of individual character, and the humour of the dialogue, are what is more remarkable; and, in more than one case, the individualities of character are preserved, or even skilfully accentuated, in the stage representation. Mr. Toole's own part does not sound a very original one when it has to be indicated in a line or two of description as that of a wealthy and ignorant business man anxious to get into society for the advantage of his daughter. Doublechick, the possessor of a patent which brings him his riches, has in truth some affinity with the opulent butterman represented for so many months—nay, for so many years, we may almost say—by Mr. David James at the Vaudeville. But, by many touches not easily to be conveyed on paper, essential differences are clearly marked both by dramatist and actor. A horsey baronet, sketched with some freshness, is represented in natural and novel fashion by Mr. Garden, and Doublechick's daughter is played by Miss Cavalier, a young and graceful actress who is coming to the front. Her love scenes are what the love scenes of modern comedy so rarely appear—sympathetic and refined. Altogether the piece, despite certain improbabilities and faults of construction, is very meritorious and meritoriously played. The audience is considerably interested and greatly amused. The *Upper Crust* will be enabled to run quite as long or longer than it is likely to suit Mr. Toole's convenience to play it.

Cobwebs, as we surmised last week, has had but a short life at the Vaudeville. This evening, for the benefit of Mr. McKay, the acting manager Buckstone's comedy, *Married Life*, is to be revived, and it will continue to be performed for awhile, and doubtless to the satisfaction of the public. A new piece by Mr. Albery is said to be in preparation.

La Fille de Madame Angot has not gained much by its transfer from smaller boards to those of Drury Lane. It is, at least, a different thing from what it was at the Globe. For while on the one hand the force of a fuller orchestra makes the music more imposing, on the other several comic effects and situations are of less account than in a smaller play-house. They are weighed down, so to speak, by the spectacular element. The conspirators' chorus, for example—the fun of it and not the music—was far more effective when some seven or nine conspirators were disposed, at proper intervals, across the stage, than when, as now, a larger band of them present themselves in a crowd. It seems to us that, even allowing for the large stage, too many people are engaged in the performance, and that the stage business—carefully rehearsed, as it no doubt is, under the supervision of Mr. Harris—would be better if the performers were a less formidable troop. The presence of great numbers may give effect to a pantomime or to an historical or military drama, for there there are different things for the great numbers to do; but in a piece like *Madame Angot* there is no similar advantage, and there are, we think, distinct drawbacks in the greater difficulty in crispness and precision of movement. The piece is grander at Drury Lane than it has ever been before, but it has less "go" in it. Passing to the individual performers, we may say that Mdlle. Cornélie d'Anka continues to be what she has before proved herself—the best Lange on the stage. Her acting has, indeed, improved, and is far more expressive than any that was ever bestowed upon the part by an actress of English birth. Her facial expression, throughout the whole of the second act, is varied and appropriate. She looks the part she assumes. Miss Burville, though not incompetent, lacks something of the lightness and brightness that should belong to Clairette. We cannot say that Mr. Wilford Morgan is an ideal Ange Pitou. The dancing, which is a feature of the performance, is of two kinds—the one kind is very graceful, the other is unusually lively. The one sort recals the Italian opera; the other suggests the festivities of the *rive gauche*.

We understand that the Polish *tragédienne* who has had so remarkable a success in America may be expected to perform in London during the month of May.

At the Opéra Comique the genial melody of Mr. Sullivan is again wedded to the words of Mr. W. S. Gilbert. *The Pirates of Penzance* has succeeded to *Pinafore*, and certain incidents of its story and some points of its humour show that, as far as Mr. Gilbert is concerned, the memory of *Pinafore* has been "too much with him" while planning the new piece. One or two distinct allusions to *Pinafore* are not inappropriate, such as the remark that the pirates are "nearly all" noblemen who have gone wrong; but, if between General Stanley and the First Lord there is no particular resemblance, the multitude of women put upon the stage as "General Stanley's daughters" recals the First Lord's relatives—"his sisters, and his cousins, and his aunts." That the same slightly cynical humour is to be found in both pieces is not to be wondered at. And it is a characteristic of Mr. Gilbert that whether it be in comedy or in extravaganza he paints us all as no better than we ought to be, and leaves us under the impression that it is a very good thing that we are not. The very suggestion of a sentiment is to Mr. Gilbert as offensive as it became to Sir Peter Teazle when Joseph was clearly proved to have paraded sentiment too much. But the not disagreeable cynicism of Mr. Gilbert will not be to most playgoers the most noticeable thing in *The Pirates of Penzance*. The piece makes a welcome after-dinner amusement. Our weaknesses are satisfied to the accompaniment of very taking music, and the stage business (with which we believe Mr. Gilbert much concerns himself) is capitally managed, and the dresses are bright. The piece, moreover, is well played by Mr. Rutland Barrington, Miss Lilian Larue, Miss Hood, and others. The last-named lady is a *débutante*, and very promising. Her delivery of much of the music is unmistakeably effective.

M. Henri de Bornier, whose *Fille de Roland*, with Maubant and Sarah Bernhardt, was so successful at the Français, has lately produced at the Odéon a poetical drama of the same exalted order, and Mdme. Rousseil has repre-

sented the leading character with considerable effect. In *La Fille de Roland*, however, M. de Bornier had the advantage of striking the patriotic note very strongly, and of striking it at a time when it was sure to be eagerly responded to. No such privilege attends him in the presentation of the new piece at the Odéon.

MUSIC.

Beethoven depicted by his Contemporaries. Translated from the German work of Dr. Ludwig Nohl by Emily Hill. (W. Reeves.)

Dr. Nohl has dedicated this work to Richard Wagner, "the Master of Masters," the man (according to his idea) who, above all others, has fully grasped and elucidated the "mighty lofty problem" of Beethoven's spirit.

The volume contains a series of notices of the great tone-poet, arranged, as far as possible, in chronological order. They are records in the form of letters, monographs, extracts from diaries, and newspaper articles, and, since the collection is not a complete one, we may presume that they have been selected by Dr. Nohl as the most interesting and trustworthy. They are certainly interesting, though we think that some of the chapters might have been shortened, and a few, very short and unimportant, omitted, without detriment to the work.

With regard to the trustworthiness of the records, it must be remembered that they are for the most part by personal friends of Beethoven, and should therefore be received with judicious caution. Many of them, too, were written very many years after the events to which they refer. For example, Tomaschek's Recollections (chap. vi.) of Beethoven in 1798 were penned in 1844; the painter Klober's account of his interview with the composer in 1818 (chap. xviii.) was only written in 1864; and it was in this same year that a sketch was drawn up by the compiler from the narrative (chap. v.) of an old lady (von Bernhard) who refers to incidents in her life connected with Beethoven which occurred during her stay in Vienna from 1794 to 1800. We learn from this book that, by the few, Beethoven's great merits were appreciated during his lifetime, if not thoroughly comprehended. Herr Neefe, the Electoral organist at Bonn, wrote in 1783–84, when Beethoven was only thirteen, "he will certainly become a second Mozart if he continues as he has begun." A letter in the Vienna *Abendzeitung* in April 1827, *i.e.*, immediately after Beethoven's death, contains this sentence: "His name will stand beside Mozart's until the end of time." So much for the appreciation. Schubert, however, is related to have said, "Everyone understands Mozart; no one thoroughly comprehends Beethoven."

There are some very interesting accounts of Beethoven's pianoforte playing and powers of improvisation—at Mergentheim in 1783, before Mozart in 1787 at Vienna, at Prague in 1798, at Grünberg in competition with Wölffl, and on many other occasions at Vienna. There is a good description in chap. vii. by Czerny himself of his first pianoforte lessons from Beethoven. This chapter is, indeed, one of the most pleasing of the whole work.

There are several notices of Beethoven as a conductor, and descriptions of the peculiarities and misfortunes caused by his unfortunate deafness. The most graphic is perhaps the extract from Spohr's Autobiography in chap. xiv.

The book contains forty-five chapters, some very short, and they give accounts, beside what we have mentioned, of Beethoven's personal appearance, his character, his habits, his compositions, his views about art and artists, religion, &c. There is a statement by Dr. Wawruch, who attended him in his last illness; also a description of the funeral. The forty-fourth chapter contains the funeral oration written by the poet Grillparzer, and delivered over the grave by the great actor Anschütz, a fit person, as it would seem, to consign to the grave the remains of one whose last words are said to have been "Plaudite amici, finita est comoedia."

The most important sketches are given by Czerny, Moscheles, Spohr, Zelter, Tomaschek, Seyfried, and J. F. Reichardt, bandmaster to Frederick II.; Dr. W. C. Muller, J. A. Stumpff, Grillparzer; and F. Rochlitz and L. Rellstab, the celebrated musical critics. Dr. Nohl says in his dedicatory Preface, and we fully endorse his opinion:—

"The importance, not to say necessity, of a compilation like the present flashed upon me, and I saw, if chronologically arranged and carefully elucidated, how wonderfully it would enhance the value of the Biography and published Letters of Beethoven."

Some portions of the book are well translated, but we feel bound to call attention to a few mistakes. Many sentences are loosely and carelessly rendered; we do not, however, intend to dwell on these, but merely to cite several cases in which the translation is at fault. Beethoven's Concerto and Quartet in B flat major are mentioned as in B major; "*Conversationsheften*" is given as "Conversations;" Wölffl's Klaviersonaten, op. 7, are spoken of as "his Pianoforte Sonata, op. 7." In the chapter on *Fidelio*, "die Entstehung der Sache" is translated as "the first appearance of the opera," and the Arie für Fidelio (mit den obligaten Hörnern) as "with the horn obbligato."

Again, Dr. Nohl in his Preface says that he *does not hesitate* (*Ich stehe nicht an*, &c.) *openly* to acknowledge the cause of the origin of the book, viz., the necessity of procuring funds to visit Bayreuth. The translator gives the passage in the following extraordinary manner:—"It does not become me to state publicly what was its immediate practical object; to me it was of the utmost importance, as it gave me the means for visiting Bayreuth."

One last quotation. In chap. iv., Junker, speaking of the Elector's band at Mergentheim, mentions the *absence* of Neefe and Reicha, and adds:—"I was looking forward specially to the coming of the first (*Auf den erstern freute ich mich*, &c.), as I had long wished to know him." This is given as follows—"With the former I was especially pleased," &c.; as if Junker had met him. To speak plainly, we must say that the specimens given could be easily multiplied; hence our excuse for those we mention.

J. S. Shedlock.

THEATRES.

COURT THEATRE.
Lessee and Manager, Mr. Wilson Barrett.
To-night, at 8, a Play, in five acts,
THE OLD LOVE and the NEW.
By Bronson Howard and J. Albery. Messrs. Coghlan, Fisher, Leathes, Price, Decre, Holman, Benn, Douglas, Phipps, and Anson; Mesdames A. Roselle, Emery, Giffard, J. Roselle, and White.
Morning Performance of "The Old Love and the New," Saturday, April 3, at 2. Box-office from 11 till 5. No fees.

DRURY LANE.
Lessee and Manager, Mr. Augustus Harris.
To-night, at 8.40, LA FILLE DE MADAME ANGOT.
Mdlles. Cornelie d'Anka, Alice Burville, Kate Sullivan, Hodgson, Ewell, M'Namara, Fisher, Hebe Mapleson, Percival, Hudson, and Mdlle. Palladino (première danseuse); Messrs. Wilford Morgan, J. A. Arnold, Wallace, Bradshaw, F. Wyatt, Marler, &c.
Preceded, at 7, by LADY AUDLEY'S SECRET.
Box-office open from 10 till 5. No booking fees.

DUKE'S THEATRE, Holborn.
Managers, Holt and Wilmot.
Every evening, at 8, Baker and Farron, the favourite musical comedians, in their speciality Drama, in four acts,
CONRAD and LIZETTE.
CONRAD (a German), with songs and dances—Mr. P. F. Baker.
LIZETTE (a German girl) and TIM FLAHERTY (an Irishman), with songs, dances, duets, &c.—Mr. T. J. Farron.
At 9.30, THE MULDOON GUARDS.
Preceded at 7.30, by HORNET'S NEST.

FOLLY THEATRE.
Lessee and Manager, Mr. J. L. Toole.
To-night (Eighth time), at 8.30, a new and original Comedy, in three acts, called
THE UPPER CRUST,
By Henry J. Byron.
Messrs. J. L. Toole, John Billington, E. W. Garden, T. Sidney, and E. D. Ward; Misses Lilian Cavalier, Roland Phillips, and Emily Thorne.
Preceded, at 7.30, by DEAF AS A POST.
Concluding with A MARRIED BACHELOR.
Doors open at 7. Prices 1s. to £3 3s. Box-office open 10 till 5. No fees for booking.

GLOBE THEATRE.
Manager, Mr. Alex. Henderson.
To-night, at 8, NAVAL CADETS,
Opera Comique, in three acts, composed by Richard Genee.
Supported by Mesdames Selina Dolaro, St. Quinten, Violet Cameron; Messrs. Harry Paulton, Lorédan, W. E. Gregory, Denbigh Newton, Mitchell, and powerful company. New and magnificent scenery by Messrs. E. Ryan, Spong, and W. Hann. Costumes by Mons. and Mdme. Alias. Furniture by Mr. S. Lyon. Full band and chorus. Conductor, Mr. Edward Solomon.
Preceded, at 7.15, by the celebrated Oriental Extravaganza,
THE HAPPY MAN,
In which Mesdames Graham, Chorley; Messrs. Wilton, Hill, Craven, Henry, and Mr. Shiel Barry will appear. The whole produced under the direction of Mr. H. B. Farnie. Acting Manager, Mr. R. D'Albertson.
Box-office open daily from 11 till 5. Doors open 6.45.

IMPERIAL THEATRE.
Shakspere's Comedy, AS YOU LIKE IT,
every afternoon at 3, in which Messrs. Lionel Brough, Herman Vezin, W. Farren, Kyrle Bellew, F. Everill, E. F. Edgar, J. Bannister, C. Cox, G. Coventry, F. Charles, E. Allbrook, F. Stephens, G. Trevor, C. Beach, and Miss Litton, Miss Cresswell, Miss Brunton, Miss Sylvia Hodson will appear.
The overture and incidental music selected and arranged by Mr Barnard from the works of Dr. Arne, Bishop, Farren, Martini, and C. Horn. The Comedy produced under the personal superintendence of Miss Litton.
Stage Manager, Mr. Coe.
The doors open at 2.30; Overture at 2.45; Comedy precisely at 3; Carriages 5.45.

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Sole Lessee and Manager, Mr. Henry Irving.
MERCHANT OF VENICE.
Every evening, at 8.15,
SHYLOCK—Mr. Irving. PORTIA—Miss Ellen Terry.
Morning Performances of the MERCHANT OF VENICE every Saturday, at Two o'clock, during April.
SHYLOCK—Mr. Irving PORTIA—Miss Ellen Terry.
Box Office open Ten to Five, under the direction of Mr. J. Hurst.

NEW SADLER'S WELLS.
200 yards from the Angel.
Proprietor and Manager, Mrs. S. F. Bateman.
Every evening, at 8, Tom Taylor's great Drama,
CLANCARTY,
With new and appropriate scenery, dresses, and appointments.
CLANCARTY—Mr. W. H. Vernon.
LADY CLANCARTY—Miss Isabel Bateman.
Prices from 6d. to 7s. 6d. No fees.

OPERA COMIQUE.
Lessee and Manager, Mr. R. D'Oyly Carte.
THE PIRATES of PENZANCE,
A new and original melodramatic Opera, by Messrs. W. S. Gilbert and Arthur Sullivan, every evening.
Preceded, at 8, by IN the SULKS,
By Messrs. Frank Desprez and Alfred Cellier.
Messrs. G. Grossmith, Power, R. Temple, Rutland Barrington, G. Temple, F. Thornton; Mesdames Marian Hood, Bond, Gwynne, Larue, and Emily Cross. The piece produced under the personal direction of the author and composer.

PRINCE of WALES'S THEATRE.
Sole Lessee and Manager, Mr. Edgar Bruce.
This evening, at 7.50, an original Comedietta,
A HAPPY PAIR.
By S. Theyre Smith. At 8.40, Herman Merivale and F. C. Grove's original Play, FORGET-ME-NOT.
(By arrangement with Miss Geneviève Ward.)
Miss Geneviève Ward (in her original character, Forget-me-Not), Mrs. Bernard Beere, Miss Kate Pattison, Mrs. Leigh Murray, Miss Layton, Mr. John Clayton, Mr. Flockton, Mr. J. G. Shore, Mr. Ian Robertson, and Mr. Edgar Bruce.
No Fees of any description. The Box-office open daily between 11 and 5. Secretary and Treasurer, Mr. W. H. Griffiths. Doors open at 7.30.

ROYALTY THEATRE.
Lessee, Mr. Edgar Bruce; Manager, Mr. W. A. Harward.
This evening, at 8, doors open at 7.30, will be produced a new Farcical Comedy, adapted from the French of Victorien Sardou, entitled
THEMIS.
Followed by BALLOONACY,
By F. C. Burnand and H. P. Stephens, revised and re-written.
Supported by Mesdames Amalia, Lilian Lancaster (the Lightning Caricaturist), Marie Williams, Fanny Coleman, Edith Blande, Emilie Copsey, Clara Douglas, and Rose Cullen; Messrs. Charles Ashford, E. Strick, S. Wilkinson, F. Irving, Charles Groves, and powerful Chorus.
Stage Manager, Mr. Charles Harris.
Box-office open daily from 11 to 5. No Booking Fees.

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SATURDAY, APRIL 17, 1880.

No. 415, *New Series.*

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It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the Publisher, *and not to the* Editor.

LITERATURE.

"ENGLISH MEN OF LETTERS."

Bunyan. By J. A. Froude. (Macmillan.)

Bunyan: The Pilgrim's Progress, Grace Abounding, and a Relation of his Imprisonment. Edited, with Biographical Introduction and Notes, by Edmund Venables, M.A., Precentor and Canon of Lincoln. (Oxford: Clarendon Press.)

It is not yet a century since Cowper shrank from naming Bunyan, warmly as he admired his great work,

> "Lest so despised a name
> Should move a sneer at thy deserved fame."

And now a University Press is treating him as a classic, and he is ranked among our chief "Men of Letters" by the excellent judgment of Mr. John Morley. This is an advance in critical freedom and catholicity on which our century may be heartily congratulated. It began with Southey; it was promoted by Macaulay; our own day witnesses its completion. *The Pilgrim's Progress* is now truly recognised as one of the glories of our literature. Its value is no longer merely allowed with condescension and pity. Not less clearly, indeed, are seen its imperfections and weaknesses; but, shining forth with a brightness that makes these comparatively pale and slight is seen also a genius of real power and splendour.

Certainly, in one way, Bunyan must ever be the chief wonder of our literature. No one has done so much with so little help from predecessors or contemporaries. To one book—the Bible—he was profoundly indebted in several senses; but few other works can be mentioned as seriously affecting or informing him. He may have taken an idea or two from Foxe's *Book of Martyrs*; but, on the whole, Foxe probably did him more harm than good. The Bible was, in fact, his library. The proverb tells us to beware of the man of one book; but proverbs are commonly one-sided and partial. Much depends on who the man is, and what the book. No one can overrate either the literary or the spiritual influence of the Bible upon Bunyan. But, as we have just said, there are few other literary influences worth recording. And it is difficult to conceive how Bunyan could have been brought into contact with the literary culture of his time without being ruined. For it was altogether unfavourable to such intensity and fervour as characterise his nature. The genius of Milton, indeed, flourished, and flourished nobly, in that same age. But Milton's was a personality of almost scornful independence. His soul was like a star; it dwelt apart. Not so Bunyan's. His was an eager, sympathetic spirit that would have withered in the atmosphere in which that other lived its own glorious life, lonely, exalted, supreme—

> "Unshaken, unseduced, unterrified."

Moreover, Bunyan was some twenty years the younger; and the magnificent inheritance of Elizabethan traditions in which Milton in some sense shared was well-nigh exhausted when Bunyan grew up. Milton belongs in many respects to the great Elizabethan race. If we take Butler or Dryden as more truly representing the age to which Bunyan belonged, we shall see reason to suspect that it might have gone ill with Bunyan had he moved in their circle. How could his fervid, passionate soul have thriven there? In the midst of cynics and satirists, how could it but have languished and died? Something of the ancient chivalrous spirit lived in the bosom of this Bedfordshire tinker; he had a lingering love for knight errantry and its ways; to him were still dear the old romances whose simplicity and artlessness had won them the contempt of the Restoration wits. Evidently, Bunyan could not have been Bunyan had he been so unfortunate as to rise in the social scale. One simply cannot imagine Mr. John Bunyan, late of Elstow, sipping coffee at Button's!

Not that it is not to be regretted that he was no better educated. We will not be so disloyal to culture as not to believe it might not have vastly benefited and blessed him. But there is culture and culture; and what could have fostered and strengthened his genius was not then anywhere accessible for him.

One laudable service, for which let us ever be grateful, his age performed for him—it put him in prison. One could scarcely have expected from the Restorationists any proceeding so thoroughly sound and judicious. It may be that they did not altogether appreciate their own action; they thought, perhaps, they were taking measures to close his mouth. Whereas, they opened it. Supreme benefactors to Bunyan and to us, they were in fact preventing the lavish waste of his talents in sermons and such matters, and providing him with the leisure and the retirement necessary for a worthier expression of what his soul yearned to express, and must needs express, in one form or another. They to some extent silenced the preacher, but they gave immortal life and breath to the poet. Such a use of gaols seems now unhappily obsolete. It is impossible to say how many "public men" of our time might save their souls alive if only it could be revived—revived with some additional restrictions, such as, for instance, that the supply of writing paper and of ink should be strictly limited. We all quote with much admiration Lovelace's lines about stone walls not making a prison, nor iron bars a cage; but we do not really believe them nowadays. In the seventeenth century they contained an accepted truth. And some of the most famous "studies" of that period were prison cells. Famous in this way was Bunyan's place of confinement in Bedford, concerning the locality of which all that is fairly certain is that it was not the "lock-up" on the bridge. There he was enabled to take counsel with himself, and depict with undying force the terrible struggles with which his "little state of man" had been shaken and torn.

The secret of his success, as of all true success, is that he deals with realities. He could dispense with books, and such knowledge as they can give, because he could paint straight from nature. Few men that have lived have had experiences so intense, so protracted, so tremendous. Thus he found in his own history abundant material; and to give this shape became now an imperious desire. The creative instinct awoke in him, and the result was the first part of *The Pilgrim's Progress.* In the "Author's Apology for his Book" he tells us in his own manner how he wrote it to relieve his overflowing brain. He was busy, he says, writing of "the way and race of Saints" when he

> "Fell suddenly into an allegory
> About their journey and the way to glory
> In more than twenty things which I set down;
> This done, I twenty more had in my crown,
> And they began again to multiply,
> Like sparks that from the coals of fire do fly.
>
> "Thus I set pen to paper with delight,
> And quickly had my thoughts in black and white.
> For having now my method by the end
> Still, as I pulled, it came; and so I penn'd
> It down; until at last it came to be
> For length and breadth the bigness that you see."

It is the story of a true artist awaking to the consciousness of his gifts and to the joy of their application and use—of a creator feeling at his heart the first divine throbbings of creative energy and might.

Several of the points we have mentioned are ably and eloquently discussed by Mr. Froude. But the main interest of his volume lies in its careful study of Bunyan's spiritual history and of Bunyan as the representative and spokesman of seventeenth-century Puritanism. Indeed, one might perhaps complain that Mr. Froude does not enough consider Bunyan for his own sake, so to speak, but rather makes use of him for the consideration of the religious question. It is here that his volume is faulty; and it is for this reason that one closes it with Mr. Froude on one's mind rather than John Bunyan. Mr. Froude is not sufficiently disengaged and unimpassioned to write with due critical calmness and self-suppression of a work that, in certain ways, moves him so deeply as *The Pilgrim's Progress.* He cannot stand outside his subject and, vividly and disinterestedly bringing it before us, let it speak for itself. It is as if, in showing us a portrait, the painter should place his own head close alongside of it, and by his brilliant monologue and in other ways so attract us that we should grow distracted, and find ourselves thinking about the painter and not the painted. Mr. Froude is one of those persons who must take a side and fight vigorously on it; and this is not a disposition favourable for the production of sound criticism. Still, there is much to be thankful for, and no admirer of Bunyan must abstain from reading this fresh contribution to the literature that is gathering around Bunyan's name.

The Clarendon Press volume before us provides an excellently printed text of *The Pilgrim's Progress* and *Grace Abounding*, together with *A Relation of his Imprisonment.* The *Grace Abounding* is well placed

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by the side of *The Pilgrim's Progress*, for, as Mr. Froude well says, the latter work "is the same story which he has told of himself in *Grace Abounding* thrown out into an objective form." The "Biographical Introduction" is well informed and well written. Canon Venables does not settle the question as to which side Bunyan served on in the Civil War, but holds it most probable that it was the side of the Parliament. Certainly Macaulay is wrong in speaking so positively of his enlisting in the Parliamentary army; we incline to think Mr. Froude also is wrong in agreeing with those who assign him to the Royalists. For the rest, Mr. Venables' Notes are, on the whole, useful and illustrative. Now and then they are somewhat irrelevant—that is, if the first purpose of notes is to enlighten the text, and not to convey general information. Thus, *à propos* of "they will stick like burs" we are told that "bur is allied to the French *bourre*," &c., in a paragraph ten lines long! This, and several other notes, as those on *beshrew*, *trespass*, *churl*, *respit*, *caitiff*, should, if inserted at all, have been inserted in a glossary at the end of the volume. They really interrupt the study of the text, whatever philological or other value they may have. Mr. Venables is disposed to think that Bunyan was acquainted with *The Fairy Queen*. This is a question never yet thoroughly discussed. Indeed, we may say that the general question of Bunyan's sources and models has never yet been fully considered. His one great quarry was, as we have said, the Bible; but there were other works, few no doubt, but not to be forgotten, if we would understand how his mind was furnished. For instance, we know he had read *Bevis of Hampton*; and something might be said of the influence on him of this and other old romances. *Caught* is *not* a "strong" preterite (see p. 448), though Mr. Venables has many companions in that error. The cockle-shell (p. 482) was not a badge of all pilgrims, but properly of those to Compostella. On p. 291, 1666 is given as the date of the publication of *Grace Abounding*, but in the work itself (see p. 391) Bunyan speaks of having lain in prison "now complete twelve years," *i.e.*, is writing in 1672. Mr. Venables is "provoked," by "the exceeding beauty" of the Shepherd Boy's song in the Valley of Humiliation, "so unlike the rugged rhymes and halting measure of Bunyan's verse generally," to doubt whether it was "really composed by him, and not rather, like the stanzas from the Old Version of the Psalms on p. 218, taken from some other source." As to such a conjecture what Mr. Froude has to say on pp. 92–95 is well worth reading.

JOHN W. HALES.

A Little Light on Cretan Insurrection. By A. J. Yule. (Murray.)

THIS little volume, of less than a hundred and fifty pages, is designed not only to refresh the memories of its readers with respect to the insurrection in Crete in the years 1866 to 1868, and to trace its influence upon the circumstances of the island at the present time, but contains a brief review of the earlier history, in order to show that the same causes have been at work for centuries past. Cretan history is, indeed, as the author commences by telling us, marked by "an almost unbroken series of revolts through nearly eight centuries." But these revolts, according to her view, are easily separable into two distinct classes, which may be termed "Political Rebellions and Administrative Risings—the former, rebellions against the dominant dynasty; the latter, not political, but rather an extreme form of armed protest, for merely municipal objects." But beside this, there exists another broad distinction between those insurrections which have been really national movements and "revolts artificially created by foreign agency for foreign objects, reacting on local patriotism and credulity. Of the revolts which have desolated Crete, no less than *nine* [as she assures us] may be distinctly referred to the latter source alone." To anyone who has paid the slightest attention to Cretan affairs—an episode in the modern history of Europe which has attracted very little attention in this country—the words just cited will suffice to indicate the standpoint from which they are viewed in the work before us. From the first outbreak of the insurrection of 1866, the author tells us, the Cretan councils had been divided into two parties—those of the unionists and the autonomists; the one desiring the annexation of Crete to the Hellenic kingdom, the other aiming at practical independence as a vassal principality of Turkey, a position analogous to that of Servia before the late war, or even more closely to that which is still occupied by the island of Samos.

Of these two parties, according to the estimate of the author,

"the advocates of union to Greece were greatly in the minority as to numbers, but included all the speech-making, protocolising part of the community, the members of the Provisional Government, many members of the Assembly, and certain *condottieri*; in short, those whose importance depended on Hellenic gold, and who, in the event of union to Greece, expected to make political capital out of their past disorders."

It is needless to add, after this quotation, that the writer belongs to that party who believe that Crete would enjoy more tranquillity and prosperity by remaining nominally subject to the Turkish empire, but in possession of virtual autonomy, than by annexation to the kingdom of Greece.

According to the views of this class of politicians, all the recent insurrections in Crete, especially that of 1866–68, and still more the latest outbreak—it can hardly be called an insurrection—in 1878, have not only been fostered and encouraged by Hellenic intrigues and Hellenic emissaries—a fact which admits of no dispute—but have been mainly produced by these agencies, which not only fanned the flame of revolt, but on repeated occasions prevented the natives of the island from coming to a settlement with the Turkish Government on terms which they themselves would have been willing to accept. Again and again could the insurgents have secured that autonomy which is the real desire of the great bulk of the population. But "this solution of the Cretan question would have been a most bitter pill to Greece; Samos having taught her how much the municipal genius of the Greek race can, to the detriment of the Great Idea, adapt itself to the *regimen* of small local autonomies." It certainly appears to be the fact that most of the intelligent foreigners who have resided for some time in the island, like the author of the work before us, become favourable to the idea of autonomy, and look upon it as the most promising solution of the Cretan difficulty. That a large proportion of the native population should favour this view is not to be wondered at, as the possession of local and municipal freedom is naturally the object of every half-civilised people.

But it is singular that one obvious difficulty attending this supposed settlement of the question does not seem to present itself to its advocates, and is never adverted to in the work before us. Assuming that such an autonomy as that proposed would meet the wishes of the majority of the population, and that Crete might govern itself in tranquillity, *if left to itself*, what probability is there that it would be left to work out the problem in its own way? If the Greeks have heretofore been so active in carrying on intrigues and sowing dissension among the islanders with a view to annexation to the Hellenic kingdom, what prospect is there that these intrigues will cease after a temporary settlement has been effected in direct opposition to their views? The case of Samos is not in reality a parallel; not only because the population of that island is wholly Greek, without any admixture of the Turkish element, but because its importance is not such as to render it an object of ambition to the other Powers of Europe, while its position in the immediate neighbourhood of the Turkish shores of the Aegean precludes any reasonable pretence for including it in the Greek monarchy. That the Cretans will be able to shut their ears to all the disturbing agents, French and Russian, as well as Hellenic, who have been so active in the island in times past is a consummation which, however devoutly it may be wished, can hardly be looked forward to with confidence by any but a most sanguine partisan.

Nor must it be forgotten in speculating on the probable future of Crete that, apart from the Government functionaries and garrison, the native Mussulman population still forms a considerable portion of the inhabitants of the island; and an important fact in regard to them, which we do not remember to have before seen, is mentioned by the author, who affirms that

"every Mussulman in Crete is almost from childhood affiliated to one of three or four powerful religious Orders. These Orders, enjoying large revenues and wide influence, exact and obtain unquestioning obedience from their disciples, and, acting as secret political societies, wield a compact power far more formidable than any possessed by the Porte."

Such a disturbing element as this can certainly not be ignored, and it is one that will probably increase in strength and activity as the Mahometans find themselves declining in political position and influence.

The historical sketch of the insurrection and civil war which lasted from 1866 to 1868 is taken in great part from the work of Mr. Stillman,* which our author praises for

* See ACADEMY, October 31, 1874, p. 471.

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its impartiality, notwithstanding what she calls "the enthusiasm and prejudices" of the writer; and, as these are directly opposed to the views advocated in the work before us, we feel reasonably assured that a narrative in which they both concur is substantially correct. But Mr. Stillman's book, published at New York in 1874, is very little known in this country; and the author of the little volume now presented to the reader has done good service in bringing together in a compendious form a considerable amount of information which would otherwise have to be gleaned from the voluminous pages of bulky Blue-books. These "rough notes," as they are modestly called, are not only the results of an intimate acquaintance with Crete, but are drawn up in a clear and vigorous style, which will doubtless attract many readers who have no previous acquaintance with the subject.

E. H. Bunbury.

History of the Mongols. Part II. Divisions I. and II. By Henry H. Howorth. (Longmans.)

Of the three parts in which Mr. Howorth proposes to comprise the *History of the Mongols*, the first appeared in 1876, and was devoted chiefly to a recital of the origin, the consolidation, and the decline of the empire of Jenghis Khan and his successors in the supreme Khaganship. The Academy was among the earliest journals to give it welcome; and, though the reviewer appraised its value in no stinted spirit, repeated consultation and comparison have convinced him that the approbation bestowed was certainly not on the side of exaggeration. The first impression of a great book, like the first impression of a great building, is often one of disappointment; while a juster appreciation of its vast proportions is the result of a longer and closer acquaintance. Mr. Howorth has greatly increased his claim to the gratitude of students of Oriental history by the two divisions included in his second volume. They bear the impress of the same sterling qualities which ensured for the first volume a permanent value. The industry, the conscientiousness, the modesty, the sagacity, and the judicial impartiality which were conspicuous in the first instalment of his great wrok are as characteristic of the present, and run like metallic veins through the rock. If the reader, attracted by the glamour and mystery that overhang the East, turns over the pages of this book for amusement he will find himself disappointed; there are many parts which are not entertaining, altough the author, after a wearisome march through an arid region, sometimes manages to conduct his readers to an oasis, where he calls a halt; and by an extract from some old traveller he lights up the scene with the colours of life, and enables them, amid the dimness of a remote age and an uncongenial race, to claim kindred with their kind. The work to which Mr. Howorth has so courageously addressed himself is that of a pioneer; he has "to make sure of his foothold in a quaking morass, by driving in piles before he steps;" and pioneers necessarily achieve their work under circumstances which are wearisome. It is obvious, too, that history, being the record of a nation, must partake of the wealth or the poverty, the variety or the monotony, of the elements which make up a nation's life. The historian is limited by the laws of his art to the materials which he finds, and is bound to resist the temptation to adorn his picture by additions of his own. The Mongol belongs to the less-gifted and unprogressive section of our species; and his story cannot be enlivened by the rich and varied lights which the development of literature, science, and the fine arts throws on the biography of more favoured races. Mr. Howorth does not profess to enter into competition with those great masters who, as in the imitative arts, by the management of perspective, select some of the culminating moments of a nation's life; and condense into one point of time, and exhibit at a single glance, the whole tale, in the conviction that, if such supreme epochs are understood, the intervening periods will explain themselves. He could not adopt such a style of narrative without incurring the risk of failure. He has aimed at a goal within his reach, and he has reached it. The purchaser of these volumes may congratulate himself on the possession of a whole cyclopaedia of information, collected from countless sources, and skilfully sifted and arranged. Mr. Howorth's narrative is always clear; and the student has only to read his masterly Preface to be convinced that, where the occasion demands it, his style has a freshness and a vigour of its own.

After an ethnological chapter, the first division of the two just published begins with the career of Batu, who inherited the military genius of his redoubtable grandfather. Jenghis Khan died in 1227, and, before ten years had passed away, it was found that the campaigns of the Mongols were big with fate for Europe as well as for Asia. The deluge which had inundated Central and Eastern Asia was already flooding the confines of Muscovy; the tide rose higher and higher, and every successive wave of its advance swept away a kingdom. Poland and Hungary shared the fate of Muscovy, and the frontiers of the German Empire were imperilled. The East sent a cry for help to the West; Islam sought to fraternise with Christendom against the common foe of the human race. Embassies reached the Courts of Europe from the Soldan, and the monarchs of England and France were offered the friendship of the Old Man of the Mountain. But Courts which were deaf to the prayers of the Emperor Frederick II., anathematised by the Church, could hold no parley with the unbeliever, and their reply was, "Let the infidel dogs bite and devour each other." In the meantime the hosts of Batu pressed forward, carrying havoc to the banks of the Danube. A vivid picture of the devastation wrought has been left us by Roger Varadiensis—"The best picture that I have ever seen," says Gibbon, "of all the circumstances of a barbaric invasion" (*Decline and Fall*, vol. xi., p. 398)—and its details are incorporated into Mr. Howorth's narrative. The death of his suzerain, Octagai, and the serious question of succession which that event raised, recalled Batu from his career of slaughter. He did not return to Mongolia, but fixed his camping-ground on the Volga, outside the bounds of Russia. The reason for this choice is given by the author in a passage which is a fair sample of his work:—

"In order to realise the kind of authority which Batu exercised, we must think of him, not as the sovereign of a settled community, ruling over cities and agriculturists with fixed settlements, but as the leader of a great nomadic host, whose herds required wide prairie lands to feed them, and who moved about as the exigencies of these herds demanded. We still have in miniature among the Kalmuks and Kazaks conditions which answer to this description. Now, the greater part of Russia Proper in the thirteenth century—almost all the country, in fact, which had been occupied or settled by Slavic settlers, and whose kernel is known to us as Great Russia—was in every way unsuited to the life of a nomadic race. For the most part covered with wood and morass, the towns were mere clearances in the forest, and were separated from one another by wide stretches of forest and bog. Such land as had been reclaimed was under the plough, and was not grass land. This offered few temptations to the invaders to settle in, especially as the climate was harsh and severe. This great kernel of Central Russia, however, was bounded on the south and the south-east by a very different kind of land. There were huge flat plains covered with juicy grasses. The excellence of the pasture of these plains is best proved by their being the homes of the famous breed of Ukraine cattle, the famous fat-tailed sheep, and the hardy Cossack horses. Here were no interminable forests or quagmires—no boundaries or limits. These steppes or pampas were in effect a very paradise for a nomadic race."

The empire founded under the conditions of the Mongolic conquest could not last, and signs of disintegration soon appeared. In political as in physical organisms precocious maturity redresses itself by a rapid decline. Pillaging expeditions which are fatal to a settled nation of agriculturists who are bound to the soil may become the very life of a nomadic tribe, where the whole community, familiarised with the use of arms, are converted on occasion into an army, and carry with them the herds which yield them sustenance. When the marauding impulse has spent itself, with a return to their old pastoral habits they drivel into a stolid existence. Besides, the empire of Jenghis Khan was too heterogeneous and unwieldy for durability, and in a few generations it was broken into shreds and fragments. These from their obviousness are the causes that first attract notice; but other causes, although less conspicuous, operated with a force not less fatal. Mr. Howorth's shrewdness has detected a subsidiary disintegrating power in the conversion of Bereké, Batu's brother and successor, to Mohammedanism. The story of the Golden Horde located on the Volga is necessarily interlocked with the fortunes of Muscovy, whose Grand Dukes became tributaries to the Khan; and the historian was obliged to interweave with his narration such portions of Russian history as serve by their connexion to illustrate the events he professes to relate. Some readers may be disposed to think that he has been tempted into longer digressions about the intrigues and vicissitudes of the Court of Moscow than was absolutely demanded by his subject; and that the effect is that they have before them a hundred

crossing threads, of variegated fibre, which complicate the evolution of the story. His transitions, however, are generally clear and natural; and the continuity of the tale is maintained by the skill with which he connects his generalisation with the facts which suggest it. And, possibly, he may plead in extenuation that the history of Russia is but little known. The flood of Mongolian barbarism which had, in its impetuous fury, effaced all the traces of old tillage in Russia, passed not away without depositing the seeds of a future harvest, fertilising thus the soil it had desolated. The reader is referred to the fifth chapter for an account of the process by which the truculent Golden Horde shrank by degrees into the petty Khanate of Astrakhan, and Russia, breaking the Tartar yoke, avenged her accumulated wrongs on the ruthless oppressor.

The succeeding chapters shift the scene from the Volga back to Central Asia, and the second division begins with a rapid survey of the history of Bukhara. In this part of the work we enter on a comparatively well-known region, as Mr. Howorth follows, for the most part, the guidance of M. Vambéry, whose *History of Bukhara* was an important addition to our literature, and which has not been superseded, in spite of the merciless criticism to which a Russian scholar has submitted some of its sections. The interest deepens as we approach nearer our own times; but space forbids the writer to follow the thrilling story. It only remains to add that each chapter is accompanied by learned notes, geographical, topographical, and archaeological, which are far from mere literary *bric-à-brac*, and add greatly to the value of the book. A third division of this colossal work is promised, and all scholars will unite with Mr. Howorth in the hope that he may have strength and patience to compass it.

W. C. Stallybrass.

Εἰκὼν Βασιλική. A Reprint of the Edition of 1648. By E. J. L. Scott. (Elliot Stock.)

The main strength of the external testimony to the Caroline authorship of the *Eikon* lies in the concurrence of independent evidence in its favour. It frequently happens, as all historical enquirers are aware, that witnesses who ought to have known all about the matter make statements, after a lapse of ten or twenty years, which are founded rather on vague reminiscences than on positive knowledge. With every additional witness, of whom it can be shown to be probable that he has spoken without communication with others who tell the same tale, the risk of this kind of error is diminished until it becomes practically unappreciable. The service which Mr. Scott has rendered in the Preface to Mr. Elliot Stock's reprint is to put on permanent record the new evidence which he recently published in the *Athenaeum*. This evidence may be summed up as follows:—

1. A statement by Bishop Mew, reported by Archbishop Tenison, that he had actually seen at Naseby fragments of the *Eikon* written with the King's own hand.

2. A series of letters written in 1650. Among these is one signed by four persons, two of whom are Cosin and Morley—Morley being, it will be remembered, the principal witness called on Gauden's side—in which the statement that the book "was not written by the late King" is qualified as a scandal. Moreover, this letter encloses a draft of another letter intended to be signed by Charles II., which orders Sir R. Browne to have a correct French translation made; "the care in procuring whereof, according to the true original copy, we have committed unto our chaplain, Dr. Cosin, Dean of Peterborough," from which it follows that Morley and Cosin asserted that there was a "true original copy," Morley, at least, being the person who, according to Gauden's story, knew the whole book to be a forgery.

3. The quotation by Nicholas, from a copy which, being referred to by folios and not by pages, must evidently have been in MS., and which, in one instance at least, gives a different reading from that of the printed book.

It will be observed that each of these discoveries is in itself exceedingly strong evidence, and that each one of them is perfectly independent of the other two.

Since Mr. Scott's Preface was printed, a fresh discovery has been made, of which he gives an account in the *Athenaeum* for April 10. Mr. J. B. Marsh, having taken a copy, "some seven or eight years ago," of the prayer in Charles's handwriting which was printed by the late Mr. John Bruce in the Preface to the volume of his "Calendar of State Papers" for 1631-33, forwarded it to Mr. Scott, asking him to compare it with the *Eikon*, "in order to discover, if possible, similarities of expression and modes of thought." Mr. Scott at once identified this prayer with the second of the prayers printed at the end of the *Eikon*, which is practically the same, though certain additions and modifications have been introduced into it.

Of the importance of the contribution to the solution of the question of authorship thus made by Mr. Marsh and Mr. Scott there can be no doubt whatever. But it does not follow that it is conclusive; and those who, like myself, are most anxious that Mr. Marsh and Mr. Scott may make out their case are specially bound not to be too hasty in adopting inferences not clearly to be justified by the premisses.

What is proved is that one of the prayers at the end of the *Eikon* was nearly identical with one written by the King's own hand somewhere about the year 1631. From this it follows, if not quite with mathematical certainty, at least with the very strongest possible probability that the other prayers which accompany it were also the King's own, either by authorship or adoption. But does it follow with anything like equal probability that what is usually known as the *Eikon* itself was the King's own? Charles, no doubt, used these prayers for many months, perhaps for many years. Supposing—which let it be remembered that I do not myself believe—that, according to Mrs. Gauden's story, her husband employed Bishop Duppa to show the *Eikon* to Charles I., why should not Duppa have got hold of a copy of these prayers through Juxon or in any other way, and have allowed Gauden to take a copy?

Mr. Scott indeed tells us that the discovery "gives indubitable authenticity to what has always, from Milton down to Mr. Pattison, been looked upon as parcel of the *Eikon* itself." There is, however, one witness later than Mr. Pattison who may be called on the other side. In his Preface to Mr. Elliot Stock's Reprint (p. iv.) Mr. Scott himself, arguing against Mr. Pattison, uses the following words:—

"What had a subsequent Appendix to the *Eikon* (the prayers being no part of the first edition, but added afterwards to later ones) to do with the authentic character of a work of which at the time of publication they formed no portion?"

Mr. Marsh, it is announced, proposes to print the letter in both forms in the *Antiquary* for next month, and it is to be hoped that he will take the opportunity to clear up the difficulties which still surround the subject.

On another point of far less importance Mr. Scott has, by an evident slip of the pen, given an uncertain sound. At p. vii. he quotes from a sermon of Gauden's as having been delivered "on January 30, 1648 [9]." At p. xi. he refers the same sermon to January 30, 1649 [50].

Samuel R. Gardiner.

Hodge and his Masters. By Richard Jefferies. In 2 vols. (Smith, Elder & Co.)

Taking as his theme the recent agricultural depression, Mr. Jefferies here depicts various types of farms and farmers, together with bankers, solicitors, clergy, and other characters who, more or less, belong to country life. Hodge himself is kept too much in the background. When one of his old masters is sold up, he views the scene from a distance, resting against a gate, with his chin on his hand. Or frosted with age, and bent double, he receives a reward for long service at the agricultural show from the jewelled fingers of a marchioness. He hedges and ditches, and occasionally pays a visit to the market town; but his inner life, his sentiments, hopes, and fears, are not revealed to us, and no one could have done this better than Mr. Jefferies. Hodge is here the unchanging, respectful, slow, and somewhat obtuse labourer now rapidly becoming extinct. He is seen as a picturesque object on the uplands by the sheep with the rich green winter twilight beyond him; or added as the last touch to complete the idyllic beauty of some white farmhouse set in pink-blossomed orchards overhanging the trout stream. But education and, more even than letters, readier means of moving from one place to another have now developed numerous types of the day labourer. These come into contact with modern life in ways familiar to all who have studied the microcosm of a country village; and, if we may look into futurity from the point of view afforded by the general election and its party cries, will most sensibly affect England's social and political existence not many years hence. We are inclined, therefore, to grumble at Mr. Jefferies' reticence on these points, and to resent the intrusion of old bucolic Hodge upon us in our pleasant rambles through the district which the author has made so completely his own. Where, for instance, is

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young Hodge, the best worker in the country side, but withal the most profoundly ignorant, having just preceded the universal education era, who, knowing not his A B C, yet listens all the evening to his wife reading histories of the Crimean War and of British India, taken in in parts from a wandering hawker? Where is pharisaic Hodge, who, with the profoundest respect for his church-going master, secretly furthers all the Nonconformist politics of the village? The canting Hodge, who firmly believes that the Lost Tribes built the Giants' Causeway and settled in Connemara? Hodge the ungrateful, who, after thirty years under the kindest of masters, falls into the hands of an agitator, strikes at a busy time, and passes his old master in the lane without recognition? These, and a dozen more, are unamiable members of the great Hodge family, but they are not here discriminated. And the author could have done it so well.

It was a hazardous experiment for a writer who had won his spurs in describing with unrivalled delicacy the varied beauties of the country, flower and hedgerow, wild-bird's flight and song, to turn to its human interests, which must be weighed in a much more critical balance. And yet it is from the very carefulness with which the natural features of the district were painted, and which has made it familiar as their own fields to country lovers, that we miss the finer touches, the *nuances* of motive and sentiment, in Mr. Jefferies' sketches of Hodge's masters. In some points they are excellently drawn, and many of his remarks are ingenious and suggestive to those who have to do with the country. The gradual descent of the farmer on the road to ruin, the hollowness of carrying on farming by the system of borrowing, and the sapping of old country fashions which is constantly going on by the influence of example and contact with town life are happily touched upon. Dairy farming is shown to be not always the panacea for poverty which has been held up to the depressed farmer. As a class, farmers will here find some unpleasant truths, though Mr. Jefferies' style renders them as palatable as may be. He is always sensible; but his outlines are occasionally too coarse and require some relief. A man may well be a scientific farmer without having a mind full of art and being found at luncheon reading *Antony and Cleopatra* on the lawn. The ambitious squire does not succeed in every scheme; nor the hard landlord wait until a remission of rent is forced upon him by a round-robin from all his tenants. From a professional point of view, too, we might criticise the portrait of the country parson sleeping on his lawn, and point out the exact picture of Tissot's from which it was painted. Neither does a curate wear a shovel-hat, so far as our experience goes; while it would puzzle Lord Penzance to point out how a vicar could "wear the vestment which his degree gave him the strict rights to assume;" and the oak chest must indeed be capacious, as well as "ancient and ponderous, in which are the works of the Fathers." But these are minor blemishes in two pleasant volumes of political economy nicely adapted to modern readers and rustic intellects. It is hardly needful to add that delightful peeps are here and there obtained through them of the waving wheat fields, or an old-fashioned farmhouse as morning lifts round Hodge's garden; here Mr. Jefferies is on his own ground, and in another sphere of art we should look in vain for their homeliness and their beauty save on the canvases of Millet. The traditional Hodge is fast dying out, and being replaced by less picturesque successors. Those who knew him intimately can bear testimony to the truth of Mr. Jefferies' words when he is at length brought to die at the union.

"Plain as is the fare, it was better than the old man had existed on for years; but though better it was not his dinner. He was not sitting in his old chair, at his own old table, round which his children had once gathered. He had not planted the cabbage, and tended it while it grew, and cut it himself. So it was, all through the workhouse life. The dormitories were clean, but the ward was not his old bedroom up the worm-eaten steps, with the slanting ceiling, where as he woke in the morning he could hear the sparrows chirping, the chaffinch calling, and the lark singing aloft."

At length

"In the gray of the winter dawn, as the stars paled and the whitened grass was stiff with hoarfrost, and the rime coated every branch of the tall elms, as the milker came from the pen and the young ploughboy whistled down the road to his work, the spirit of the aged man departed."

M. G. Watkins.

NEW NOVELS.

Countess Daphne. By Rita. (Sampson Low & Co.)

Martha and Mary. (Smith, Elder & Co.)

The White Month. By the Author of "Cartouche," &c. (Smith, Elder & Co.)

Ut Mine Stromtid: a Story of my Farming Days. From the German of F. Reuter. By M. W. Macdowall. Tauchnitz Collection. (Sampson Low & Co.)

Columba. Part I. By Mrs. J. F. Foster. (Satchell & Co.)

As in "Rita's" former books, a considerable following of another lady novelist who writes under a pseudonym with not dissimilar vowel-sounds is apparent in *Countess Daphne.* The story is told by two Cremona fiddles in a manner which, despite its rather excessive oddity of conception, is by no means bad. The same motives, too—exaggerated cynicism on the one hand, and passion screwed up to the cracking point on the other—defray the chief expenses of the story. Yet the copy is in not a few respects superior to the model. There is not the faintest approach to any breach of the laws of good taste; and the language, high-pitched as it frequently is, does not often make the lamentably abrupt descents into the depths of the ridiculous to which we are accustomed. Above all, "Rita" has had the sense to discard most, if not all, of the frippery of cheap erudition with which her mistress loads herself. In this respect we have no quarrel with her except on one small point. She takes extraordinary liberties with her mottoes, which are usually poetical. Mr. Tennyson would, we think, be not a little surprised to see some very well-known lines of his set down as "Elaine's song in the *Princess.*" "Laus Veneris" and other poems of Mr. Swinburne's have their verses cut up into arbitrary lengths in the most eccentric way; and "Satia *de* Sanguine" is the unluckiest of all the blunders, for it suggests that "Rita," having no Latin, imagines this to be the name of a girl, Mdlle. Satia de Sanguine, for all the world like any other young lady possessing the aristocratic particle. As for the story of *Countess Daphne*, it is a tragical—really tragical—history of art and love and other pleasant things followed by jealousy, and treachery, and death, and other things not so pleasant, yet so that love is, after all, victorious. It is in some respects too good for its rather hackneyed kind. The volumes are padded with some shorter stories by no means of merit equal to that of *Countess Daphne* itself.

The autobiographic heroine of *Martha and Mary* is one of the most married young ladies that we have ever met in fiction. She has, too, something of the same peculiarity in her matrimonial fortunes as that hero of Defoe's who was "five times married to four" persons, though the total amount of her weddings is somewhat smaller than Colonel Jack's. As there is no name or indication of previous work on the title-page it is fair to assume that we have before us the work of a new writer, and in that case the author of *Martha and Mary* deserves to be kept in mind. She has been bitten, like the majority of lady novelists, with the mania for exhibiting in her heroine flippancy which borders on vulgarity, and a frantic fashion of falling in love when she does fall in love, which is not soon—a fashion more worthy of the strange beings who come up unwisely as flowers, and are red as roses, than of human girls who grow in the ordinary way, and are tinted after the ordinary scheme of colour. The childhood of Miss Martha Pattison is introduced to us as contemporary with the last moments of a mysterious old lady who dies in a meat screen, and is on the whole preferable to her womanhood. She is represented as the daughter of a Baptist minister in a country town, and the humours of the smaller Dissenting communities are rather well portrayed, though perhaps with some indebtedness to George Eliot and Mrs. Oliphant. The author of *Martha and Mary* requires, however, a certain caution which Piscator, if we remember rightly, addressed to Venator in *The Complete Angler.* It is exceedingly easy to get jokes out of a flippant representation of things which other people hold sacred, but the practice may be said on the whole to be rather bad from the point of manners, and very bad from the point of art, unless it be done with the sovereign touch which renders all things lawful. Our present author has not quite this touch; but the book is a remarkable one in its way, and deserves that a mark should be set in favour of its author in the memory of critics who are, as they should be, tenacious of such things.

The new work of the author of *Cartouche* is perhaps not quite equal in quaintness and attraction to that graceful book, but still is very well worth reading. The scene is laid this time, not in Italy, but in Brittany. The Armorican peninsula is by a kind of pre-

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scription a favourite scene for novels, and *The White Month*, a title alluding to one of the innumerable scraps of Breton folk-lore, justifies the selection of its ground. If the book has a fault it is perhaps that the characters are not projected quite sharply enough on the canvas. The subject is the chequered love affairs of the heroine, Marguerite de Keragnac, with a certain Raoul de Chateaulin. The chief instrument of the chequering is Mdme. de Keragnac, the girl's stepmother, who is a very good conception not wholly well worked out. The mainspring of her character is represented as being an almost, if not wholly, insane craving for affection which manifests itself, as is often the case, in a complete indifference to the happiness and comfort of the persons who are unlucky enough to be objects of her troublesome love. In the latter part of the book the war of 1870 is brought in with good effect.

The translation of dialectic novels is a task of indubitable difficulty, and when the dialect happens to be Low German and the scene Mecklenburg the difficulty is not likely to be lessened. The translator of *Ut Mine Stromtid* has striven valiantly with the task, and has, on the whole, performed it well. The novel is a story of country life in the province which, longer than any other in Germany, retained a semi-feudal constitution and a race of squireens, most of them with more or less heavily burdened estates. Herr Reuter has brought in a good many types which are not merely Mecklenburgish. The coarse *parvenu* who invests in land hoping to get into good society, the extravagant squire who tries to redeem himself by high farming without knowing anything about it, may be found in some other branches of the Teutonic family. Abundant examples are given of the peasantry and the intermediate class of small farmers and farm stewards or managers, the latter of whom seem to be an institution of the country. These types are rendered with sufficient success, and the vicissitudes of the story are not uninteresting. It is on the whole, however, decidedly too long, occupying, as it does, nearly nine hundred of the closely packed pages of the Tauchnitz series, with few paragraph breaks and none for conversations and the like. It is only fair to say that the action covers a considerable period of time, though whether this be an excuse or an aggravation of the fault we hardly know. Perhaps German novel-readers like good measure, and, if they do, they certainly have had it in *Ut Mine Stromtid*. Whether English readers are equally patient is a point upon which we can give a more decided opinion, for we are pretty sure that they are not.

In commerce, if not in literature, novelty is a great recommendation, and Mrs. Foster has certainly hit upon a new fashion of bringing out a novel. Magazines have often been made the vehicles of fiction, but fiction rarely, as far as we know, the vehicle for bringing out a magazine. The parts of *Columba* are to contain, and the first does contain, "occasional papers on subjects connected with the story." The occasional papers this time are on the works of Vicesimus Knox and on Gardening, with more particular reference to Bacon and Temple. It is somewhat in Mrs. Foster's favour that she evidently has a liking for good literature. Her own work is neither bad nor good. She explains her choice of title on reasons wholly unintelligible to us, but having, it would appear, something to do with the works of Vicesimus, the Tonbridge doctor. It is at least satisfactory to find that the book is not a translation of Mérimée's masterpiece; but, on the other hand, the resemblance of title rather inclines the reader to drop *Columba* and take down *Colomba* from his shelves in its place.

George Saintsbury.

CURRENT THEOLOGY.

Montanism and the Primitive Church. By John de Soyres. (Cambridge: Deighton, Bell and Co.) Ordinarily university prize essays are of little interest except as affording promise, as they sometimes do, of better work from the writer in riper years. But Mr. de Soyres has given us here a really excellent monograph on the characteristics of primitive Christianity during the second half of the second century. We do not believe that so full and, on the whole, so accurate an account of the religious phenomena presented by Montanism is to be found elsewhere in the English language. We are not disposed to think slightingly of the services of Bishop Kaye in his *Tertullian*. But his method of discussing the dogmatic positions of the early Fathers by applying the standard measuring-tape of the Thirty-Nine Articles of the Church of England was sure to leave behind a very inadequate and, practically, erroneous view of his subject; while the general histories of the Church, and even the histories with a narrower field (like Burton's or Blunt's), could not preserve proportion in their work, and, at the same time, deal with this special subject as fully and as thoroughly as it deserves. Mr. de Soyres comes to his task after extensive reading, more especially among German historians, and only at rare intervals do we detect some little indications that he is, happily, still a young man. Thus, anyone familiar with Jerome's too frequent prejudiced distortion of facts could hardly have written—"Still it is true that a very stringent caution is needed before we accept the statements *even of so celebrated a writer as Jerome*" (p. 11). Similarly elsewhere (p. 118) Jerome is taken apparently as a typical representative of the opinion of the Church of his day on second marriages. In his criticism of Archdeacon W. Lee (at p. 68), Mr. de Soyres fails to distinguish between two very different questions—viz., "Did the ancient Church believe in the *passivity* of the prophetical writers, so far as concerned the prophetical element in their writings?" and "Did the ancient Church believe in the *unconsciousness* of the prophetical writers?" There can be no doubt that the *History of Montanism* (London, 1709) was written by Dr. Francis Lee; but the difficulties which suggest themselves to Mr. de Soyres (p. 24) are rendered explicable by the fact that the work was written in the swing of reaction after he had severed his connexion with the enthusiasts of the Philadelphian Society. Mr. de Soyres is no more enamoured of the "philheretic school" of historians than of the rigidly "orthodox." He is laborious and painstaking, and possesses the rare power of sifting the accumulated material and presenting it in a clear and interesting form. We trust he will continue to prosecute his historical studies, and, if he works in the spirit here manifested, we look forward with confidence to his achieving a marked success.

The Ancient Liturgy of Antioch and other Liturgical Fragments. Edited by C. E. Hammond, M.A. (Oxford: Clarendon Press) Some months ago a review of Mr. Hammond's *Liturgies Eastern and Western* appeared in these columns. The present publication is intended as an appendix to that very useful work. It consists, first, of an attempted reconstruction of the Liturgy actually used at the close of the fourth century in Antioch and Constantinople, from passages in the writings of St. Chrysostom. Bingham (*Antiquities*, Book xiii.) has collected, but without arrangement, a great mass of references on the subject. Mr. Hammond has selected from these, and arranged the whole in proper liturgical order, supplying *lacunae* from the Clementine Liturgy or St. James's. To this are added the fragments of ancient Egyptian Liturgies, published at Rome in 1789 by Giorgi; the fragment of an ancient Syriac Liturgy, published by Dr. Bickell in his *Conspectus Rei Syrorum Literariae* from a sixth-century MS. in the British Museum; some fragments of ancient Gallican Liturgies from an old Palimpsest in the Ambrosian Library at Milan, published in 1824 in Peyron's Preface to his Fragments of Cicero; and the very interesting fragments ascribed by Bunsen (who published them in his *Analecta Ante-Nicaena*) to Hilary of Poictiers. It will be seen that all these materials have been already in the hands of scholars, but the student has reason to thank Mr. Hammond for making them so easily accessible.

Essays on Devotional and Scriptural Subjects. By William George Ward, D.Ph. (Burns and Oates.) These Essays, which have been reprinted from the *Dublin Review*, do not show their able author to the same advantage as the very remarkable papers from the same pen on the philosophical questions of the day. But we need not say that Dr. Ward is always clever, and never more clever, never more adroit, than when he attempts one of his great *tours de force* in defence of some theological paradox or devotional extravagance that many of his co-religionists would be disposed to repudiate or let pass in silence. The essay on "Catholic Devotion to our Blessed Lady" well illustrates what we mean. In the essay on "St. Mary Magdalene in the Gospels" is an ingenious attempt to defend the identification of Mary Magdalene with "the woman that was a sinner" (the received Catholic view), and, further, with Mary of Bethany. It is curious that Dr. Ward preserves silence on the fact of the opposition of the great Eastern commentators on this subject to the view that ultimately prevailed in the West.

Some Remarks on the Essay by Dr. Lightfoot, now Lord Bishop of Durham, on the Christian Ministry, with Reference especially to the Presbyterian Formula of Subscription required at Ordination of Ministers and Elders, and to Dean Stanley's Sermon, preached at Glasgow, on "The Burning Bush." By Charles Wordsworth, D.C.L., Bishop of St. Andrews and Fellow of Winchester College. (Parker.) This consists mainly of a temperate criticism of the well-known Dissertation appended to Bishop Lightfoot's edition of the Epistle to the Philippians. We are surprised that Bishop Wordsworth does not make more of the Bishop of Durham's over-easy acceptance of the very late testimony of the Patriarch Eutychius, of Alexandria. The question involved is important, and is carefully discussed by the Regius Professor of Ecclesiastical History at Oxford in the article "Alexander" (of Alexandria) in Messrs. Smith and Wace's *Dictionary of Christian Biography*.

The New Biblical Atlas and Scripture Gazetteer. The Maps by W. and A. K. Johnston. (Religious Tract Society.) This excellent Atlas of sixteen maps, incorporating the results of recent

explorations, and executed with the completeness and accuracy that are to be expected from Messrs. Keith Johnston, though pretending no more than to aid "Sunday-school teachers and youthful students," will be found serviceable even by those who are no longer "youthful students," and who have pushed their researches beyond the enquiries of the ordinary "Sunday-school teacher." The *Gazetteer* appended will also prove useful.

Biblical Revision: its Necessity and Purpose. By Members of the American Revision Committee. (Sunday School Union.) *Anglo-American Bible Revision.* By Members of the American Revision Committee. (Nisbet and Co.) These two books from different publishers and under different titles are one and the same work, viz., a series of some twenty short papers put forward by the American divines who have been invited to join in the labours of the British scholars engaged on the great task of the revision of King James's *Authorised Version.* These papers are obviously intended to prepare the popular mind, and to obviate by anticipation objections that are sure to be made to the newly revised Bible. The design is well executed, and the little book deserves extensive circulation on this as well as on the other side of the Atlantic.

The Commonitorium against Heresies of Vincentius Lerinensis. Translated from the Latin, with Original Notes, Explanatory and Historical, by John Stock, LL.D., Huddersfield. (Elliot Stock.) The translator and editor needs a larger and more accurate acquaintance with the history and literature of the early Church to qualify him for the task he has undertaken. Thus, after a short notice of the chief events in the life of St. Ambrose, we read the worthless statement: "His name has been immortalised by his noble hymn, 'Te Deum-laudamus'" (!). Again, we are told, without the least indication of hesitancy, that "after the death of Palladius Caelestius sent Succathus, a Scotchman, whose name he changed to Patrick (Saint Patrick), to labour in the same island [Ireland]; " while Dr. Stock betrays his want of familiarity with patristic interpretations of Scripture by expressing his astonishment at the gloss of Vincentius that the conduct of Shem and Japheth toward their drunken father teaches us "neither to approve nor to exhibit the error of a saintly man." Dr. Stock seems to regard the accentuation of θεοτόκος as a matter of indifference (compare pp. 2 and 38), while, in fact, the throwing back of the accent is recognised as *reversing* the sense, as in the case of θεοφόρος and θεόφορος.

A Talk about Bishops: being a Discussion upon the Nature of the Christian Ministry. By Thomas Lucas Scott, A.M. (Belfast: McCaw, Stevenson and Orr.) In this little work the case for the apostolic origin of episcopacy is put with much ability, the argument from history being especially well handled.

A National Church demands a National Liturgy. By James Lorimer. (Edinburgh: Thin.) Prof. Lorimer, writing as a friend of the Established Church of Scotland, urges the importance to that Church of adopting an authoritative liturgy if she is much longer to hold her footing. He writes:—

"My academical position brings me annually into relations of exceptional intimacy with the little band of youths into whose hands, as lawyers, judges, magistrates, and legislators, more than into the hands of any equal number of their fellow-countrymen, the destinies of Scotland must of necessity pass. . . . On this ground, taken along with the general tone of conversation in society, which more and more runs in the same direction, I think I may assert that, whilst the coming generation of Scotchmen runs no great risk of seeing materialists, or pessimists, or communists among its rulers, . . . those who count on the cultivated laity for the support of rigid Calvinism, whether in dogma or in ritual, are very likely to be disappointed."

Some of the *obiter dicta* of the Regius Professor are courageous, as uttered in Scotland.

"The connection between the National Church and the theological faculties in the National Universities cannot be dispensed with; but there seems no reason for the exclusion either of Presbyterian Dissenters or Episcopalians from such chairs as Hebrew or Biblical Criticism; and it might not be undesirable that such a subject as Church history should be taught from an Episcopalian, or even a Roman Catholic, as well as from a Presbyterian point of view."

The second part of Prof. Lorimer's work consists of a reprint of an essay that appeared in the *Edinburgh Review* as long ago as April 1852, advocating the adoption of a liturgy by the Church of Scotland. The volume will be read with interest by all who care to acquaint themselves with the state of religious parties in Scotland.

"*Religion, Natural and Revealed:* a Series of Progressive Lessons for Jewish Youth. By N. S. Joseph. (Trübner.) This book has been published by the trustees of the late Mr. Jacob A. Franklin, who bequeathed a sum of money for the issue of treatises intended to advance Judaism. Mr. Joseph has written a book which will be read with interest by Christians as well as by Jews. In the treatment of the Mosaic legislation mystical interpretation gives place to literal. Thus sanitary reasons are assumed as the basis of the provisions in respect to "clean" and "unclean" foods, and for this view, we must say, a good case is made out. The absence from the Pentateuch of direct teaching as to the future life is freely admitted, but it is argued from such passages as Gen. v. 24, xv. 15, xlix. 29, xlix. 33, Lev. xx. 3, that Moses assumed the belief as a postulate.

Analytical Concordance to the Bible, on an entirely New Plan, containing Every Word in Alphabetical Order arranged under its Hebrew and Greek Original, &c. By Robert Young, LL.D. (Edinburgh: Young and Co.) The labour expended upon this work may be estimated from the fact that it exhibits altogether some 311,000 references, or 118,000 more than are to be found in Cruden, while no less than 30,000 various readings of the New Testament are indicated. The primary design of Dr. Young is to facilitate the study of the Scriptures by those who do not possess a knowledge of Hebrew and Greek. But the *Analytical Concordance* will often be found very convenient by all scholars familiar with the English Bible, to whom it supplies a want that Fürst and Bruder do not, of course, aim at satisfying. Excellent and valuable as is this volume in its main features, there are certain peculiarities about it which, when we call to mind the story of Alexander Cruden, make one suspect that such mental labour as is involved in the compiling of hundreds of thousands of references has some tendency to unsettle the judgment. Dr. Young is full of regrets that "the entire lack of *ancient* Hebrew MSS." prevents his adorning the quotations from the Old Testament with various readings, but he is "not without hopes that future excavations of the temple area in Jerusalem may yet provide us with MSS. of the age of Josiah or of David, if not with the very autographs once preserved with the ark of the tabernacle." When that great day comes we are not without hopes that Dr. Young may have the joy of adding to a future edition of his work references to the number of another hundred thousand or so. Again, Dr. Young rides a hobby very hard in his resolve to accentuate all Greek (as well as Hebrew) proper names either on the penult or the final syllable. We have not been wholly unacquainted with such pedantries as Debórah, Samúel, Sennachérib, and Lebánon. But we should like to have in our hands the whipping of the fourth-form boy who would read the crucial salutations of Rom. xvi. (over which we have known indeed more than one young curate come to grief) in accordance with Dr. Young. Thus in quick succession we read Epené-tus, Amplí-as, Herodí-on, Asyncri-tus, Patró-bas, Philoló-gus, and Sosepá-ter. In some of these instances (and others, such as Trophí-mus, Tychí-cus, and Didý-mus, could be added) Dr. Young abandons quantity, as well as the accentuation accepted by the best editors of the text of the New Testament.

Sermons, Parochial and Occasional. By J. B. Mozley, D.D. (Rivingtons.) We have reason to thank the literary executors of the late Canon Mozley for the wise discretion they have exercised in giving to the public the volume of sermons before us. It is too often true that the partiality of friends forms the only excuse for the issue of posthumous volumes of sermons. But in the present instance, although nothing was less in the mind of the author than their publication, these original and characteristic discourses immediately vindicate the propriety of the course adopted. The same combination of largeness of view and subtlety of thought, the same reverent caution, the same Butlerian temper that marked the *University Sermons*, are all here displayed. As notable and characteristic examples of Canon Mozley's style, we would refer to the sermons on "The secret justice of temporal punishments" and on "Seeking a sign."

Sermons preached before the University of Oxford. (Second Series, 1868-79.) By H. P. Liddon, D.D. (Rivingtons.) Of a totally different order of merit from that which marks the sermons in Canon Mozley's volume are the carefully constructed, elaborate, and eloquent efforts of Canon Liddon. In the closeness and cogency with which—his premisses once granted—he presses his argument; in the courageous dash with which, not content with "apologies," he directs his attack on the enemy's lines; in the skilful ordering and arrangement of parts; in the fervour and glow of intense earnestness, and in the richness and copiousness of historical and literary illustration, these sermons are not in any way inferior to the earlier volume, and will maintain the preacher's high reputation.

Church Doctrine and Spiritual Life: Sermons preached in the Chapel of Lincoln's Inn. By F. C. Cook, M.A. (Rivingtons.) It is, we suppose, inevitable that the presence of the crowd drawn by the great musical attractions of the Temple Church should give the preaching a popular character that does not belong to the chapels of the other Inns of Court. Certainly the Lincoln's Inn pulpit maintains its repute for sermons of such scholarly cast as beyond the precincts of the universities scarcely find a parallel. The thoughtful sermons of Canon Cook, in many instances, assume in the audience a measure of specific culture and a measure of interest in the more technical aspect of theology that, if they may be safely reckoned on in Lincoln's Inn Chapel, are hardly to be looked for with confidence elsewhere. The three sermons on the writings of Justin Martyr may be indicated as careful studies, and good specimens of Canon Cook's work.

Oxford Sermons. Preached before the University by the Rev. Edwin A. Abbott, D.D. (Macmillan and Co.) What is chiefly worthy of comment in regard to these sermons and the Introduction prefixed is that they are the work of a clergyman of the Church of England. The thinly disguised denial of the "physical miracles" of the Gospels, of the objective reality of the Resurrection of Jesus (as ordinarily understood), and of the Nicene doctrine of the Incarnation, coming from the lips of a teacher who

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subscribes the formularies of the Anglican Church, produces a curious effect. One is easily brought to understand Dr. Abbott when he expresses his "regret that there is not a separate language for investigators, unintelligible to desultory readers"; but, from this point of view, it may be questioned whether the miscellaneous crowd of Oxford undergraduates that gather at St. Mary's form the most fitting audience for the speculations of the kind here entered on. Dr. Abbott is excessively severe in his judgment on the methods of the criticism of the Gospels that have prevailed in Germany. "German criticism," he declares,

"exhibits not a conquest nor a progress, but rather a wandering in the wilderness. We in England, who have been content to dwell like slaves in the bonds of an Egyptian ignorance, should be the last to scoff at our German brethren who have wandered and explored for us, unsuccessfully, in the search after knowledge and spiritual freedom. Nevertheless the fact must not be concealed that the success has been hitherto small, and deservedly small. . . . Of far too many volumes of German theology it must be confessed that when we seek help from them we find scarcely one suggestive thought or useful piece of information amid many pages of negative polemics and personalities, and many more of wind-begotten and wind-begetting theory. These are no guides for us; or, if guides, helpful only to teach us what we must avoid."

Exception from this very sweeping judgment is expressly made in favour of Holtzmann and Weiss. Dr. Abbott foresees that soon it will be possible

"not merely to suggest—nor merely to make probable, but to demonstrate—as certainly as a proposition of Euclid—that St. Mark's Gospel in many passages contains an original tradition from which St. Matthew and St. Luke borrowed. It may be also easily made in the highest degree probable (and with a little labour that probability may be made to reach certainty itself) that all the three Gospels are borrowed from one antecedent Greek tradition. These two facts may be accepted as facts" (Introduction, p. xlix.).

In the sermons it is attempted to show that the miraculous element is almost wholly wanting in the original nucleus, or can be accounted for as "the result of metaphor misunderstood." We are not accordingly able to accept these accretions in the Gospels "as equally historical" with the original. Dr. Abbott admits (p. 142) the presence of "works of healing" in what he regards as the original tradition; but their significance to him may be gathered from his observation (Introduction, p. xxxvi.) that St. Paul

"assumes as a matter of course that he also had performed instantaneous cures. What the disciples could do—whether through their influence on the highly wrought imagination, or from whatever other cause—that we may well believe the Master Himself could do."

We cannot omit to notice one marvellous example of Dr. Abbott's want of literary power of interpretation. Commenting on the declaration of Christ that *the angels of little children behold the face of the Father in heaven*, he remarks (p. 73):

"What can that saying mean except that He who uses the winds and the clouds as His angels or messengers, and for whom every power of the seen and unseen world performs some angelic service, employs more especially the ministry of children in conveying the message of Divine love?"

Dr. Abbott is much pleased with this fancy, for it reappears again in another discourse (p. 148)—"Their angels always behold the face of the Father. That is to say, the institution of children is constantly conveying to each generation of mankind messages of the brightness of God's love, conforming men to the Divine image." Very pretty indeed! But is this exegesis?

The Bible of Christ and His Apostles. By Alexander Roberts, D.D. (Cassell, Petter, Galpin and Co.) In his able and interesting volume, *Discussions on the Gospels*, Prof. Roberts maintained the position that Greek was the language habitually made use of by Jesus Christ and his disciples. As was to be expected, this view has met with considerable opposition. In the present volume Dr. Roberts stakes his position on the one point, which here he labours (successfully, to our mind) to establish, that the Septuagint was the Bible constantly appealed to by Christ and his apostles. In the course of his argument Dr. Roberts offers replies to such objections as have been made to his earlier work, and brings down his account of the controversy as treated abroad to the present date. Whether Dr. Roberts always carries with him the judgment of his readers or not, no one can follow his line of argument without the deepest interest.

Le Sommaire de la Sainte Ecriture; ou, Manuel du Chrétien. Traduit de l'Italien d'après un Exemplaire unique de la première Moitié du XVIe Siècle. (Paris: Sandoz et Fischbacher.) A unique copy of this little tractate in the original Italian was discovered not long ago in the Library of Zürich, and has been published through the *Rivista Cristiana*, of Florence, under the editorship of Prof. Comba. It is characterised by the features that mark the work of the more extreme school of reformers, and, in its day, had a considerable repute. The present translator mentions in his Preface that a French rendering bearing the date 1523 is preserved in the British Museum. Students of the religious literature of the period would have been pleased to see that old translation. But if it be not "l'édification au point de vue évangélique," to which he refers, there is not much to justify the task of the modern translator, who, like the original author, is anonymous. The volume is a charming specimen of Genevan typography.

NOTES AND NEWS.

Messrs. Chapman and Hall have in the press a work in two volumes, by Mr. C. R. Low, author of the *History of the Indian Navy*, and other works. The book in question is entitled *Soldiers of the Victorian Age*, and, as the name implies, is a collection of memoirs of the principal generals of her Majesty's reign, including Lords Gough and Clyde, Sir James Outram, and fourteen others.

Mr. James Acheson, of the Chinese Customs Service, has lately published at Shanghai an Index to Dr. S. Wells Williams' *Syllabic Dictionary of the Chinese Language*, arranged according to Sir Thomas Wade's system of orthography.

Messrs. Thacker, Spink and Co., of Calcutta, are publishing a work on *The Races of Afghanistan*, by Surgeon-Major H. W. Bellew, C.S.I. The work promises to be of the greatest interest and importance at the present moment, as much of the information it contains is quite new. Copies are now *en route* to London.

Mr. Richard Herne Shepherd's new compilation, *The Bibliography of Dickens*: a Bibliographical List of the Published Writings in Prose and Verse of Charles Dickens, from 1834 to 1880, which we announced several months ago as in preparation, has been, after some unavoidable delays, at length completed, and is now ready for delivery to any subscribers who may desire to communicate by post with the editor at his private address, 5 Bramerton Street, King's Road, Chelsea, S.W. It forms a *brochure* of 107 pages.

A collation of the Sixtine edition of the Septuagint with the text of the Sinaitic MS. as published by Tischendorf, and that of the Vatican by Vercellone and Cozza, has been published by Dr. Nestle as a supplement to the various editions of Tischendorf's Septuagint. We feel sure that Dr. Nestle's careful eye and Brockhaus's experienced printers may be thoroughly trusted.

The programmes of the courses at the Collége de France and the Sorbonne for the second semester of the academical year have just been published. Among those of special interest from the historical point of view may be mentioned the following:—At the Collége de France M. Alf. Maury deals with the History of England from the sixteenth to the eighteenth century. M. Réville begins his course of the History of Religions (the recent creation of which gave rise to warm debates in the Senate) with "Prolegomena to the History of Religions." M. Léon Renier treats of Senatorial Magistracies at Rome; M. Guillaume Guizot, of English Literature and Society in the eighteenth century; and M. J. Flack, in place of M. Laboulaye, traces the history of Landed Property in Europe. At the Sorbonne, M. Mézières lectures on Spanish Literature at the beginning of the seventeenth century; M. Bouché-Leclerc on the history of Democratic Institutions at Athens from the time of Pericles to the Battle of Chaeronea. M. Lavisse, who succeeds M. Fustel de Coulanges, begins his course with studies on the Royal Power in France under Charles V.; and M. Lacroix treats of the Diplomatic and Military history of France between 1774 and 1783.

It is proposed to form a Topographical Society of London, the objects of which will be the collection of books, drawings, prints, maps, &c., relating to London topography; of documents, deeds, &c. (original and copied), and of extracts relating to the history of and associations connected with places in and around London, arranged in an accessible form; and of information relating to the etymology of London place-names, and the preparation of a record of changes in London nomenclature; the preparation of maps and plans showing the position of public buildings, streets, &c., at various periods; the representation of churches and other buildings before they are demolished; the preparation and publication of a bibliography of London topography; the preparation and publication of an index of London drawings, prints, antiquities, tokens, &c., in various collections; the publication of copies of old London engravings; and the publication of documents relating to London. Mr. Henry B. Wheatley acts as secretary.

Mrs. Molesworth's new novel, *Miss Bouverie*, will be published by Messrs. Hurst and Blackett early in May in three volumes.

We hear that since the beginning of the General Election the sale of the *Daily News* has been increased by more than one-fourth.

Students of our foreign State papers must often have regretted the little use which has been made of them by foreign historians for the history of their own countries. Dr. Schybergson in his *Underhandlingar om en Evangelisk Allians, åren 1624-1625* (Helsingfors), has found much that is valuable for his purpose. His little book is an admirable specimen of a monograph on a portion of history which has been much written on, but which he has succeeded in treating afresh with lucidity. He shows that the part of France in promoting the Danish War was far less than is usually supposed. The general result of the story is that the time had not come when it was possible to form a combined resistance against the Catholic attack. It required the stress of actual danger, and not merely that of prospective risk, to neutralise the diverging tendencies produced by self-interest.

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We have received the programme for the spring term of the Holborn Literary and Debating Society, embracing a large variety of subjects, literary, social, and philosophical. The opening lecture was on "The Morality of Shakspere's Works," by Mr. W. A. Casson.

As of old, Mr. Ruskin's Sheepfold tract still puzzles the cataloguers. In the April number of our excellent contemporary the *Bookseller*, we find under the head of "Botany, Farming, and Gardening," p. 362, col. 2:—"Ruskin (J.). Notes on the Construction of Sheepfolds. 4th ed. 8vo. *Allen* (Orpington). . . . 1s." And is it not a work on spiritual husbandry and ecclesiastical edification?

Messrs. Kerby and Endean will publish in a few days a pamphlet entitled *Helps for Ireland*, by an Anglo-Irish gentleman, resident in Ireland for forty years, and actively engaged in agriculture.

M. Ch. Delagrave, of Paris, has issued the prospectus of *Géographie Artistique* by René Ménard, which will be illustrated with upwards of six hundred engravings and maps, and will be published in fifty or sixty numbers. The first part of this work will be devoted to describing the general aspect of the world, and to showing the interpretation that artists have given to the different epochs in its history. A description will then be given of the different countries, commencing with those in which art is still in its infancy.

Our able contemporary, the Russian *Revue Critique* of February 15, says that M. Ketchev's translation of Shakspere is the first complete and correct rendering of our great English poet that has appeared in Russian.

Miss Emily Faithfull will leave for America in September, having accepted an engagement to lecture there during the autumn and winter. She will take for her subject "Modern Extravagance: its Cause and Cure"—a lecture which she has given here at our leading literary institutions.

The Rev. Ernst Faber, a Rhenish missionary in Canton, has issued at Hongkong a "*critique* of Prof. Max Müller and other authors," under the title of an *Introduction to the Science of Chinese Religion*.

Mr. Henry Dunning Macleod's *Principles of Economical Philosophy* and *Theory and Practice of Banking* have just been translated into Italian under the direction of Prof. Gerolamo Boccardo, and form vols. iii. and vi. of his "Bibliotheca dell' Economista."

The trustees of the late Mr. Hudson Gurney have been kind enough to deposit at the British Museum, for Mr. Furnivall's use, their unique MS. of the three fifteenth-century Moralities formerly in the collection of Dr. Cox Macro. These Moralities were described shortly in Mr. J. P. Collier's *History of Dramatic Poetry* (1833), and will, when printed, form the second number of the Seventh Series of the New Shakspere Society's publications, the first number being the *Digby Mysteries*, with the Burial and Resurrection of Christ from a unique MS. in the Bodleian Library. These are now all in type. Mr. Furnivall edits them.

An exhibition of bookbinding, ancient and modern, and of the materials employed, will be held at Vienna from April 18 to September 30, under the auspices of the Archduke Regnier, and in connexion with the Vienna Museum of Art and Industry.

An English edition of Schubert's *Musical Dictionary*, adapted to the wants of the American public, is being prepared by Dr. F. Louis Ritter, of Vassar College, N.Y. All the principal musicians in the United States, whether of native or foreign birth, will be noticed in the Dictionary, as well as all topics relating to American musical culture.

We have received *Sunday Snowdrops*, by Walter L. Bicknell (Masters); *The Living Epistle; or, the Influence of Christian Character* (Whittingham); *The Legend of St. Olaf's Kirk*, by George Houghton (Boston: Estes and Lauriat); *Notes to Chapters on Catholicity*, by A Clergyman (Trübner); *The Creed of Non-Belief* (Griffith and Farran); *Atheism and Morality*, by the Rev. A. H. Craufurd (C. Kegan Paul and Co.); *Our Old Bible: Moses on the Plains of Moab*, by the Rev. Dr. A. Moody Stuart (Nisbet); *Dickens und Daudet in deutscher Uebersetzung*, von L. Weismann (Berlin: Hermann); *Series of Arithmetical Exercises*, Book I. (Edinburgh: Cameron); &c.

MAGAZINES AND REVIEWS.

The *Dublin Review* for April has an exhaustive article, by the Bishop of Ossory, on "The Birthplace of St. Patrick." After a survey of all the evidence and all the arguments which have been adduced on all sides, the writer sums up in favour of Kilpatrick, near Dumbarton. Under the title of "A New Light on an Old Subject," there is an excellent article on the controversy respecting the authorship of the *De Imitatione Christi*, in which attention is called to the curious question of mediaeval punctuation, and the fact is noticed that the MS. of 1441 discloses an uncommon method of punctuation, which may be described as rhetorical rather than grammatical.

The February number of the *Library Journal* continues Mr. Axon's "Notes on Chinese Libraries." Mr. W. E. Foster, of the Providence Public Library, contributes an article on his method of supplying his readers with "Reference Lists on Special Topics" which happen from time to time to be of more or less general interest. They include references to all the best books on these subjects, with useful notes, and are distributed in a lithographed form to those readers who apply for them. Mr. Foster has prepared and circulated thirty-seven such lists within fourteen weeks. The two or three specimens which he gives afford a striking illustration of the usefulness of such aids to readers and of the public spirit of the librarian who has carried out the idea. That this spirit is not confined to librarians is shown by the accounts in this same number of the recent Niblo bequest of 150,000 dollars for library purposes, and of the noble Lenox foundation, where, apart from the books, the site and building have cost more than 1,000,000 dollars, and the endowment fund amounts to 250,000 dollars more. Mr. Lenox died on February 17.

The Antiquary, April. (Elliot Stock.) Mr. John Henry Parker, C.B., contributes a paper on the early history of Rome. It is needless to say that he cannot but be instructive on a subject which he has made so entirely his own. It is perhaps hardly necessary to remark that he finds far more truth in the old family legends, fragments of which seem to have been incorporated in the writings of Livy and Dionysius, than has been detected by the more recent students of the history and topography of Rome. There is an instructive paper on the expenditure of Edward III. by Sir James Ramsay, and the conclusion of the almost contemporary account of the Siege of Colchester. Mr. Brock makes some wise remarks on church restoration with which cultivated people cannot fail to agree. We fear, however, they will have but little influence on those who need instruction the most. Mr. Harrington Beaumont finishes his paper on the ancient earldom of Mar. There cannot be a shadow of doubt that justice lies on the side he so ably champions. The most entertaining thing by far, however, in this month's issue is a paper on "Some Northern Minsters," by Mr. Mackenzie E. C. Walcott, in which he quotes a sixteenth-century letter as having been written "to the Lord Protector Oliver Cromwell." It was really addressed to Thomas Cromwell, the hammer that knocked down the abbeys, and may be seen at length in the Camden Society's imprint of *Letters relating to the Suppression of Monasteries*, p. 158. This wonderful misconception is the more strange as the words he gives are in undoubted sixteenth-century spelling, and ought alone to have convinced anyone that they could not have been penned during Oliver's lifetime. There is another error nearly as strange and more wilful. The words quoted do occur in the letter, but they do not occur as given in the pages of the *Antiquary*. If historical documents are to be tampered with in this manner, and passages left out without dots or other indication that the sentence is a made-up one, serious persons will turn to the pages of the *Antiquary* when they require amusement only.

We have received the four numbers of the *Revista Contemporanea* for February and March. In them Revilla has two papers on the necessary reforms in secondary and superior education in Spain. From MSS. in possession of the Palafox family, J. Gomez de Arteche gives the history of two abortive attempts to procure the escape of Ferdinand VII. from France. C. F. Duró has a short account of one of the unknown districts of Spain, the Sayago, between Zamora and the Portuguese frontier, where tribal customs are still preserved, and the public lands are divided by lot. In a discourse on Spanish and foreign painting, delivered in Valencia, Luis Alfonso counsels Spanish artists to study English and German rather than French and Italian contemporary paintings. Millais and Herkomer are especially proposed as models. The school of Fortuny is said to be already on the decline. There is a too laudatory sketch of the dramatist Garcia Gutierrez by J. del Castillo y Soriano; while a slighter one of the Premier, A. Cánovas del Castillo, by J. Buisan, entirely omits his claims as writer and historian. The "Cronica política, interior," by Javier Ugarte, has become a marked and valuable feature of this journal, and bids fair to rival the well-known "Chronique" of the *Revue des Deux-Mondes*.

The *Deutsche Rundschau* has an article by Dr. Curtius on "The Development of the Prussian State regarded from the Analogies of Ancient History." Dr. Curtius draws a rather far-fetched parallel between the old Hellenic Amphictyonies and the formation of the "Reich." Dr. Brandes ends an excellent critical paper on "Prosper Mérimée," whose reserve and fineness of touch he contrasts with the passionate romanticism of his chief contemporaries. Herr O. Lorenz illustrates from Wallenstein's letters his general attitude of mind regarding the possession of Mecklenburg. From an otherwise trivial article on "Wilhelmine von Hillern" we learn the important fact that that remarkable writer was for some years an actress, which accounts for her striking sense of powerful situations in her novels.

OBITUARY.

Mr. Nicholas Michell, who died at Falmouth on the 6th inst., was a member of a family long connected with the tin-smelting trade in Cornwall. He was born at Truro in June 1807, and received his education at the Grammar School of that city under a master who delighted in poetry and the local history of Cornwall. Through his connexion with the Shoberls, one of whom was the editor of a newspaper in his native town, his poetical

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contributions were admitted to a place in the *Forget me Not* and other annuals of Ackermann. An introduction to Thomas Campbell opened to Mr. Michell other fields of authorship. His first separate work (*The Siege of Constantinople*) appeared in 1831, and in the next twenty years he published many other poems and novels. His most successful volume, an elaborate and comprehensive description of the ruined cities of both hemispheres, was published in 1849, and has passed through five editions. In a subsequent poem he portrayed the characters of the *Famous Women and Heroes* of all ages. Some years later he wrote a poetical tale entitled *The Sibyl of Cornwall*, laying the scene of the narrative on the wild northern coast of that romantic county; to this were appended many other poems on the most striking beauties of his native shores. One of his most popular ventures was a little poem on *The Wreck of the "Homeward Bound."* A complete collection of his poems was issued in seven volumes in 1871.

Old Oxonians will read with regret the announcement of the death at Hammersmith, on the 9th inst., of the Rev. John Brande Morris, formerly a Fellow of Exeter College. His father was the Rev. John Morris, D.D., of Brentford, and his mother was a Miss Brande, sister to William Brande, the eminent chemist. He was born at New Brentford in September 1812, and matriculated at Balliol College in 1830. In 1837 he was elected to a fellowship at Exeter College which had been vacated by the present Bishop Jacobson. Mr. Morris was one of the early converts to the Roman Catholic Church, resigning his fellowship in January 1846. In the same year he published a translation of S. Chrysostom on the Epistle to the Romans and the select homilies of S. Ephrem from the Syriac. Subsequently he wrote a dramatic poem on Our Lady's assumption, and so recently as 1878 he published an Introduction to the Eucharist.

The death is likewise announced of Mr. Thomas Allsop, author of *Recollections of S. T. Coleridge* and *The Goldfields of California*, and the friend of Charles Lamb, Coleridge, and Barry Cornwall; of Mr. Robert Fortune, author of *Three Years' Wanderings in Northern China, Two Visits to the Tea Countries of China, Residence among the Chinese, Inland, on the Coast, and at Sea*, and *Yedo and Pekin*; of Dr. William Sharpey, F.R.S.; of M. Auguste Colomb-Grenier, of Clos, in the Canton of Vaud; of M. Henri Serment, author of *Le Libéralisme* and of *Dialogues d'un Pauvre d'Esprit*; of Dr. Frensdorff, distinguished for his intimate acquaintance with Masoretic literature; and of Prof. M. Wiener, of Hanover.

DR. SELIGMANN'S LECTURES.

The lectures on Shakspere lately given by Dr. Leopold Seligmann on the trilogy or three plays, *Lear*, *Macbeth*, and *Hamlet*, have been decidedly well received and successful.

The subjects of the plays were carefully worked out, and no portion or incident omitted. The audience, which was a general one, required not only that such lectures should show an entire knowledge of the subject and of its literature, but also that the general features of the subject should be brought out in salient relief. Dr. Seligmann lectured in English, which was, perhaps, unfortunate for his audience, as, although he is perfectly acquainted with the language, his pronunciation and accent occasionally jarred upon the ear.

Apart from the historical reflections on the position in which each of these tragedies stands to its origin and author, the lecturer carefully reviewed its composition from the original germ or source, and traced the alterations made by Shakspere and the reason of these alterations. The principal characters of each play were analysed in the style of the German philosophical school, and their peculiarities brought by the lecturer before the eye. The great psychological knowledge displayed by Shakspere in all his compositions was illustrated by German criticism. Hence in *Lear* was traced the poet's profound knowledge of madness in its different stages, the beginning of the disease, its development, and cure, all which the poet portrays in his tragedy in a manner which almost demands a special study.

Dr. Seligmann delineated with equal *acumen* and scholarship the principal features of the character of Macbeth in his second lecture, which was presided over by Mr. Bond, the Principal Librarian of the British Museum. The criticism of the character of Lady Macbeth extended to the whole sex, as in her was heard "the seductive voice of woman fatal since creation."

The third lecture, on *Hamlet*, was the most profound of all, and the most philosophical in its criticism. Mr. Bullen, the Keeper of the Printed Books in the Museum, who was chairman on the occasion, gave expression to the powerful effect which these lectures had produced on his mind, and hoped to listen hereafter to Dr. Seligmann's observations on the comedies of the great author.

LETTER FROM PEKING.

When the death of the Archimandrite Palladius was announced by telegraph last winter there was a common sentiment of deep regret. He was very highly respected for his thorough scholarship and love of antiquarian research. In the autumn of 1878 he had left us in failing health, in the hope that his strength would be restored by a residence in the south of Europe. He died almost at once after reaching Marseilles. In him we have lost the greatest of Russian scholars in the Chinese field. He combined an excellent judgment with great industry, and a special fondness for the study of old books. By this combination of scholarly qualities he was able to obtain from his contemporaries the acknowledgment that he was a greater scholar than any that had preceded him.

He was born in December 1818, at Kazan. His surname was Kaffaroff. Coming to China in 1840 he was in constant contact with the Chinese language and literature for thirty-eight years, with an interval of five years spent in Rome, during which the habit acquired while in China would not allow him to intermit Chinese reading. Returning to Peking in 1865 he continued his patient research for a few years, and then devoted his whole strength to the compilation of a dictionary on an extensive plan.

His papers on Buddhism were inserted in the earlier volumes of articles published by the Russian Government from the writings of members of the Russian mission in Peking, among which they deserve the palm for thoughtfulness and careful study. Buddhism has been investigated by Hyacinthe, Vasilieff, a bishop of Irkutsk, and Schmidt; but Palladius went deeper than they in his enquiries into its philosophical schools with regard to their differences and their history. He had the advantage of the use of the Chinese library belonging to the Russian mission in Peking, and for many years the additions made to it were in consequence of his recommendation.

He also studied Tauism, but has left little behind him on the subject of this religion. He translated the travels of a Tauist priest who, about the time of Jenghiz Khan, went on a mission to the countries bordering on the Caspian Sea.

His account of the traces of Nestorian missions and converts in China under Jenghiz Khan's descendants is very full and valuable. He made a close study of the books of that time, and collected many new facts, both on Nestorianism and on the history of the Mohammedans in China.

He wrote little, and much that he knew is therefore lost to us. His contributions to our treasury of information in China could be easily contained in two octavo volumes. These are not adequate as the outcome of the labours of so learned a scholar during nearly forty years. A quarter or a third of them have been translated into German. That is almost all that Western Europe can know of them except by learning Russian, but there is one article by him in English on the Nestorian Christians.

His dictionary will be his chief work. It is in Chinese and Russian, and deals with the book language of China. Quotations from the literature of the Chinese are given in great abundance. For learning and accuracy it is expected to prove the best of Chinese dictionaries, but its not being in English will prevent its becoming useful to more than one in forty of the foreigners resident in China. Mr. Weber, Russian Consul at Tientsin, is preparing it for the press.

A French work on the history of the study of foreign languages in Peking is being printed at the press of the Lazarist Mission in that city. The author is M. Deveria, Chinese Secretary to the French Legation. The author's researches in this field have been very successfully and zealously carried on for several years past, and the work will be both curious and valuable. Under the Ming Dynasty the Chinese had in Peking classes in Siamese, Birmese, Persian, Turkish, Tibetan, and the languages of two mountain tribes bordering on south-western China. At present the languages taught are Manchu, English, French, German, and Russian. The Mongol language, and the Turkish also, should be taught, but it is doubtful whether there is any instruction given at all in these languages at present. There ought also to be a class of pupils in the Ghoorka language, that they may be able to take duty afterwards in Nepaul, which is properly a subject kingdom; but this dropped through many years ago, and will never be resumed.

We have lately had a visit from a Japanese author, Mr. Takazui. He was commissioned by the Mikado to purchase here a copy of the same voluminous work which was bought for the British Museum last year. He also purchased other works. Probably he came with instructions respecting the Loochoo dispute between China and Japan, but of this we cannot learn anything certain. We only know that Mr. Takazui was entertained at a banquet by the Governor-General of Chili in his way through Tientsin. There is an old tie of friendship between this distinguished Japanese scholar and the Viceroy. When the former published in Chinese an account of his travels in Western China, the Viceroy contributed a preface. This book contains an account of the famous gorges in the mountains of Northern Szechwen. The reason that led the Japanese Government to buy the enormous work, *Koo kin too shoo tsi cheng*, was apparently the fact that the English had done so. According to one rumour, they had to pay double the price paid by Mr. Mayers, but another rumour represents the price as less than one-half. This Japanese envoy was the same who was sent with money to the extent of £30,000 to the Viceroy in 1878, a present from sympathising Japan to help in saving the lives of the perishing multitudes in famine-stricken China. Surely war on account of Loochoo is impossible after that generous action.

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M. Billequin has translated the Code Napoléon into Chinese. He is professor of chemistry in the college known as the "Tung wen kwan." After preparing a copious work on his own subject, he has now carried through this Code, and the Code Pénal is already printed. Other professors are preparing works on various subjects, which will in succession be printed at the college press and at the expense of the Government.

Dr. Bretschneider, of the Russian Legation, is preparing a work on Chinese botany.

JOSEPH EDKINS.

SELECTED BOOKS.

General Literature.

BERLIN U. PETERSBURG. Preussische Beiträge zur Geschichte der russisch-deutschen Beziehgn. Leipzig: Duncker & Humblot. 6 M.
CHARNOCK, R. S. Glossary of the Essex Dialect. Trübner. 3s. 6d.
DAUDET, E. Souvenirs de la Présidence du Maréchal de MacMahon. Paris: Dentu. 3 fr.
FERNIQUE, E. Etude sur Préneste, Ville du Latium. Paris: Thorin. 7 fr. 50 c.
GUTMAN, E. The Watering Places of Germany, Switzerland, &c. Sampson Low & Co. 7s. 6d.
HONEGGER, J. J. Russische Literatur u. Cultur. Leipzig: Weber. 6 M.
JOHNSTON, the late Keith. Physical, Historical, Political, and Descriptive Geography. Stanford. 12s.
KEKULÉ, R. Die antiken Terracotten. 1. Bd. Die Terracotten v. Pompeji. 2. Abth. Stuttgart: Spemann. 30 M.
WOLFSGRUBER, C. Giovanni Gersen, sein Leben u. sein Werk de Imitatione Christi. Augsburg: Huttler. 6 M.

Theology.

CANTICUM CANTICORUM. Ex Hebraeo convertit et explicavit C. Kossowicz. St. Petersburg. 3s. 6d.

History.

BAUDRILLART, H. Histoire du Luxe privé et public depuis l'Antiquité jusqu'à nos Jours. T. 4. Paris: Hachette. 7 fr. 50 c.
GHETTI, D. Storia della Indipendenza italiana, 1814-70. Napoli: Detken & Rocholl. 7 fr. 50 c.
LECESNE, E. Histoire d'Arras depuis les Temps les plus reculés jusqu'en 1789. T. 1. Arras.
RUBERTINI, F. C. Storia della Lucania. Parte I. Napoli: Detken & Rocholl. 6 fr.
TOMMASINI, O. Documenti relativi a Stefano Porcari. Rome: Loescher. 4 fr.

Physical Science.

DEWITZ, H. Beiträge zur Kenntniss der in ostpreussischen Silurgeschieben vorkommenden Cephalopoden. Königsberg: Koch. 1 M. 20 Pf.
ENGLER, C. Historisch-kritische Studien üb. das Ozon. Leipzig: Engelmann. 4 M. 50 Pf.
FONTANNES, F. Etudes stratigraphiques et paléontologiques. IV. Les Terrains néogènes du Plateau de Cucuron. Basel: Georg. 4 M. 80 Pf.
MAUMENÉ, E. J. Théorie générale de l'Action chimique. Paris: Dunod.
PINTO, G. Storia della Medicina in Roma al Tempo dei Rè et della Republica. Rome: Loescher. 7 fr.

Philology, &c.

HOCHHEIM, A. Al Káfi fil Hisáb d. Abu Bekr Muhammed ben Alhussein Alkarkhi. III. Halle: Nebert. 1 M. 20 Pf.
JOËL, M. Blicke in die Religionsgeschichte zu Anfang d. 2. christlichen Jahrh. I. Der Talmud u. die griech. Sprache. Breslau: Schottländer. 3 M.
PALEY, F. A. Sophocles. Vol. II. With Commentary. Bell. 12s.
SCHMIDT, F. W. Beiträge zur Kritik der griechischen Erotiker. Neustrelitz: Barnewitz. 3 M.
SEIDEL, H. A. Observationum epigraphicarum Capita duo. Breslau: Aderholz. 1 M.

CORRESPONDENCE.

MR. DAVIES ON THE CELTIC LANGUAGES.

16 Belsize Square, South Hampstead: April 3, 1880.

I must ask that you will courteously allow me to offer a reply to some remarks on a paper of mine—"On the Celtic Languages"—that were made in your last issue.

I am an Englishman, but, if this fact is urged against me as implying an incapacity for the study of the Celtic languages, I may remind my critic that the scholars who have most successfully analysed these languages have not been Celts, but Germans. He must surely be familiar with the names of Bopp, Zeuss, Ebel, and Windisch in this class. My English instincts would not lead me to derive the Teutonic or other languages from the Celtic, and there is nothing in my paper to justify so strange a misrepresentation. My object is mainly to show that words which are common to the Sanskrit and the Celtic languages must have been the property of the latter by virtue of a common inheritance; the Sanskritic race, which moved from Central Asia southward to the Punjáb, and the Celtic, which journeyed westward to Europe, being the earliest offshoots from the great Aryan stock. It is from ignorance of Sanskrit, and a lax application of the rules of letter-change ("lautverschiebung") that some of our modern Celtists have made such unscientific derivations as that of the Welsh *pais* (Old-Norse *peis* and *peysa*) from the Latin (tunica) *pexa*, and of the Irish *fescar* from Latin *vesper*; the Irish form being, in this instance, the older, answering to the Lithuanian *vakara-s* and the Sanskrit forms *vas-kara*. If we were to accept such derivations as these, there would indeed be a "return to chaos."

It is charged against me, as a violation of a well-known law, that I have connected the Welsh *ffasg*, *ffasged*, a vessel of wicker-work, with the Irish *fleasg* (*flaske* or *flaski*?), a wand, an osier. I am quite aware of the fact that the Irish *f* as anlaut is often represented by Welsh *gw*, but this is is not a law of universal application. Prof. Pictet has shown that *p*, as an anlaut, is often changed into *f* in Irish and *ff* in Welsh. He mentions that this anlaut was maintained for the most part, as it was a favourite letter ("ein sonst beliebter laut") and often took the place of an older *k*.

"In einigen fällen aber," he continues, "wird im anlaut das p in f (oder ff nach jetziger schreibung) verwandelt, und, wunderlicher weise, gerade wo das irische neben dem f auch noch das ältere p behauptet hat. Dieses f, ff scheint dann wieder manchmal sich zu $gw = v$ erweicht zu haben."

"Beispiele der ersten wandlung sind folgende:

IRISCH.	CYMRISCH.
pillim, fillim, I turn.	ffilliaw, to turn about.
pill, peall, feall, a horse.	ffilawg, a mare.
pasgaim, fasgaim, I bind.	ffasgu, to bind; ffâs, band = Sans. pâça; Arm. feskad gerbe.
pulur, plúr, flúr, flower.	ffiur, bloom."

He also equates the Irish *fras* (ready, active) with Welsh *ffres* (*Beiträge z. verg. Sprach.*, ii. 88). I have violated, therefore, no law of sound philology in connecting the Irish *fleasg* with Welsh *ffasged* (provincial English *flasket*, a large wicker basket), for the anlaut here is *p*, in the root-form. The Irish *fleasg* means primarily moisture, and is connected with the Sanskrit *plush*, to be moist or wet (Burnouf), from the root *plu*. The true rule is that where the anlaut of the root is *v* or *w*, we may expect to find *f* in Irish and *gw* in Welsh, but we shall sometimes find *f* the anlaut in both (changing in Welsh into *gw* in some instances, by the influence of the more general law) when *p* is the anlaut of the root-form.

JOHN DAVIES.

April 6, 1880.

When we noticed Mr. Davies's paper on "The Celtic Languages in Relation to other Aryan Tongues" in the *Cymmrodor*, we thought it necessary to warn our readers against the tendency of his views. We wished to pass over it as gently as possible, and Mr. Davies must hold himself responsible for our having to speak of him again.

When we pointed out that he is an Englishman, we yielded to our feeling of natural surprise at his encouraging in their beliefs those of the Welsh who have been used to fancy that most of the languages of the West of Europe are derived from, or very largely indebted to, Welsh. That this would be the effect of the paper on Welsh readers, we firmly believe, so we cannot admit that we have misrepresented it. Besides this, we had in view what we could not enter into within the compass of a short paragraph, namely, that the writer was neither a Welshman nor an Englishman who had so far mastered Welsh as to be a safe guide in dealing with the subject he had chosen to write upon. In a word, we had found that he was at the mercy of dictionary makers. We take the first instances that offer themselves in the paper, and challenge him to prove that the Welsh language knows any such words as *ffol*, meaning "prim, a block or something round," and *mal*, meaning "small, fine;" or that *cocw*, "a round lump," exists anywhere except in Pughe's Dictionary. Besides, the paper does not give evidence of a sufficient mastery over Welsh to keep its author from falling into the mistake of treating as genuine Welsh words which, like *potio* and *potes*, have not yet been so far naturalised as to be used by any author who aims at writing good Welsh prose. It is needless to observe that we had no notion of implying that being an Englishman incapacitated Mr. Davies "for the study of the Celtic languages;" but what we do maintain is that his study of them is not sufficiently advanced to enable him to dispose of some of the most difficult questions connected with them.

So far of Mr. Davies as a Welsh scholar; but we join issue with him also when he lays it down as his main object "to show that words which are common to the Sanskrit and the Celtic languages must have been the property of the latter by virtue of a common inheritance." Are we really to suppose that he would assert that no words which are common to Sanskrit and the Celtic languages are the property of the latter by virtue of having borrowed them from a kindred language, such as Latin? As a matter of fact it is not a rare thing to find the borrowed and native words side by side, as we believe the case to be with one of Mr. Davies' instances, namely, Welsh *ucher*, "evening," and *gosper*, "evening prayer," the latter of which, being omitted in Pughe's Dictionary, does not seem to be known to him; here *ucher* is the native word, while *gosper* is, in all probability, borrowed from the same source as English *vespers*: in Irish, only the form *fescar* or *fescor* seems to be known, and the question arises as to which of the two Welsh forms it corresponds to—that is to say, is it a borrowed or a native word? We believe it to be the former, though others have maintained the contrary. We mention it, however, merely as a typical instance of the most difficult class of questions which can arise in Celtic phonology, that is to say, the one which Mr. Davies undertakes to deal with. How far, then, can he be safely followed? He may be right in some of his criticisms on the etymologies he disapproves of. We think there may be something, for example, in what he says about Welsh *pais* and Norse *peisa*, though Dr. Vigfússon's account of the latter is very different from his. But when he comes to propound etymologies of his own we are at an entire loss to know what his ideas of the laws of linguistic sounds may be. The instance we pointed out in our notice was by no means the most singular in his paper, as it is beaten hollow by such as Welsh *tagu*, "strangle," from an imaginary *tarcu*; but the former has led Mr. Davies to let us have a look at the inside of his workshop. Now Celtists hold the name of Pictet very dear; his fame, however, did not rest on his knowledge of the rules of Celtic phonology, but was achieved in spite of a very imperfect appreciation of them, and, if Mr. Davies had taken the trouble to acquaint himself with what Windisch, whose name he flourishes before us, had written on the consonant *p* in Celtic, he would probably have hesitated to quote Pictet to prove that Aryan *p* may become *ff* in Welsh. As his letter stands, it shows that he is over twenty years behindhand in matters of Celtic philology, and especially the laws of letter-change, of which he speaks with something of the confidence of the ignorance he so jauntily ascribes to others. In

a word, nothing could have been more disastrous to him except an appeal to Donaldson.

The Writer of the Notice.

"LORD DUTTON."

Magdalen College, Oxford: April 3, 1880.

On p. 227 of the number of the Academy for March 27, Mr. Percy E. Pinkerton remarks, "*a Lord Dutton there has never been.*" Reference to Sir Harris Nicolas' *Historic Peerage of England* (revised edition in 1857, by W. Courthope, Somerset Herald), and to any current peerage, would have shown him that not only *has there been* a Lord Dutton, but that there *still is* a Lord Dutton. Let me explain. On September 10, 1712, James, fourth Duke of Hamilton (in the peerage of Scotland), was created Duke of Brandon, Co. Suffolk, and *Baron of Dutton, Co. Chester*, both in the peerage of England, and these titles are now enjoyed by the present Duke of Hamilton, the representative in the fifth generation of the original grantee. It may be objected by Mr. Pinkerton that he was perfectly aware of all this, and meant only to state that the title of Lord Dutton had never been borne as an independent title. This notion, however, is also quite wrong, for we find that on November 4, 1806, Alexander, the eldest son of the third Duke of Brandon and ninth Duke of Hamilton, was summoned by writ to the House of Lords in his father's barony of Dutton, and sat in that name until he succeeded his father on February 16, 1819, as a "double-barrelled duke." The date of this summons is later than the mention of "Lord Dutton" in the story of Caroline von Linsingen, April 13, 1790. Mr. Pinkerton's attempt to solve the difficulty by supposing this "Lord Dutton" to be a member of Lord Sherborne's family is not very lucky. James Dutton, M.P. for Co. Gloucester, was indeed created Lord Sherborne of Sherborne, Co. Gloucester, on May 20, 1784; but his only son and heir, John, was born on June 24, 1779, and would, therefore, be not quite eleven years of age at the time of the Duke of Clarence's visit to Hanover. If I may venture a guess myself, I should be inclined to say that it is not impossible that the "Lord Dutton" was none other than the first Lord Sherborne, who might have been called by Germans "Lord Dutton of Sherborne," the family name being substituted for the territorial designation. This, however, I throw out merely as a suggestion.

W. A. B. Coolidge.

APPOINTMENTS FOR NEXT WEEK.

Monday, April 19, 4 p.m. Asiatic.
8 p.m. Society of Arts: "Decoration and Furniture of Town Houses," III., by R. W. Edis.
8 p.m. British Architects.
8 p.m. Victoria Institute: "On the Religion and Mythology of the Aryans of Northern Europe," by R. Brown.

Tuesday, April 20, 3 p.m. Royal Institution: "Wind and Weather," by R. H. Scott.
7.45 p.m. Statistical: "On the Education and Training of the Children of the Poor," by Dr. J. F. Mouat.
8 p.m. Civil Engineers: Discussion on "Sewerage and Drainage Works;" "The Amsterdam Ship Canal," by H. Hayter.
8 p.m. Colonial Institute: "Jamaica," by Sir Anthony Musgrave.
8 p.m. Spelling Reform Association: "On International Spelling Reform," by the Rev. W. S. Lach-Szyrma.
8.30 p.m. Zoological.

Wednesday, April 21, 7 p.m. Meteorological.
7.30 p.m. Education Society: "Educational Principles of the Jesuits," by the Rev. R. H. Quick.
8 p.m. Society of Arts: "The Present System of Obtaining Materials in Use by Artist Painters, as compared with that of the Old Masters," by W. Holman Hunt.
8 p.m. Archæological Association: "Recent Discoveries at Wolvesley Castle," by the Rev. Dr. Ridding and the Rev. C. Collier; "The 'Martel de Fer,' or War Hammer," by H. Syer Cuming.

Thursday, April 22, 3 p.m. Royal Institution: "Light as a Mode of Motion: Theories of Light and Colours," by Prof. Tyndall.
4.30 p.m. Royal.
8 p.m. Society of Arts: "On Some Recent Advances in the Science of Photography," by Capt. Abney.

Friday, April 23, 2 p.m. Antiquaries: Anniversary.
8 p.m. Quekett: "On an Undescribed British Sponge of the Genus *Raphiodesma*," by J. G. Waller; "On the Mechanism of the Stomata of the Holly," by A. Martinelli.
9 p.m. Royal Institution: "Dumas *père*," by W. H. Pollock.

Saturday, April 24, 3 p.m. Royal Institution: "Art and Vision," by Jas. Sully.
3 p.m. Physical.
3.45 p.m. Botanic.

SCIENCE.

THE ETHICS OF ARISTOTLE.

The Moral Philosophy of Aristotle: Consisting of a Translation of the Nicomachean Ethics and of the Paraphrase attributed to Andronicus of Rhodes, with an Introductory Analysis of each Book. By the late Walter M. Hatch, M.A. Completed after his death by others. (Murray.)

Aristotelian Studies. I. On the Structure of the Seventh Book of the Nicomachean Ethics (Chapters I.—X.). By J. Cook Wilson, M.A. (Oxford: Clarendon Press.)

The conclusion which will most probably force itself upon all competent readers of Mr. Hatch's work will be a regret that the volume had not reduced itself by 500 pages, and instead of containing 589 consisted only of the eighty-nine or ninety pages which comprise the introductory analyses. The analysis prefixed to each book shows considerable insight into the general meaning of the author, and will no doubt be useful to junior students in following the argument. But of the translation it is difficult to say much in the way of commendation. While, of course, free from considerable blunders, it is wanting in simplicity and directness; it distorts an ancient text by the constant use of modern phraseology; and it cannot but perplex a general reader by its *varying* equivalents for fixed Aristotelian terms, and weary him by its translation of a paraphrase upon a translation which is itself most paraphrastic. It is painful to have to write in this way about one who is no longer able to defend his work, and who, had his days been lengthened, would probably have amended many of the points which will be mentioned. But it would be an injustice to others to pass over the inadequacies of Mr. Hatch's work. The problem of Aristotelian translation—no one will grant more readily than the present writer—is one marked by almost insuperable difficulties. The translator has to express in intelligible English a chain of reasoning which is in its original little else than a series of notes or jottings, and which swarms with philosophical terms that convey different shades of meaning in different contexts and have no direct equivalents in modern languages. But anyone who undertakes the task must expect to be judged without much regard to such considerations; and Mr. Hatch's attempt to give an English version of the Nicomachean Ethics must be pronounced, whether such a result be inevitable or not, a failure.

This judgment will be corroborated both from the standpoint of the Aristotelian scholar and from that of an English reader. It is of course the latter whom the work has chiefly in view. "Its aim," says the Preface, "is to make the Nicomachean Ethics of Aristotle intelligible to a modern reader." But it is extremely doubtful whether Mr. Hatch's work will secure this result. No doubt it will in many cases help a student to trace the links of thought which bind together Aristotle's somewhat disconnected sentences. But it will often, on the other hand, render it almost impossible for him to follow Aristotle's argument. This is particularly the case with those passages in which the translator uses different expressions for one and the same distinct word in Aristotle's terminology. How, for instance, will the reader apprehend an argument of Aristotle's in which he finds an enumeration of certain intellectual "virtues" (at p. 318), as science, prudence, and insight (νοῦς), followed by a detailed account of "scientific mind," "practical wisdom," and "intuition;" or how is he to know that what has been called in the text "confirmed" virtue is in the paraphrase represented as virtue "in the perfect sense of the term" (the Greek being the same)—to say nothing of the confusion caused by the fact that this paraphrase is often admittedly at variance with the interpretation followed in the translation of the text? What estimate, again, will an ordinary reader form of Aristotle's reasoning when he finds him credited with arguing that, because philosophy entails pleasure, therefore philosophy is pleasurable (x. 7, 3, p. 565), where the Greek says distinctly σοφία in the one case, φιλοσοφία in the other, and reasons from the pleasure found even in the search for truth of the latter to the full fruition of truth in the former? Nor is the translator always happy in his attempts at tracing the connexion of the thought. Take, for instance, his interpretation of a difficult passage in the fifth book (v. 6, 3). Here the translation regards the first clause of the sentence as merely parenthetical, and renders the passage as follows:—

"[It has been already shown how the principle of retaliation in such cases bears upon the principle of justice.] But we must not lose sight of the fact that the 'Right' which we have under investigation is Right used in the strict sense of the term—the Right which is bound up with the life of citizens."

But a little consideration will convince most readers that to break up the clauses in this manner is to divide what was never meant to be divided; and, as the passage is also one of Mr. H. Jackson's "dislocations," I may perhaps be allowed to attempt to explain it. The sixth chapter asks the question—What sort of actions make a man unjust? and the answer given is that it is not acts, as such, at all, but the motive and the spirit of them that produce this result. "Now," Aristotle goes on, "we have previously stated the relation in which retaliation stands to justice"—that is, we previously (chap. 5, § 5) had occasion to point out the difference between voluntary and involuntary actions as connected with retaliation—only, Aristotle continues, the account there given is not sufficient for our present purpose because the question now before us is not only that of justice in the abstract (ἁπλῶς) for which ἀντιπεπονθὸς served as formula, but also justice in its bearings on society (πολιτικόν)—a change of view which, he goes on to show, involves a consideration of law, and consequently pre-

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vents him from returning to his original problem till chap. 8. But of such a concatenation of thought there is no hint in Mr. Hatch's volume. Nor can the translation be regarded as successful even from the side of English style. Little or no attempt is made to resolve the lengthy hypotheses and frequent parentheses in which Aristotle indulges, and the "modern reader" is met by many a paragraph which is nothing short of cumbrous. For example, I may refer to the translation of i. 7, § 14 (p. 37), iii. 5, § 17 (p. 149), x. 7, § 7 (p. 567).

The classical scholar and Aristotelian student will be able to form no better an estimate of Mr. Hatch's labours. He will wonder why τῶν ἐσχάτων should be rendered "every shade of moral distinction" (vii. 2, 5); why τὸ εἶναι should mean "formal definition" in vi. 8, § 1 (p. 332) and be translated (rightly enough) "mode of its manifestation" in v. 1, § 20 (p. 254); or why ἐπαγωγή should mean "mental association" in i. 7, § 21, and "immediate inference" in vi. 3, § 3. He will complain, too, not unreasonably, that modern ideas and phrases are continually foisted into Aristotle's arguments; and he will doubt whether the historical is not the only standpoint from which an ancient thinker can be studied to advantage. Phrases such as "conscience" (vii. 2, § 5, p. 368) and "moral sense" (ii. 9, § 8, p. 107; vi. 11, § 4, p. 345) belong to the eighteenth and nineteenth centuries after Christ rather than to the fourth century B.C. The passage last-mentioned it will be not inadvisable to quote, in order to indicate the way in which Mr. Hatch has managed to transmute the words of Aristotle. The translation runs as follows:—

"But these 'ultimate facts' come within the cognizance of the moral sense in a double aspect—in their widest comprehension and in their narrowest extension. The moral sense is not a process of formal reasoning, but an intuitive perception as well of the primary axioms as of the simplest details. In one aspect, therefore, the moral sense is an immediate consciousness of eternal and immutable first truths such as are applicable to demonstrations of geometry. In the other aspect, it is the intuition of the meaning of the particular fact and of what is within the power of man to compass, and of the minor premisses in the moral syllogism. These particular facts are indeed the starting-points from which we mount up to the final cause or 'summum bonum.' It is necessary, then, that we should have an immediate consciousness of these particular truths, and this immediate consciousness is the 'moral sense' or 'intuition of morality.'"

It is scarcely too much to say that this paragraph is from first to last a misrendering of Aristotle's meaning. The writer says nothing, at starting, of a "moral sense;" indeed, anyone who considers the manner in which Aristotle distinguishes between a νοῦς κατὰ τὰς ἀποδείξεις and ἐν ταῖς πρακτικαῖς will see that such an interpretation is almost impossible. What Aristotle says is that reason is not only like φρόνησις and other states connected with facts which are ultimate in the sense of being particular and individual, but also with those which are ultimate in the sense of being universal and primary; that therefore reason is at once speculative and practical; and that this practical reason shows itself particularly in rightly reading facts (*cf.* i. 4, § 6) and so framing a moral universal. But, however Mr. Hatch might interpret the text of Aristotle, he might at least have been expected to give a more or less literal translation of the paraphrase upon it—otherwise, in fact, it is difficult to understand the object of translating it. But what is the value of a version which translates νοῦν δὲ λέγω, τὸν πρακτικόν, ὃς ἀρχὰς ἔχει τὰ μερικὰ καὶ αἰσθητά, by writing, "I here refer to the moral sense as synonymous with the 'practical reason' which has for its principles particular facts which come under the cognizance of the moral instinct"?

Mr. Wilson's *Study* belongs to that kind of minute criticism of which it is difficult to give a satisfactory estimate in the small space which is here available. Briefly, the work is an attempt to show that the seventh book of Aristotle's Ethics is a "compilation" from two or more sources, and that it abounds in duplicate, or even triplicate, passages which may be regarded as alternative versions of the same argument. The general idea of such a "resolution" of the text is, of course, not altogether new. Torstrik in his *De Anima* tried as early as 1862 to distinguish between an earlier and a later version in various passages of the third book; and Rassow in his *Forschungen* has traced at considerable length the repetitions and dislocations of the Nicomachean Ethics. The chief characteristics of Mr. Wilson's *Study* as compared with the work of Torstrik and Rassow, are to be found in the extreme care with which he marks the verbal similarities in the duplicate passages, the great number of such passages to which he calls attention, and the somewhat skilful way in which he resolves a single chapter into a complete series of duplicate passages, so that, out of what is presented by the vulgate as one single argument, we may re-construct two independent versions of one and the same train of reasoning. Thus, in the third chapter of the seventh book, Mr. Wilson seeks to show that upon the alternative introductions—πρῶτον μὲν οὖν: ἔστι δ' ἀρχή—we may take *either* §§ 3, 5, 6, 13, 14, *or* §§ 4, 7, 8, 9–12, as containing the argument of the chapter, while chap. iv. repeats in §§ 5, 6, the arguments of §§ 2, 3, 4; and in chaps. v. and vi. we have no less than three parallel versions of the same subject. And there can be no doubt but Mr. Wilson makes his case both in these and in other passages extremely plausible. At the same time, our ignorance about the manner of composition of Aristotle's works makes such results of rather questionable value; and, though Mr. Wilson's criticism cannot be said to be one-sided, he cannot be altogether acquitted of a tendency to argue from a somewhat narrow standpoint. Thus, for example, his elaborate argument against the Aristotelian origin of chap. iii. rests upon a narrow theory of consistency which can hardly be applied to a many-sided and continually progressive thinker like Aristotle; and his objections to chap. viii., §§ 4, 5, are, I think, met by understanding σώφρων in some such way as Mr. Hatch has done in his translation (p. 397). But it is undoubtedly a good thing that we should be accustomed to apply the freest criticism to an author who has been too often the object of undiscriminating veneration; and Mr. Wilson's results, whether accepted or not, must lead to a clearer understanding and truer appreciation of the Ethics.

Edwin Wallace.

NOTES OF TRAVEL.

Many African explorers have since the commencement of the year passed through Cairo, on their way to the interior. Dr. Matteucci, accompanied by Don Giovanni Borghese and Lieut. Massari, has gone to Dar-Fur, and hopes to be able to reach Wadai. Unfortunately for these Italian travellers, their fellow-countryman, Messidaglia, has recently been dismissed from the post of Governor of that outlying province, which was entrusted to him by Gordon Pasha, and they will sadly miss the powerful aid which he could have rendered them. Baron Müller, a young German, has gone to Northern Abyssinia. He purposes to spend three years in Africa, his ultimate destination being Kafa, recently reached by Cecchi and Chiarina, concerning whom no information has been received for a considerable time. Dr. Junker, who left Khartum on January 31, has probably ere this reached the Mashra-el-Rek, at the head of the Bahr-el-Ghazal. He proposes to visit the Niam-Niam, thus completing his explorations of the regions to the west of the Upper Nile. The country through which he has to pass is in a peaceable condition just now, and the natives, in consequence of the energetic extermination of the slave-traders by Gessi Pasha, are stated to be favourably disposed toward Europeans. M. Bochta, a young photographer, who until recently resided at Dem Suleiman, the old head-quarters of Siber, whom Gessi had fusiladed, has forwarded a valuable collection of photographs to Cairo.

M. Soleillet left Ndiago on the Senegal on February 18. He is full of confidence as regards the success of his venture, hoping to spend the summer at Timbuktu, and to turn up in Algeria before the close of the year.

A fourth reinforcement is about to be despatched to the East Coast of Africa by the Brussels Committee of the African Association, whose task it will be to carry a steamer from the coast to the Karima station on Lake Tanganyika. Captain Raemakers, of the Belgian army, will take the command of this expedition, and we trust he is capable of making scientific observations. An auxiliary station is to be established at Simba, a place on the road to Karima, for the purpose of capturing and breaking-in African elephants. Dr. Dutrieux, of the Belgian expedition, has returned to Europe. He speaks in no very flattering terms of his late leader, Capt. Cambier. We cannot conceal from ourselves the fact that the work hitherto done by this expedition is quite out of proportion to the number of persons connected with it and the vast expense incurred on their behalf. Young Thomson, who, after the death of his lamented companion, trod a new path on his way to Lake Nyassa, and then traversed the country intervening between that lake and Tanganyika, has done more toward the enlargement of our geographical knowledge of Eastern Africa in the course of a year than this many-headed Belgian expedition in more than two years. At all events, if good work has been done the geographical world has not hitherto been allowed an opportunity to become acquainted with it. Cambier's map of his route from the coast to Karima adds to no appreciable extent to our knowledge of the region traversed.

The Italian Geographical Society has issued, in its *Memorie*, the first instalment of the "Risultate Zoologici" obtained by the Marchese Antinori during several years' residence in Shoa. Signor dalla Vedova, in an intro-

ductory chapter, presents us with a succinct account of the operations of the Italian expedition for the exploration of equatorial Africa. This is illustrated with a map of Abyssinia. The butterflies are described by M. Ch. Oberthür, of Rennes. They include 118 species, many of them restricted to Africa, but others spread over a vast extent of country, ranging from India in the East to Senegambia in the West, and along the whole of Eastern Africa from the Red Sea to Natal. M. Oberthür considers that this wide distribution of certain species is a distinguishing feature of the Lepidopterous fauna of Africa. Shoa, where African and Arabian species intermingle, appears to be a most fertile field for the zoological collector.

THE forthcoming number of Petermann's *Mittheilungen* contains a valuable map of the Binue River, as far as Ribago, in long. 13° 30′ E., resulting from a survey made by Herr Flegel, who ascended the river in the *Henry Venn* and but for whom this trip was likely to have been barren of geographical results; and an account of Count Zichy's journey along the Danakil coast from Edd to Hamfila Bay.

IN concluding his paper in the *Bollettino* of the Italian Geographical Society on Italian Navigators during the Middle Ages, P. Amat di Filippo thus sums up the results of his researches:—(1) The Genoese, in the middle of the thirteenth century, navigated the West Coast of Africa as far as Cape Non, and there is reason to believe that in the fourteenth century Italian vessels sailed beyond Cape Bojador, which the Portuguese only doubled in 1433. (2) The brothers Vivaldi, in 1291, made a serious effort to reach India by sailing round the Southern cape of Africa, but one of their galleys was lost near Cape Non, the other near the Senegal, where Usodimare, 164 years later, met a descendant of these shipwrecked Ligurian mariners. (3) About the close of the thirteenth, or at the beginning of the fourteenth, century Genoese navigators rediscovered the Canary Islands, and soon afterwards they discovered Madeira and the Azores. (4) In 1428, Bartolomeo Perestrello, a gentleman of Piacenza, in the service of Portugal, offered to colonise Porto Santo. (5) The Cape Verde Islands were discovered in 1460 by Antonio da Noli, a Genoese.

DR. M. LINDEMANN'S "Die Seefischereien" forms Supplement No. 60 of Petermann's *Mittheilungen*. The author deals in a very full manner with the sea fisheries in all parts of the world, and furnishes ample details on the various methods employed for catching fish, the equipment of the fishing-boats, the produce of the fisheries, and the number of persons employed in them. A very large amount of the information presented has been procured from private sources; and altogether this essay possesses a very high value, and is deserving of attentive study. There can be no doubt that the fisheries are still capable of almost unlimited development; but even now they add very substantially to the wealth of several States, foremost among which are Norway, the United Kingdom, France, Italy, British North America, and the United States. Vast portions of the ocean, though abounding in animal life, still remain "unexploited," and a glance at the interesting maps accompanying this essay informs us that it is our Northern hemisphere where fishing is carried on most extensively. In Europe alone these sea-fisheries afford employment to at least 250,000 persons.

THE following are the principal collections made by Prof. Nordenskiöld and his staff during their recent expedition:—A rich collection of invertebrate animals made in dredging by Dr. Struxberg, the zoologist; a collection of flowering plants, lichens, and algae, made by Messrs. Kjellman and Almqvist; bones of the *Rhytina Stelleri*, from Behring Island; fossil plants from Japan and Borneo; and a fine collection of various articles in use among the Chukche and Esquimaux.

MM. MONTANO AND REY are engaged on an expedition in the Philippine Islands, chiefly with a view to making anthropological observations.

MR. R. ARTHINGTON, of Leeds, the originator of the London Missionary Society's expeditions to Lake Tanganyika, has lately offered the Church Missionary Society £1,000, if a further sum of £4,000 could be obtained, for the purpose of opening a direct road from the East Coast of Africa, by way of the River Dana, to the Victoria Nyanza. The inability of the Society to accept this offer is the more to be regretted as the greater part of the country that would have been traversed is entirely unknown, and many travellers, among others Col. Grant and the late Mr. Keith Johnston, have urged its exploration as likely to yield most interesting results.

M. DUFOUR, a French traveller in Africa, is engaged on a journey in Damara-land.

HERR J. M. HILDEBRANDT, who is well known for his journeys during the last few years in Arabia, Abyssinia, and portions of East Africa, is now engaged on a series of explorations in Madagascar, under the auspices of the Berlin Akademie der Wissenschaften.

BISHOP STEERE, of the Universities' Mission at Zanzibar, has sent home an account of a journey which he lately made into the Zaramo country to the south of the Kingani River in East Africa. He started from Dar-es-Salaam along the road which has for some time been under construction in the direction of Lake Nyassa. Along the coast there is usually a belt of unoccupied country between the settlements and the inland tribes, in some places twenty miles broad, which here, however, is inhabited by a colony of Gindos, who have emigrated from the neighbourhood of Kilwa. From this tract Bishop Steere passed through a flat country, with bushes and scrubby timber, and after a slight rise reached the first Zaramo village, called Ukonga, which is considered the gate of the country. Rising gradually over a broad ridge, and afterwards more sharply, he arrived at a well-defined mountain pass, from which fine views were obtained. After resting at Salawa, he went on still up and down and skirting hills, through scenery which reminded him of Devonshire, to Kola, his destination, near which it is proposed to establish a station in order to attempt the civilisation of the Zaramo people. Bishop Steere describes them as very slender, with small heads; when well filled out they are graceful, and some are handsome; they are mostly of a lightish brown colour, with not very thick lips. While at Kola, Bishop Steere took down a number of words and phrases, with a view to obtaining some knowledge of the Zaramo language.

THE publication of a new periodical devoted to Africa has been commenced at Vitoria, under the title of *Boletin de la Exploradora*, being the organ of the "Asociacion Euskara para la Exploracion y Civilizacion del Africa Central."

SCIENCE NOTES.

The Jurassic Dinosaurs of America.—In the last number of the *American Journal of Science*, Prof. O. C. Marsh continues his series of papers on this subject. The present communication, which is illustrated by six plates, is devoted to a description of some of the peculiar features in the structure of the sub-order *Stegosauria*—a group founded on Marsh's genus *Stegosaurus*, from the upper jurassic beds of Colorado and Wyoming. The skull in this group was small, and agreed more closely with that of the New Zealand genus *Hatteria* than with that of any other living reptile. Little has hitherto been known of the brain in the dinosaurians, but in one species of *Stegosaurus* the brain case is well preserved, and apparently not distorted. Casts of the interior have been taken, and compared with those of the brain cases of other reptiles. The comparison has led to the conclusion that *Stegosaurus* had the smallest brain of any known land vertebrate.

ON Tuesday next, April 20, Mr. Robert H. Scott, F.R.S., will give the first of a course of four lectures at the Royal Institution on "Wind and Weather."

THE remarkable comet, whose enormous tail attracted the attention of observers in the Southern hemisphere at the beginning of February, has remained in view only for a short time. The head seems to have been first seen by Gould, at Cordoba, on February 4, when, through the haze and twilight, it appeared like a coarse, ill-defined mass of dull light, two or three minutes in diameter, and without any visible nucleus. But regular observations of it begin only on February 6, and may, perhaps, not extend much beyond February 17, the date of the last observation hitherto received, when at the Melbourne Observatory the comet was barely visible, and the measures were considered little better than guess-work. The appearance of the comet was very remarkable, on account of the great length of the narrow tail, and, at the same time, the great faintness of both tail and head. No nucleus has been discernible in the telescope, the head always appearing cloud-like and filmy, and elongated in the direction of the tail, which it did not very much surpass in brightness. Though accounts apparently differ, it seems that the tail was brightest on February 2, when only a portion of it was visible, stretching upwards to 20° above the horizon, shining with a light of pale straw-colour about equal in brightness to that of the Milky Way. On February 5 it spread out from the head as a fan till it attained a breadth of about 1° at a distance of about 20° from the head, and preserved this breadth with but small, if any, increase to about 50° from the head, where it faded away from sight. The outline throughout the whole length was tolerably well defined, and to the naked eye that part of the tail appeared brightest which lay between 5° and 10° from the head. On subsequent evenings the comet seems to have become rapidly fainter. The difficulties of observing the positions of the head must have prevented the attainment of accuracy in the results, and the short extent of the observations allows no hope that it will be possible to determine the orbit with exactness. Yet even the approximate observations hitherto known are sufficient to render it not only probable, but to leave little doubt, that the comet is identical with the great comet of 1843, whose enormous tail startled observers in March of that year. The distance of the perihelion, and its direction, and the position of the plane of the orbit are similar; the observations of 1843 will be found reconcileable with a period of 36·9 years, and the apparent difficulty that such a period, when traced back in the cometary records, does not indicate previous returns vanishes before a simple consideration of the effect of the extraordinary closeness of the comet to the sun when it passes its perihelion. The crude observations of a comet seen at Goa in 1668 can be sufficiently represented by the elements of the comet of 1843. Suppose the two to be the same, and that there has been no intermediate return invisible from the earth, the period would have been one of 175 years. How can it be accounted for that the next time the comet returns to perihelion after only thirty-seven years? Simply enough. When on February 27, 1843,

the comet passed the sun's surface at the distance of about one-fifth of the sun's radius, it raced along with a velocity of 303 nautical miles in one second of time. If it there encountered resistance which diminished this velocity by fifty *yards*, or by one yard in six miles, this small retardation was sufficient to allow the sun's attraction to convert the orbit from one of 175 to one of thirty-seven years' period. And such a degree of resistance may well have been offered by the sun's corona, however attenuated that may be assumed to be. It is likely that this highly interesting comet will return to the sun before the close of the century, and it is to be wished that it may do so at a season when the earth is favourably placed for observation, so that science may get full benefit.

MEETINGS OF SOCIETIES.

Society of Biblical Archaeology.—(*Tuesday, April 6.*)

The following paper:—"Description of the so-called Tomb of St. Luke at Ephesus," by Prof. G. Weber, was read by the Secretary, Mr. W. H. Rylands, F.S.A. This communication resulted from the papers on the same subject read before the society at the meeting held February 5, 1878, and a correspondence printed in the Academy during July and August in the same year. The correspondence was carried on between Dr. Richter, Mr. J. T. Wood, and Mr. William Simpson, the author of the paper read before the society. Mr. Simpson had, in his letter to the Academy, expressed the wish that a more accurate plan of the monument could be obtained, and Prof. Weber made a number of visits to Ephesus, and sent in a series of letters, the results of a careful examination and survey, from which the present paper has been compiled, the problem being to find out whether the building is of purely Christian character, as stated by Dr. Richter and Mr. J. T. Wood, or an ancient Greek tomb converted into a place of Christian worship, as supposed by Mr. Simpson and others. The writer commenced by quoting what has been written on the subject by Fr. Adler, which quite agrees with the supposition that there exist the remains of two separate buildings of different epochs, but expresses the opinion that from the treatment of the carvings on the door-jamb, "both of which are in true ancient style," "the Christian origin and the traditional designation are out of the question." Prof. Weber stated that, with regard to the traditional designation of a tomb of St. Luke, there could be no tradition, since Mr. Wood was the first who gave the building that name in 1865. A full and careful description, with measurements, was then given, which showed that the early building had been circular, as it is described by Mr. Simpson, with an interior passage concentric with the outer wall, from which a number of cells radiated outwards. Upon clearing away a quantity of the *débris* that closed up the passage, a second small cell, placed at right angles to the first, was discovered on the west side; also evidences that there existed another similar one on the south side. From this it would appear that, when complete, four cells had been built from the passage, placed nearly to the four cardinal points, that on the east side having been cleared away to make room for the Christian chapel, cut into the older monument, Prof. Weber supposed about the fourth century. On the north side, remains of a flight of steps still exist, leading up to the platform, between the sixteen surrounding columns and the centre pillar of the monument. The monument appears to have been noticed by Chandler, and is figured in the sketch plan in Mr. Falkener's work on Ephesus. Other interesting features were pointed out by the Secretary, and a letter from Mr. Falkener was read discussing the question of its original structure, which will be given, as well as plans and drawings, in a future part of the *Transactions*. In the discussion which followed, M. Ernest Renan, the well-known Oriental scholar, who was present, made some remarks, and expressed himself as being entirely in favour of the theory of the monument given in the paper.—A paper entitled, "Preliminary Notes on the Characters, Phonetics, and Language of the Akkadians and the pre-Akkadians," by Hyde Clarke, was read. The author contended that the words and characters were not of Akkad origin, but derived from some language or languages of earlier date, and connected with the epoch of the foundation of syllabic characters, from which were derived the cuneiform, the Khita, the Egyptian, the Chinese, as well as the American characters.—Also some notes from Prof. Wright, of Cambridge, on the Palmyrene monument bearing an inscription recently sent by Mr. Henderson to the British Museum.—The interesting translation by M. Paul Pierret of the "Libation Vase of Osor-ur, preserved in the Museum of the Louvre," was, on account of the lateness of the hour, postponed till the next meeting.

Society of Antiquaries.—(*Thursday, April 8.*)

Edwin Freshfield, Esq., V.-P., in the Chair.—Mr. Bloxam read a paper upon the site of the Roman station Tripontium, which is mentioned in the sixth Antonine Iter from London to Lincoln as being nine miles from Venonis, where the Foss Way crosses Watling Street. After referring to the localities suggested by Talbot, Harrison, Camden, Horsley, and others, and showing that neither Towcester, Lilburne, nor Kineton could be the site of the station, Mr. Bloxam gave his reasons for supposing it to be at a place called Caves Inn, where recently some Roman *fibulae*, pottery, glass, and coins have been found. The distance of eight miles should be corrected to twelve.—Mr. Westropp exhibited a bar of iron for making a sword, found near Ventnor, which Mr. Franks believed to be of the late Celtic period.—Mr. Franks exhibited some silver Saxon ornaments found near St. Austell, and described in *Archaeologia*, vol. ix.—Mr. Wylie exhibited some blocks of smelted iron found in Switzerland.

Folk-Lore Society.—(*Tuesday, April 13.*)

Edward Solly, Esq., F.R.S., in the Chair.—The Rev. J. Long read a paper on the importance of publishing a complete collection of proverbs in English, Welsh, Erse, Gaelic, and Cornish, classified according to subjects, with explanatory notes. The question in its various aspects was illustrated by quotations from proverbs, European and Asiatic; a reference was also made to the gipsies, whose line of route along the Danubian valley can be traced by the Slavonic and Greek proverbs they have incorporated into their language. Mr. Long submitted to the meeting proposals for the best mode of collecting and classifying the proverbs of England and their parallels in other lands.—Mr. J. S. Udal then read a paper on "Dorsetshire Mummery Plays." After pointing out the general importance of the subject, Mr. Udal proceeded to give an account of a play now acted in Dorsetshire.

FINE ART.

The Figure Painters of Holland. By Lord Ronald Gower. (Sampson Low & Co.)

We are glad that there has been included in the "Illustrated Biographies of the Great Artists" a volume, however brief, on the great painters of Holland. Lord Ronald Gower's study of the Dutch artists has been careful, and he has approached them with open mind. Indeed, the width of his sympathy in matters of art constitutes one of his best qualifications for the criticism of painters many of whom repel at first sight, either by coarseness of theme or by frankness of treatment. The volume, as a comprehensive sketch of the Dutch figure painters, suffers a little by being one of a series in which some of the very greatest of those painters—Rembrandt, for example, and Frans Hals—have been discussed separately, so that the author of the present little book must needs be deprived of what might fairly have been a part of his own theme. And these great men being excluded, we do not welcome the inclusion in the volume of the few pages devoted to Bol and some others. In a word, the book suffers for want of a *raison d'être* for its precise limits—its precise range. It does not cover the history of one national school nor of one department of painting. But it is none the less acceptable as a sympathetic attempt to set down in matter-of-fact fashion many things worth knowing about artists certainly worthy to engage the most serious attention.

Upon the author there seems to have pressed a little the consciousness of his task—of its purely popular and elementary character. He, no doubt, distinguishes and discriminates far more in his own mind than he has here allowed himself to do upon paper between the work of those Dutch figure painters whose aims were dignified—who battled at least with artistic problems, who studied character, who had almost a landscape painter's feeling for the subtlety of varying lights—and those others who won a cheap success by a facile adaptation of their talent to quite vulgar requirements, such as the demand for the literal imitation of matter, and the demand for the artificial compression of an extended scene into the given inches over which the magnifying glass will be destined to play. But these distinctions are made but insufficiently in the volume, if we are to regard the volume as a serious criticism. If, on the other hand, we are, as is indeed likely, to consider it as a popular statement of admitted facts, gathered together in their present form by a man of culture, taste, and range, then the absence of much thoughtful and suggestive criticism is not to be held as any fatal fault. The facts, as we have in many cases taken trouble to ascertain, are stated with accuracy and care. The criticism, if slight, is never pretentious, and generally judicious.

Here and there Lord Ronald, warming with his subject, becomes descriptive—seeks to convey in words some idea of the kind of charm exercised by a particular picture, or by the life work of a given master. Wouvermanns, for instance, moves him particularly; he does justice to Wouvermanns, to whom no justice has hitherto been done. And Isaac van Ostade, whose name has been overshadowed by that of Adrian, as Solomon Ruysdael's has been overshadowed by that of Jacob, is fairly classed here by a writer whose thought upon matters of art has been independent and individual. This is how he speaks of Wouvermanns, and how he brings his work before the mental eye of the readers who do not know it:—

"What a charm there is ever in the name of Philip Wouvermanns! It brings before the mind's eye pictures and scenes of the brightest and most animated kind; of cavaliers and their dames hunting the deer or hawking the heron; cantering across the pleasant sunny fields, under the shadowy woods, and down amid the cool glens, or pacing slowly by the reedy ponds or sedgy streams. Of halts of cavalry beneath gay pavilions, and tents spread below the leafy branches of ancient oaks and hoary elms; of wild charges and forays in which the fiery Rupert would have felt at home; here and there the smoke has cleared showing the varied fortunes of the fight; a dozen pistols are levelled towards that pennon that still remains the centre

of the combat; riderless horses plunge madly away, and one feels as if one heard all the wild turmoil of the hand-to-hand encounter. Or, again, in another and more peaceful scene, we enter with some troopers the vast barn which they have converted into a stable. Or, again, a view opens full of pomp and of pleasure; it is a wide landscape; in the foreground a palace with terraces and fountains; beyond, a luxurious champaign. The furthest distance, bounded by a range of soft blue mountains; on the terraced slopes, ladies in splendid dresses animate the scene, attended by pages who bear aloft huge parasols; in the courtyard below, a gay cavalcade is preparing to join another mounted party that is winding down the avenue; thirsty dogs are quenching their thirst in the marble fountains, and a huntsman is blowing his bugle to collect the stragglers of the pack."

Of Lord Ronald's chapter on Wouvermanns let us further note that it properly names the wonderful and exceptional series of engravings after the master's works. But it should also have mentioned the master's drawings, in red chalk or in black. Some of them are, as examples of composition, almost as perfect as, though certainly less intricate than, his finished paintings. Mr. Malcolm possesses one, for instance, which was specially remarked at the Burlington Club Exhibition of Dutch Drawings—a small red drawing of grouped men and dogs, composed faultlessly, drawn without faltering, and sculptural in the perfection of its modelling.

If it is, unhappily, within Lord Ronald's power to be almost original nowadays in the selection of Wouvermanns for praise, he is, fortunately, only able to be judicious, and cannot be new, in his eulogies of Jan Steen. Observers of life, as well as of art, have long agreed on the excellence of a painter so variously gifted—a *peintre débraillé* who was able to produce an almost baffling amount of thoughtful work, an artist who photographed debauchery, and was so refined that he caught better than any one of his contemporaries the expression of happy children and of vivacious girls. To the merits of Jan Steen, both as a reader of various character, and as, at need, a master of *technique*, the writer of this little book is fully alive. An incidental statement with regard to his drawings—that "many exist," and are scattered among private collections—is open to exception. Relatively to those of many contemporary masters, the drawings of Jan Steen are assuredly few. To a few other remarks of a similar kind, exception may also be taken. The information with regard to the money value of Ostade's etchings is rather old. These works—albeit the most pointed expression of Ostade's skill in composition, and of his penetration into character not always, though generally, vulgar—are now less sought for by collectors than they were a few years since. With respect to the engravings after Gerard Dou, the author is ambiguous when he says that they have been "among the finest works in black and white with which the Dutch school has enriched the world of engraving." He may be thought to be referring to Dutch engravers; that, indeed, would be the obvious interpretation of his remark; but Lord Ronald must be perfectly aware that few of the best engravings after Dutch masters were executed by Dutchmen. Wille, who was of German birth and French artistic education, is generally accepted as the first interpreter—certainly the most brilliant, if also at times the coldest—of the Dutch Genre pictures. One or two of his plates after Gerard Dou are among the most famous triumphs of eighteenth-century engraving. And, along with Wille, or close behind him, it is only Frenchmen who are to be mentioned. Again, we would suggest as matter that might be added to another edition of this very useful little handbook some mention of another portrait of Ostade, quite as well, if not better known, than the one here cited and reproduced; it throws a very different light on Ostade's character, and is probably faithful to a different period in the character and the career. Further, there is an effort — necessarily incomplete — to chronicle, at the end of the volume, the pictures of each master written about, and to state what pictures have been engraved. Much of this information has been, doubtless, and rightly, obtained from the publicly issued catalogues of the national collection. In mentioning the De Hoochs of our National Gallery, it should not be forgotten that the finest of all—the *Court-yard of a Dutch House*—has been etched by a modern engraver, Rajon, in a fashion which his more recent work has seldom approached. And of the noblest Metsu of the Peel collection there exists also a most admirable etching—a genuine triumph of reproductive work—which will one day be better known.

FREDERICK WEDMORE.

ANCIENT WALLS ON THE MONTE LEONE, MAREMMA TOSCANA.

RATHER more than a year ago Mr. R. P. Pullan contributed to the ACADEMY an interesting description of these walls. They had been mentioned to me by some Italian friends who had frequently visited the forest on Monte Leone in search of game, and they described them in terms which induced me to think that they were probably older than any Etruscan remains which I visited in the Maremma in 1832. Mr. Pullan, being similarly impressed, resolved to inspect them, which I was unable to do. According to his description, the two walls were at least fourteen miles in extent, measuring both of them; they were not parallel, but the distance between them varied in extent; they had been at least twelve feet in height, and were so still in parts. Of their great antiquity he felt assured, but he did not find any trace of a cemetery, the discovery of which—if any existed—was an obvious necessity. He established the fact that these walls were known in the fifteenth century, and were believed to be those of Vetulonia.

Mr. Stillman, who is also well known for his archaeological researches, has been requested by an American geographical society to visit the Monte Leone. He has done so, and communicated to me *viva voce* the results of his observations. He must reserve his elaborate Report for the society, but he has generously permitted me to communicate to the ACADEMY his statements to me. The Monte Leone was at one time a peninsula, its sides to the west and south being washed by the sea, which then covered the Maremma near it, including the present Lake of Castiglione and the site of Grosseto, the sea no doubt extending over the plain beyond towards the Albarese. On the east side the promontory was bounded by the River Ombrone, as it is now called. The mountainous land thus enclosed measured about twenty-five square miles in extent, including the height on which stand the Etruscan walls of Rusellae. The gorge of this extensive peninsula was eight miles in width, and across this the two walls still remaining were built by the prehistoric race which inhabited the promontory. No other defence was necessary, with the sea on one side and the deep Ombrone on the other. The antiquity of these walls is therefore carried back to a period when the geological aspect of the country differed from that now presented. The walls are roughly built, and contain stones which would require at least twelve men to lift. Mr. Stillman examined their entire length as well as the thick forest would permit. He is of opinion that they were twelve feet high and as many in thickness; the statement that they were thirty feet thick has arisen from observations made of parts which have fallen. The appearance of extreme antiquity Mr. Stillman described as very remarkable. On the highest summit of Monte Leone there is a round tower, and near this Mr. Stillman found the missing cemetery, marked by cairns of loose stones, much ruined and overturned in parts by the grubbing of animals, such as the wild boars, which are very numerous. One of the graves was excavated. No human remains were found, but a strong sepulchral odour prevailed, and various fragments of pottery of extreme antiquity were discovered, marked by no adornment of any kind, even of the most primitive character, and in a state of absolute decay.

We must now await Mr. Stillman's Report on these interesting vestiges, apparently the oldest existing in Italy, in comparison with which the most ancient Etruscan walls are modern. The defences were built by a race which was numerous, capable of combined labour, and of the necessary order and discipline as well as building skill necessary to erect them.

CHARLES HEATH WILSON.

NOTES ON ART AND ARCHAEOLOGY.

THE Duke of Norfolk has kindly lent his Holbein portrait of *Christina Duchess of Milan* to the Trustees of the National Gallery, to be exhibited to the public, and it will be placed in Room XII.—that is, the great east gallery—at once. This is the picture from Arundel Castle which excited so much interest in the recent exhibition of "Old Masters" at Burlington House.

THE *Athenaeum* announced some time ago that the Burlington Fine Arts Club was intending to have an exhibition of the works of early Flemish Masters; but this exhibition, we believe, will not take place. We hear that there will be, during the season, an exhibition of drawings in water-colour by English artists born in, or subsequent to, 1800, and now deceased, or who, born previous to that date, have died since the water-colour exhibition at the Club in 1871.

MR. ALMA TADEMA, R.A., has been elected an honorary member of the Society of British Artists.

TWO cartoons, of St. Matthew and St. John, much larger than life, have just been placed on the inner west wall of the fine church of St. Mary Ottery, Devon. These two originally formed part of a set of six, executed in chalk and wax, for Wilton Church, by the late Sir Wm. Boxall, and at his death left by him to Lord Coleridge, by whom they have now been placed in their present position. Though they are stately, well-balanced compositions—St. Matthew especially being full of vigour and nobility of gesture—their black frames and funereal aspect scarcely harmonise with the bright scheme of colour in the stained window

of Warrington just above them; while they positively kill the Apostles' window, painted by Wailes, in the Dorset Chapel, on a line with them towards the north. A blank wall, or at least a position where they would not interfere with the effect of painted glass, would be better fitted to receive such large and dark compositions.

We understand that Herr Makart's most celebrated work, *The Entry of Charles V. into Antwerp*, has arrived in London, and is to form the exhibition in the newly completed "Hanover Gallery," 47 New Bond Street, in a week or two. This large work, full of splendid material and endless variety, painted from Albert Dürer's Journal, it will be remembered, raised Herr Makart to the high position he now occupies among Continental artists. He was made gold medallist of the Paris Exhibition of 1878.

An extensive exhibition has just been opened in Newcastle-on-Tyne. It is the spring loan collection of the "Arts Association" in that town, and not only comprises ancient masters, water-colour pictures, engravings of early schools, porcelain and needlework, but illustrates, by many examples, the landscape painting and wood-engraving that formerly distinguished the locality.

A collection of fifty-six works by Mr. G. F. Watts, R.A., belonging to Mr. Charles H. Rickards, is now exhibited at the Royal Manchester Institution. Any surplus funds accruing from the exhibition will be appropriated to the building fund of the new School of Art, and the General Hospital and Dispensary for Sick Children, Pendlebury.

We understand that an early number of the *Magazine of Art* will contain a paper on "Queen Victoria and Art," which, by the express permission of her Majesty, will be illustrated by copies of sketches by her Majesty and by the Prince Consort.

The *Nation* announces that Messrs. Gebbie and Barrie, of Philadelphia, will soon begin issuing in parts *The Art Treasures of America*, selected and described from public and private collections by "Edward Strahan" (Mr. Earl Shinn). Each part will contain two photogravures, a full-page woodcut, and facsimiles in the text.

Mr. R. W. Macbeth sends to the Grosvenor this year a large and striking canvas. It is entitled *A Fen Flood*, and alike from its conception and execution the picture will be regarded as doing full credit to Mr. Macbeth's powers. The scene is fixed on the low lands of Norfolk, and the wide sweep of devastating waters is well rendered. The foreground is occupied with high artificial banks on which the survivors from the flood have taken refuge, with such portions of their property as they could save. In a conspicuous position, but with his back to the spectator, stands the squire contemplating the destruction of his property. Not far from him are two or three labourers driving in stakes to preserve the banks from further damage by the waters. In the centre of the picture is the carefully painted portrait of a woman wistfully surveying the scene; her two children stand by her side, one of them bearing in her arms precious salvage from the flood in the shape of a kitten. In the corner of the foreground there is an admirable study of a bed-ridden old woman; while in her immediate vicinity is a cradle containing a little child with a young woman bending over it. A number of cattle and sheep are also crowded together upon the bank. A fire which has been lit gives a capital piece of colour in the foreground, but this, together with the other effects of colour, is tempered by the somewhat sullen gloom of the distant sky, though there is a line of light on the far horizon.

The well-known firm of Alinari, in Florence, have issued photographic reproductions of all the most celebrated works in the San Donato collection. These are to be had in two sizes for ten or six francs, and include not only the pictures, but all the more striking works of sculpture, ceramic, and tapestry.

We learn with regret from the *Kunst-Chronik* that Nürnberg has parted with another of her art treasures. This is the celebrated centre-piece by Wenzel Jamitzer, which had so long been preserved as an heirloom in the Merkel family in Nürnberg, and has lately been exhibited at the Germanisches Museum. If this splendid example of sixteenth-century workmanship could be alienated from the family to whom it belonged, it was natural to suppose that it would pass, like Dürer's portrait of Jerome Holzschuher, into the National Museum; but instead of this it has been sold privately for an enormous sum to one of the Rothschilds, and the museum has not been allowed any opportunity of acquiring it. If this is true, it is, to say the least, very unpatriotic conduct, but it seems more probable that the Nürnberg Museum could not afford such an extensive purchase. In any case this remarkable work, which may vie in its way with any of the same kind by Benvenuto Cellini, is now lost to Nürnberg.

The *Gazette des Beaux-Arts* opens this month with an account, by the Baron Portalis, of the Walferdin collection, a collection chiefly of works by Fragonard, which is soon to be sold in Paris. M. Walferdin was an old *connoisseur* who, for the last half-century, had devoted himself to the worship of two men—Fragonard and Diderot. He died lately at the age of eighty-five, and his heirs, not having the same somewhat peculiar tastes, are about to dispose of his cherished acquisitions. A few other French masters of the same epoch are represented in the Walferdin collection, but Fragonard forms the basis of it. Several illustrations are given from his works in the *Gazette*. In the second article of the number, M. Benjamin Fillon considers the disputed question for whom the celebrated portrait of Erasmus by Holbein, now in the Louvre, was painted, and brings forward as evidence the three rings Erasmus wears on his fingers, which are those stated in an old inventory of his possessions to have been given him by Sir Thomas More. Erasmus was apparently very fond of rings, and had a number given by various persons, and M. Fillon concludes, from his choice of these three in the portrait by Holbein, that the picture was most probably intended for the English Chancellor. M. Eugène Müntz contributes some new information regarding the houses occupied by Raphael in Rome. M. Paul Gout begins a series of articles entitled "Notes historiques et descriptives sur le Casque depuis l'Antiquité jusqu'à nos Jours," and M. A. Baignières accords a highly complimentary notice to the second exhibition of the French Water-Colour Society.

The death is announced of M. Théodore Gudin, the well-known sea-painter, in his seventy-eighth year.

On April 3, the monument to Alexander Calame in the English Garden at Geneva was unveiled and delivered over to the municipal authorities. The artist's widow and family and the members of the Genevan Société des Arts and of the administrative and municipal councils of the city had seats round the monument. M. Th. de Saussure, President of the Société des Arts, in the name of Calame's widow, handed to the President of the city the legal document conferring the monument. He observed that Calame, although not born in Geneva, had become the great pillar of the so-called Genevan school of painting, whose main characteristic was an idealised representation of Alpine nature and scenery. The monument consists of a large bronze bust of Calame by his fellow-countryman, Ignel, the sculptor of several of the best statues on the Brunswick monument. The roof and pillars of the canopy over the bust are of white and coloured marble, and the pedestal contains a palette and the simple inscription, "Alexander Calame, 1810-1864."

A few good pictures, and several examples of uninteresting schools and masters, were sold on Saturday last at Messrs. Christie, Manson and Woods'. Among the best were some pictures from the collection of Mr. George Smith, of Campden. These were chiefly, though not exclusively, Dutch and Flemish. Among them we note a rustic landscape with a peasant and dog on a road—an attractive example of Patrick Nasmyth. It fell for £99 15*s*. There followed another example of the same master, *Spring Time*, with figures cutting down trees. It fetched £68 5*s*. Both were small pictures, and of the high order of finish for which the master is noted. There was likewise a landscape with a boy driving cows and a peasant leading a horse. It realised £131 10*s*. A portrait of a gentleman in a black dress and white collar—the frequent garb of the persons of his day—was assigned to Frans Hals, and was stated to have come from Sir Charles Eastlake's collection. It fetched but £42. By Jan Steen there was a portrait, said to be of the artist's mother playing the mandoline, which was knocked down at £115 10*s*. By W. van de Velde, a coast scene with a man-of-war, boats, and figures, £59 17*s*. By Backhuizen, a sea-piece with man-of-war and smaller boats, £54 12*s*. By J. van Os—known as one of the later Dutch flower painters—a group of flowers and a bird's nest on a marble slab, £63. By Artus van der Neer, a river scene by moonlight with windmill, from the Novar collection, £59 17*s*. Among the Rev. J. M. Heath's pictures, sold the same day as Mr. Smith's, we note: by Jacob Ruysdael, a landscape with an old oak near a pool, described by Dr. Waagen (who, however, did not confine himself to the description of the best pictures), £73 10*s*. By van der Meere de Gand, the Virgin and Child with St. Elizabeth, seated on a throne, and other saints, and with a landscape background, £267 15*s*. It was exhibited at the famous Leeds Exhibition of 1868. By Hans Memling, an altar-piece with the dead Christ, the wings painted with figures of St. James and St. Christopher, £246 15*s*. Of the school of Roger van der Weyden the elder, an Altar-Piece with wings, £220 10*s*. Many early German pictures were disposed of on the same occasion at prices too insignificant to chronicle. The great sales of the season—if any are forthcoming—have yet to occur. Many "remaining works" of recently deceased artists are announced, but the studios thus to be emptied include hardly any of the highest note.

THE STAGE.

The revival of Buckstone's somewhat farcical but undeniably humorous comedy, *Married Life*, took place at the Vaudeville Theatre on Saturday night, with every sign of success, and there can be no doubt that it will hold the stage satisfactorily until a more remote date than that at which a new comedy may be expected to be ready. The piece contains nothing that is not thoroughly within the range of the Vaudeville company, and the players engaged in the performance suffer nothing to be lost. Messrs. James, Thorne, Howe, Herbert, and Hargreaves, and Miss Larkin and Miss Cicely Richards, are seen to particular advantage.

Mr. Dion Boucicault's return to the London stage is fixed for Saturday next. It is not thought necessary to produce any new piece on

this occasion at the Adelphi—the scene of earlier successes by the same actor; but the revival of *The Shaughraun* is looked to as affording sufficient attraction, coupled with that of the appearance of a popular and skilled performer still, it seems, in the prime of his powers.

Mrs. Bateman has arranged to produce *Romeo and Juliet* for six nights at New Sadler's Wells Theatre, commencing on Monday next. Mr. Clifford Harrison plays Romeo, and Miss Isabel Bateman Juliet. A great novelty is in store for London playgoers, and one of which the inhabitants of the district of the New River may be expected to take full advantage. We refer to the production at Sadler's Wells, the week after next, of Joaquin Miller's play, *The Danites*. This piece, which is said to present the most complete picture of the wilder American life, will be performed by the whole troupe of American artists who have already appeared in it in distant places, and by this means the full flavour of the drama and of the life it depicts will no doubt be preserved.

At the Olympic Theatre, *Partners for Life*, by Mr. Byron, has taken the place in the bills lately held by *Little Em'ly*, and *Robbing Roy* has taken the place of *Little Faust*. Gaiety burlesques—and both these latter pieces are Gaiety burlesques—do not seem to the outsider to differ very much. In all, Mr. Terry is quaintly humorous and agile, Miss Vaughan graceful, and Mr. Royce funny. But a change of programme affords to the patrons of the entertainment that excuse for seeing their favourites again which might otherwise be lacking, and the patrons of the entertainment appreciate the advantage of this. Mr. Hollingshead long ago discovered the secret of popularity. Gaiety burlesques, wherever presented, are sure of commercial success. They are invariably lively, and not merely spectacular.

Mr. Joseph Hatton has been giving Readings from *The Queen of Bohemia* at Bath and Bristol this week, and contemplates further public appearance in the provinces.

It is announced that Miss Ada Fellowes, who is a descendant of the celebrated Mrs. Litchfield—the great Emilia of *Othello*—will make her first appearance at the Imperial Theatre on Thursday night, the 29th. The play selected is *Romeo and Juliet*, and the lady will perform Juliet.

Mdme. Modeska appears at the Court Theatre on the 1st of May in Mr. J. Mortimer's adaptation of the *Dame aux Camélias*.

MUSIC.

The National Music of the World. By the late Henry Fothergill Chorley. Edited by Henry G. Hewlett. (Sampson Low & Co.)

Four lectures on the subject of National Music were read by the late Henry Chorley at the Royal Institution in 1862. He resolved to publish them, and had partially prepared them for the press not long before his death. The MS. was placed by Chorley's legal representative in the able hands of Mr. H. G. Hewlett for publication. The result is the present work, which the editor trusts "will be equally welcomed by those who liked and disliked Chorley, as a contribution of real value to musical literature."

In a short Prelude the author touches upon some of the difficulties connected with the subject of National Music, such as the uncertainty of memory, the possible and frequent inexactness of notation, and the influence of feeling.

In the first essay, "Music from the East," we are asked to distinguish between a *chant* and a *melody*. A chant, says our author, "originated unconsciously in verbal recitation." Chants are "calls," and these "strange barbaric sequences of sound" have been erroneously defined as melodies. National melody has been formed by the aid of instrumental music employed for march and dance. For these there must be rhythm, and without rhythm melody cannot be distinct, regular, or intelligible.

This is, of course, the first form which melody assumed, and which Wagner speaks of as "the first *narrow* form."

The music of China and Japan is noticed as "primitive and uncouth." Turkish music is "limited and monotonous," but "available to devices of science." It has been turned to good account by Mozart, Weber, and Rossini. The last is spoken of as a "less correct but more brilliantly gifted writer" than Mozart.

We next come to the music of the Hebrews and that of the Gipsies. The former is "excellent in its glory;" the latter is of "very limited value." Mendelssohn, Meyerbeer, Ernst, and Moscheles are mentioned as some of the "most complete *creators* and interpreters that have ever existed." Such remarks are not calculated to please the disciples of Wagner and Liszt. The music of Spain is touched upon with reference to Eastern origin and influences, and its rhythmical or dance music is described as "capital, quaint, and altogether peculiar."

The second essay, "Music from the South," deals with national music in Italy and France. The *tarantella*, *barcarole*, and *Siciliana* are described, but it is truly said that Italy, as compared with the North, "has very little national music that does not come within the circle of regular art." A long and interesting explanation is given of this fact. French music has two characteristics—monotony and piquancy. It is, however, a subject "full of matter, curious, interesting, and replete with instruction."

In speaking of Italian popular melody, Chorley thinks that as a rule it is in *triple* time. It is, however, curious to note that some old *tarantella* melodies given by Kircher in his book *Magnes; sive de Arte magnetica*, published in 1654, are all in *common* time.

The third essay is entitled "Music from the North." It opens with some peculiar remarks on the subject of keys. Chorley thinks they have not much intrinsic value beyond that of the player's or singer's convenience. This opinion of Chorley is perhaps not of "much intrinsic value," as in the Prelude he informs us that his memory for tone is "organically incorrect." Again, he says that every composer in these days of ours who attempts a funeral march thinks it necessary to pile flat upon flat in the minor key because Beethoven did so in his sonata op. 26. This is rather unfair to modern composers, as Beethoven used *seven* flats, whereas a funeral march has been written by Mendelssohn in a key with one sharp, by Raff with one flat, by Wagner with three flats, and Chopin, at any rate, only used five in his celebrated march.

He takes a glimpse at various Northern countries—Russia, Sweden, Poland, and Germany—and gives some very interesting specimens of national melodies from them. In speaking of Germany he has much to say about Weber, that most national of composers.

The fourth and last essay is "Music from the West"—England, Wales, Ireland, and Scotland. The first place is given to the tunes of Wales, full of grandeur and pathos, very regular as regards structure and intervals. Chorley thinks that "no tunes have been so little tinctured by strange influences."

Crossing the Channel, we come to Irish music, a wild world, "full of tune, full of capacity." The harp is the national instrument of Wales and Ireland. The Welsh harp was a complete instrument, the Irish harp imperfect and inconsistent; hence, according to our author, the symmetrical formation of Welsh tunes and the caprice of Irish tunes, especially the more ancient ones. Special notice is taken of old and irregular rhythms of Irish music. Peculiar rhythms are to be found more or less in all national music, and the subject is altogether one of great interest.

Chorley remarks truly that, on the Continent, Scottish music is the term applied to all the national airs of this country.

He does not find many traces of the harp-spirit in the tunes of Scotland beyond similarity in the omission of certain intervals which has reference to one common origin. We may notice that Irish and Scotch music has this in common with Eastern music, and that the connexion between Eastern and Western national music has still to be worked out. The peculiarity in Scottish music—the *snap* or rapid succession of two notes—is ingeniously explained by Chorley "as an attempt on the part of singers to reproduce a harmony to the melody by catching at either the principal or the accessory note."

Finally, English music is spoken of—the glee, the catch. Bishop and Horsley are specially mentioned. We have never produced a great instrumental composer; neither a *towering* player on any instrument. "Why this should be," says Chorley, "others must decide." He intended to give an outline of American music, but found such a heap of disconnected elements that he "forbore to enter a maze of which no living person seems as yet to hold the clue."

J. S. Shedlock.

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LITERATURE.

A Short History of India, and of the Frontier States of Afghanistan, Nipal, and Burmah. By J. Talboys Wheeler. With Maps and Tables. (Macmillan.)

The history of India on a large scale still remains to be written, and yet the subject is by no means so vast as might appear at first sight. The materials lie within a comparatively narrow compass. No very great research would be required into unedited documents, nor any unusual acquaintance with Oriental languages. Sanskrit literature has already been sufficiently disclosed to serve the purposes of the historian; and the MSS. of Mohammedan chroniclers have also been in great part placed at our service through the labours of Elliot and Dowson. It is time that someone should arise with more of the scientific spirit than Elphinstone, and with less of bitterness than Mill, to compile a work which might at once become the standard authority. The subject has many attractions. It may almost be called an epitome of the history of Asia, and a drama of the human race. As the birthplace of two of the greatest religious systems; as the scene of one of the grandest monarchies, after the Roman, that the world has known; as the chief theatre of British arms and British administration, India appeals strongly to the popular imagination. If it be true that the public take no interest in India, the blame rests with those who ought to enlighten them, for Macaulay has proved that Indian episodes can be made as interesting as a romance. Above all, to the student of sociology a real history of India is a most pressing want. Underneath the rise and fall of countless dynasties, the constant clash of arms, and the changes of religious faith, the life of the Hindu peasant has remained almost unaltered for at least thirty centuries. The communal type of Aryan society is still to be seen here in archaic simplicity, side by side with the ruder organisation of the hill-tribes, with the semi-feudalism of the Rajput clans, and with the officials of Moghul and British centralisation. In a special sense it may be repeated that the history of the Indian people has not yet been written.

This somewhat long prelude has been suggested to us by the perusal of Mr. Talboys Wheeler's *Short History of India.* It was a bold undertaking to choose a title that inevitably challenges comparison with Mr. Green's *Short History of the English People.* The observant reader, however, will notice that there is a difference between the wording of the two titles; and, if he bears this difference in mind, he will be saved from a good deal of disappointment. Mr. Wheeler is well known as an Oriental student, who has laboriously toiled upwards from the lowest strata of Sanskrit and Persian literature; and also as an official who has taken some part in the later events which he describes. Knowledge, therefore, he has in abundance; but, unfortunately, he does not possess the art of marshalling his facts in order and attracting the reader by his style. Like everybody else, he picks holes in Macaulay's famous essays on *Clive* and *Hastings.* But it is just the existence of these little mistakes that throws into greater relief the general faithfulness of Macaulay's historical vision. Mr. Wheeler, on the other hand, if accurate in his facts, becomes highly untrustworthy whenever he indulges in generalisation. For example, he permits himself to endorse the idle tradition that the Afghans are descended from the lost ten tribes, and improves upon his original by drawing a parallel between the situation of Afghanistan and that of Palestine, and between the characters of the Durani dynasty and of the house of David. Granting that points of similarity may be discovered, it is sufficient to point out as a dominant mark of distinction that the Afghans have little national feeling, and are more at home as conquerors in the plains of Hindustan than on their own hills. Mr. Wheeler is singularly unfortunate also in his etymological speculations concerning these same Afghans He suggests that they may have given the name of their stronghold "Ghor" to their early capital in Bengal, "Gaur." Now, there is no reason to suppose that Ghor was ever the name of a town, or of anything but a region; while we have abundant evidence for saying that Gaur existed under that name long before the Mohammedan invasion. Similarly with the name of Patans, or rather "Pathans," by which Afghans are commonly known throughout India. This is said to be derived from an early Afghan dominion at Patna. No authority is given for this assertion, and it is on the face of it highly improbable. Both "Pathan" and "Afghan" are words of comparatively recent origin. The former is usually regarded as an Hindustani form of Pashtu or Pakhtu, the only general term which the Afghans recognise among themselves.

But it is not on such little points as these that Mr. Wheeler may fairly claim to be criticised, though there are many similar matters both of omission and commission on which we should like to join issue with him. He has undertaken to compress the entire history of India, from the War of the Mahabharata to the massacre of Sir L. Cavagnari, into a single volume; and he has attempted to make that volume interesting to the general reader. Praise or blame must be awarded according to the general mode of execution of this design. Of Mr. Wheeler's claims to learning and industry we have already spoken. But something more is wanted in order to satisfy the part of a popular historian. It is necessary to be acquainted with the weaknesses of one's audience, to attract them to read by all the legitimate artifices of arrangement and style, and to be oneself in sympathy with the subject. We fear that Mr. Wheeler is not adequately endowed with any of these qualifications. He begins his first page by plunging at once into the story of the Mahabharata, just as historians of Greece before Grote used to open with Homer. It does not seem to have occurred to him that the Mahabharata, like the *Iliad,* represents a comparatively late stage of civilisation; indeed, he ignores altogether the priority of the Vedic hymns. But, quite apart from priority in order of time, there is a certain priority in exposition which cannot be prudently neglected. The main achievement of the modern historical school is the reconstruction of the prehistoric past, partly from the evidence of language, partly from the laws of external nature. Before we are introduced to the products of the adult Hindu mind, as revealed in its celebrated epics, we want to be told something about the human family to which the Hindus belong, and about the country which they inhabit. A writer who wishes to catch the public ear should first have struck the key-note of sympathy by pointing out the community of origin between the Hindu and the English stocks, as attested not only by language, but also by social institutions; and he should then have proceeded to describe the grand physical features of the peninsula, which have had so much to do with the formation both of Indian character and of Indian history. In this connexion, it would have been pardonable to err, with Max Müller and with Buckle, on the side of exaggeration, rather than omit the fundamental framework which alone gives meaning to events and names.

Coming down to more modern times, we again find Mr. Wheeler deficient in the element of sympathy. He is too disposed to judge native governments, whether past or present, by the rigid standard of our own administration. The Moghul empire was, no doubt, an Oriental despotism, marked by frequent internecine wars and by occasional scenes of horrible bloodshed. Similarly, the rise of Jung Bahadur to power in Nepal was effected by means of a massacre without parallel in European annals. But to dwell upon these aspects of native rule is the least important duty of an historian. We in Europe are also able, if it were profitable, to "tell sad stories of the deaths of kings." It would be far more interesting, and far more useful, to attempt to discover the secret of Akbar's revenue system, by which he obtained a larger income than we can raise at the present day; or to examine the process by which Nepal has been welded into a compact state, flourishing at home, and powerful abroad. The inhabitants of India are not a mere herd of human units, whose highest destiny is to provide a career for enterprising English and Scotch officials. They cherish the memories of bygone greatness, and count among their number individuals born with the capacity to rule and to command. We are now placing in the hands of the people the powerful weapon of education. If we desire to render our alien rule not altogether intolerable, it can only be by studying more deeply the development of native character, and by fostering such indigenous institutions as may be found worthy to live. To Anglicise India is a vain dream f the present generation. How to teach the

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natives to govern themselves is the problem which our descendants will have to learn; and we regret that Mr. Talboys Wheeler has not used his experience and learning to contribute toward the solution of this problem. Jas. S. Cotton.

Bulgaria since the War: Notes of a Tour in the Autumn of 1879. By James George Minchin. (C. Kegan Paul & Co.)

The letters which make up this unpretending little book "were written," the author tells us, "for the *Morning Advertiser* during a hurried tour through the countries that formerly constituted European Turkey." They have the two conspicuous merits that they are written in a clear and natural style, and that they comprise in a short compass the conclusions of an intelligent and singularly impartial political observer as to lands and peoples with whose future the peace and happiness of half Europe is bound up at the present moment.

The larger part of the book is devoted to Bulgaria and its severed province of Eastern Roumelia, but the first letter sums up the author's observations as to the present condition of the principality of Serbia. Considering that this letter appears to embody a few days' experiences at Belgrade, it can surprise no one that the picture Mr. Minchin draws of Serbia and the government is anything but favourable. As to the present system of government in the principality, it deserves all, and more than all, that Mr. Minchin has said about it, though he might have mentioned the fact that the experiment of an independent newspaper is now being tried in the *Vidjelo*. So far as the Serbian people are concerned, it is to be hoped that at some future period the author may be tempted to renew his acquaintance with them elsewhere than at Belgrade, in which case his candour will not fail to recognise among them a free national spirit of real calibre, which in fact stands to them in place of the supernatural religion the absence of which he laments. He will further understand that the present *régime*, which approaches martial law in its despotic severity, is voluntarily submitted to by the great mass of the people, independent peasant-farmers as they are for the most part individually, because they believe that the present crisis in Eastern affairs can best be met, and the national aspirations after union with the Serbian populations under Turkish and Austrian rule can best be realised, by practically entrusting the executive to the hands of a Dictator. It is an instinct of national self-preservation, which, whether wise or unwise, has shown itself before now among peoples far more civilised than the Serbs. The extreme unreasoning jealousy of foreigners should likewise only be regarded as a phase in the historical development of a semi-barbarous people just emerging into independence after centuries of foreign oppression, and surveying the other half of their nation still under an alien yoke, and dreading at the same time the extension of that yoke over themselves from a new direction. The commercial highway between Vienna and the Aegean runs through the heart of the Serbian principality.

Mr. Minchin's experiences of the Bulgarians to the north of the Balkans are extremely hopeful. The progress of education in the new principality is indeed little short of marvellous. Schools after the model of the German "Realschulen" have been founded in all the chief Bulgarian villages, and the teaching includes history, foreign languages, natural science, music, and drawing. The amount paid by those who can afford it is only twenty francs a year; and when the parents are too poor to pay even this small fee their children get education, books, and stationery gratis. Mr. Minchin, who visited some of these schools, found their excellent programme in full working order. The schoolmasters are mostly Bohemians, whose Czech mother-tongue enables them easily to master Bulgarian. Visiting a school in the Bulgarian village of Lom Palanka, Mr. Minchin found the building large, the rooms lofty and scrupulously clean.

"I noticed that the stuffed and preserved objects in the natural science room were elaborate and expensive. In fact, the specimens were far beyond my ken in science. . . . I also inspected the drawings of the school-boys from the flat; they were creditable. At the end of the room hung a drop-curtain, and the schoolmaster told me that on last New Year's night the boys acted among themselves a Russian comedy of Poushkin. One can scarcely be surprised that Russian influence is paramount in Bulgaria. It could scarcely be otherwise. Yet in their school arrangements they are guided more by practical than political considerations. At Lom Palanka, which is close to the Austrian frontier, German is the foreign language taught; in other villages it is French."

These schools are completely undenominational, and no priest is admitted within their precincts.

"The Jews [continues Mr. Minchin] send their children to school with the Christians, but the Turks do not. They will not even send their children to the elementary school in Lom Palanka, which the Bulgarian Government has built for them. This is not from any spirit of disaffection, but from sheer incapacity to progress with the times."

In Eastern Roumelia Mr. Minchin met with a far less satisfactory outlook than in the Bulgarian principality.

"And what is the reason [he asks] that, while in the neighbouring State all is order and tranquillity, in Eastern Roumelia there is nothing but violence and confusion? The reason is clear. In Bulgaria and Eastern Roumelia you have one and the same race, speaking the same language, having suffered alike in the past, and looking forward to triumph together in the future. But the statesmen of Europe have ordered it otherwise. They have divided a people whom God and Nature intended to be one."

"Magna est veritas et praevalebit!"

Arthur J. Evans.

Elizabethan Demonology: an Essay in Illustration of the Belief in the Existence of Devils, and the Powers possessed by them, as it was generally held during the Period of the Reformation, and the Times immediately succeeding; with Special Reference to Shakspere and his Works. By T. Alfred Spalding, LL.B. (Chatto & Windus.)

This is a very thoughtful and weighty book of Shakspere criticism. To treat and review it—as one of its "careless, indolent reviewers" has done—as a mere folk-lore treatise is to miss its aim and wilfully disregard its declared purpose. Shakspere is the centre of Mr. Spalding's work, which is a recast and expansion of two papers read before the New Shakspere Society "On the Devils in Shakspere." Its object is to find out what the popular belief about demons and spirits was in Shakspere's time, how far Shakspere shared that belief, and how he dealt with it, how he grew out of it, as his own mind and spirit developed. By far the most interesting part of the book is, of course, part iv., in which Mr. Spalding deals with the demon belief as that affects Shakspere himself. This has won the warm approval of Mr. Robert Browning, to whom the book is dedicated, and cannot but be welcome to every earnest student who takes Shakspere's plays as the revelation of Shakspere himself, and not as mere amusing toys to while away the dull hours of evening with.

Mr. Spalding has first an argument to show Victorian readers of Shakspere that they *must* take themselves out of themselves, their present notions of things and understandings of words, if they want to know what Shakspere felt and meant. Here is one instance: "A very striking illustration of the manner in which a word may mislead is afforded by the oft-quoted line,

'Assume a virtue, if you have it not.'

By most readers, the secondary and, in the present day, almost universal meaning of the word *assume*—'pretend that to be which in reality has no existence,' that is, in the particular case, 'ape the chastity which you do not in reality possess'—is understood in this sentence; and consequently Hamlet and, through him, Shakspere, stand committed to the appalling doctrine that hypocrisy in morals is to be commended and cultivated. Now, such a proposition never for an instant entered Shakspere's head. He used the word 'assume' in this case in its primary and justest sense—*adsumo*, take to, acquire; and the context plainly shows that Hamlet meant that his mother, by self-denial, would gradually acquire that virtue in which she was so conspicuously wanting. Yet, for lack of a little knowledge of the history of the word employed, the other monstrous gloss has received almost universal and applauding acceptance."

As with words, so is it with customs, morals, and beliefs in spiritual agencies, rightly says Mr. Spalding. Let every reader of the extract above ask himself whether he has not always given the Victorian meaning to the Elizabethan "assume;" let him ask himself again whether he has ever recognised that Puck's "swifter than the moon's sphere" involves Shakspere's acceptance of the Elizabethan Ptolemaic, and not our Victorian Copernican, system of astronomy; and then let him acknowledge that he *may* want some teaching as to the Devil-belief in Shakspere's days, and some preparation for judging of what the successive phases of Shakspere's dealing with that belief, with the working of spiritual agencies on man and woman, mean. If he is honest enough to confess that he does, let him put himself under Mr. Spalding's guidance, and watch the gradual growth of the belief in Devils in olden time; the classification of them into Greater and Lesser

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Devils, Good and Bad Angels; the popular belief about them in England, and especially Scotland, under James I., who revived, or at least brought more prominently forward, faith in the existence of Witchcraft and the need of punishing Witches. Let him witness the trials read by Shakspere himself for *Macbeth*, and be convinced of the nonsense of the "Norn" theory proposed by some late critics.

Then let him turn to the application of this to Shakspere himself in his three Demon, or Fairy, plays—for, as Mr. Spalding will prove to him, "fairies and devils differ in degree and not in origin"—the *Dream*, *Macbeth*, and *The Tempest*. Let him learn how the history of Shakspere's life, as well as the growth and changes of his mind, is reflected in his plays, and lies embosomed in those fair mirrors for the eye that has power of vision to see. Let him find that, as most men go through three stages of religious creed—hereditary belief, scepticism, reasoned belief or rest—so Shakspere went through them, as his dealings with the spiritual world in his three plays above named show: the *Dream* accepting the fairy-world of his day, and making men the sport of fairy whims; *Macbeth*, of the great Third Period of Scepticism, in which man is "juggled with and led to destruction by fiends, in which an undistinguishing fate sweeps away at once the good with the evil—Hamlet with Claudius, Desdemona with Iago, Cordelia with Edmund;" lastly, *The Tempest* of the calm Fourth Period of Reconciliation and Peace.

"Man is no longer the plaything, but the master, of his fate, and he, seeing now the possible triumph of good over evil, and his duty to do his best in aid of this triumph, has no more fear of the dreams—the something after death. Our little life is still rounded by a sleep, but the thought which terrifies Hamlet has no power to affright Prospero. The hereafter is still a mystery, it is true; he has tried to see into it, and has found it impenetrable. But revelation has come like an angel, with peace upon its wings, in another and an unexpected way. Duty lies here, in and around him in this world. Here he can right wrong, succour the weak, abase the proud, do something to make the world better than he found it, and, in the performance of this, he finds a holier calm than the vain strivings after the unknowable could ever afford. Let him work while it is day, for 'the night cometh when no man can work.'"

Among all that I have read on Shakspere I know nothing deeper or truer than Mr. Spalding has written in the fourth part o his excellent book. I hope he will put it into a cheap form, with his article of 1878 on Shakspere's *Sonnets*, or weld both into a short sketch of the man Shakspere.

F. J. Furnivall.

The Bible Doctrine of Man. The Seventh Series of the Cunningham Lectures. By John Laidlaw, M.A. (Edinburgh: T. & T. Clark.)

The enquiries to which these lectures introduce us are comparatively strange to English theology. It has been left to Germany to do the pioneer work and make the first substantial contributions. Among ourselves they have remained an almost unvisited region. Unfortunately, too, the little that has been attempted has taken so extravagant a direction, or has proceeded on principles so unscientific, that discredit has fallen on the entire subject. It is Mr. Laidlaw's wish to vindicate for it a position of some importance, and to exhibit its value both in apologetical interests and in the comprehension of Christian doctrine. He adopts an independent line. He does not deal with the Bible doctrine of man in the general sense in which it has been customary to find in the Bible "a discovery of man as unique and divine, as truly a revelation, as its discovery of God." His object is to "fix attention on the natural presuppositions and principles of the Scripture writings concerning man." With such predecessors in view as Roos, Olshausen, Beck, Hofmann, Delitzsch, Lüdemann, Hausrath, Pfleiderer, and others not less distinguished, he is modest enough to claim no novelty for his discussions. He is entitled at least to the credit of supplying in some measure what has been a vacant place in our home theology. Different estimates will be made of the idea he has formed of his task. There will be still greater variety of opinion on some of his conclusions. It may be doubted even by those who are at one with him on the whole, whether on particular points, like the complex conceptions of *death*, *flesh*, *spirit*, he has taken in all the elements of the case, and whether, on larger exegetical issues, as in the *quasi*-ideal rendering of the Pauline conflict of principles in Rom. vii., he has made his positions good. But his book will not be denied the merit of stimulating investigation in an interesting Biblical field, and directing attention to questions which lie at the root of many of the problems most agitated in theology. Candour, sobriety, and information distinguish it throughout. It brings us across some of the chief debates at present in process between the physicist and the theologian. Without pretending to enter exhaustively into these, it handles them with a fair and intelligent desire to ascertain what is due to science, ethics, and revelation respectively, what questions they are severally competent to solve, and how they may meet in a *philosophia prima*. Its criticisms of writers like Darwin, Pfleiderer, and Edward White exhibit the author's ability to recognise what is true in alien theories. His attitude towards opponents is uniformly just and appreciative.

The success of an attempt to verify and value those views of man's nature and constitution which the Bible inculcates or presupposes must depend greatly on the anticipations formed as well as on the method pursued. What a treatise of this kind has to determine is not only the existence of certain ideas, expressly taught or obviously implied, but the *genesis*, growth, and connexions of these ideas, the construction, history, and explanation of the terms also in which they are conveyed. To these points of properly Biblical enquiry Mr. Laidlaw has added others more strictly dogmatic. He is at pains to show how the findings of Biblical psychology bear on cardinal topics of Christian doctrine, the consequences of the Fall, the nature of sin, the problems of regeneration, the revelation of immortality. These are among the ablest sections of the volume. It may be questioned, however, whether the dogmatic has not been allowed too much space. At the cost of something there, a more rigorous adherence to the historical and critical investigation of Biblical *data* might have been advantageous. In his studies of the psychological terms of the new life, the primary expressions of man's constitution, and the idea of *pneuma* in the characteristic place it holds all through Scripture, the author has given us examples of careful analysis. All the more should we have welcomed greater concentration of attention on the rise and expansion of the Biblical ideas, their *lie* in the several strata of records, the influences which moulded their enunciation, the relations in which the different parts of Scripture stand to the exhibition of these ideas, and on the question how far the sectional unities of Hebrew history, poetry, and prophecy, Christian gospel and epistle, combine in a higher unity. There is much still to accomplish. There is room for fresh studies of particular terms, such as συνείδησις. We should expect, too, not only statements of how the facts stand with peculiar usages, like Paul's antithesis of the *psychical* and *pneumatic*, but further explanations of the process by which the developments took place, and their points of contact with prior occurrences. It would be unfair, however, to speak of the book as seriously defective in scientific method. On the contrary, Mr. Laidlaw is free from the unhistorical conception of Scripture which has vitiated treatises otherwise so acute as Beck's. He sees laws of growth and change in operation on the psychological terms, due both to external influences and to progress within the Scriptures. He admits that "acquaintance with culture outside of the Hebrew nation has eft its evident impress on the New Testament writers, and even on the later Old Testament writers as compared with the earlier" (p. 51). He cannot allow that the force of individual genius goes the length of establishing radical differences between Pauline thought and what appears in John or the Synoptists. But he recognises how "the individuality and training of St. Paul have influenced very deeply the form of revealed doctrine which the Church has received by him" (p. 373). He separates what belongs to natural sentiment, traditional conception, or the colouring of the utterances of psalmist and prophet from the truths taught and adhered to. He holds that "we are fairly entitled to distinguish in the Old Testament between the ideas of the after-life current in the age of the writers and the revealed hopes to which they clung" (pp. 245, 246). He says much to good purpose on the personal and historical character of the revelation held to be contained in the Scriptures, and on the errors which enter attempted constructions of the Bible doctrine of immortality when that is forgotten. A completer comparison between the Bible *data* and current beliefs in Egypt, Assyria, Persia, and Greece with which Hebrew thought may have come in contact would make the induction still more satisfactory.

But what is it that Mr. Laidlaw expects from a Biblical psychology? He is not one of those who commit the folly of extracting a

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philosophy of man from the Bible. He looks for as little of that as of a science of geology, because he sees that what has any bearing on the matters with which such studies are conversant is given, not in the form of a doctrine of man's constitution or man's world, but in the form of a history and doctrine of man's relation and ethical attitude to God. If, on the one hand, he judges Delitzsch to go too far when he claims for this study the rank of an independent science, he thinks that Hermann Schultz overlooks the unity of Scripture when he objects to the reception of a "Biblical notion of man on the ground that on all topics of natural knowledge the standpoint of each Scripture writer must be considered independent" (p. 24). He occupies the mediate position of one who finds a notion of man pervading both the Old Testament and the New, "popularly expressed, indeed, but uniform and consistent, though growing in its fulness with the growth of the Biblical revelation itself" (p. 25). Sometimes it may seem as if he discovered more of a system than he theoretically contemplates. But his general principle appears sound. It can hardly be doubted that, though it teaches nothing like a science of man, the Bible has certain views of man's nature underlying its proper message, and it is reasonable enough to look for some degree of uniformity in these views. All depends, of course, upon the kind of view discovered and the nature and measure of consistency supposed. Here, however, Mr. Laidlaw adopts in the main a very moderate position. It is in respect only of a few broad and simple conceptions—man's unity, the dual aspect of his being, his formation in the Divine image, and the like—that he claims uniformity of teaching. He shows very well how essential to the whole theology of the Bible is its assertion of the *solidarité* of man's constitution—"that human individuality is of one piece and is not composed of separate independent parts" (p. 55). But he points out how it is also pervaded by an equally consistent duality in its conception of man's nature, which is opposed to monism, as well as by a view of man's origin which is adverse to the theory of pre-existence, the dogma of emanation, and the entire ethnic notion of a distinction between soul and body amounting to a degradation of the latter.

We heartily agree with Mr. Laidlaw's rejection of the theory of *trichotomy*. He gives a clear account of the forms which that ancient speculation of some Greek thinkers has assumed on its recent revival, from the comparatively sober views of Beck and Delitzsch, who assign to the *soul* the position of uniting band between the two elements of body and spirit, or attempt a combination of the dual with the tripartite division of man's constitution, on to the extravagant doctrine of Mr. Heard. But he shows with great force how impossible it is to carry this tripartite view through Scripture without importing the complex philosophical notions of later times into its simpler conceptions. It requires a fine hand to trace out the varied usages of the primary terms as they stand alone or in antithesis to each other. The prevalent distinctions are followed here in the main, between *spirit* as the principle of life, *soul* as the subject of life, and *heart* as the organ of life; between *flesh* as the life-environment and *heart* as the life-organ; and again between *flesh* as an "embodied, perishable creature," *soul* as a "living being, an individual, responsible creature," and *spirit* as the God-derived principle of life which makes the creature what he is. However it may stand with these distinctions, Mr. Laidlaw is right in construing the several terms as notes not of different natures, but of different aspects of the same nature. He is emphatically right in affirming the Biblical antithesis of body and soul, or body and spirit, to be the expression, not of two separate or antagonistic factors in man's constitution, but of the two-fold origin of a constitution which links its possessor on the one hand with the animal creation and on the other with God, and in expounding this antithesis as one peculiar to Scripture, in no way to be identified either with later notions of the material and immaterial, or with the distinctions of the schools between soul and body.

Mr. Laidlaw's criticism is often at its best when applied to dogmatic questions. He deals effectively with Mr. Heard's attempt to lighten the doctrine of original sin by the theory that the *pneuma* is a distinct constituent, lost or rendered dormant by the Fall, and restored by grace. His examination of the doctrine of conditional immortality deserves consideration. He is acute enough to see, and candid enough to acknowledge, the advantages which, in its recognition of a judgment and in the place it gives to conscience, it may claim to possess over the rival theory of the Restorationists. But he shows how superficial it is in some respects and how repugnant in others; how perverted a view it implies of the operation of the Spirit, and how far it is from doing justice to the Bible statement of Christ's relation to man's future. To the professed theologian the discussion of the subject of the Divine Image will be specially interesting. The idea is a fundamental one. There is not a Biblical doctrine into which it does not enter. There are few points, however, on which greater confusion prevails. Mr. Laidlaw does not exhaust the enquiry. But he has made a contribution which will help to clearness and sobriety of view on a topic on which there has been such a tendency to exaggeration. On other subjects, too, this book will be serviceable in liberating the forms of Christian doctrine from an association with the *dicta* of dominant philosophies, which has been harmful to their true character and inconsistent with their concrete and practical presentation in the Scriptures.

S. D. F. Salmond.

Gertrude Coldbjörnsen. Novelle af A. O. E. Skram. (Köbenhavn: Hegel.)

This is a novel by a new hand and in a new manner. It is not merely interesting on account of its intrinsic merit, but it marks a starting-point in a direction hitherto untried in Denmark. The school of Walter Scott, which resembled the master very much as Mrs. Norton resembled Byron, has lingered on in Scandinavia long after its decease elsewhere. In the last generation, Ingemann lifted it to its highest pitch of romantic innocence; in our own, Ewald has surpassed all his fellow-disciples in laborious antiquarian triviality. A few years ago J. P. Jacobsen recalled Danish readers to a juster treatment of historical romance in his remarkable story *Fru Marie Grubbe*, and now Herr Skram has adopted a similar method in a work of domestic fiction. The originality of the novel before us is due less to its story—which, as is often the case in books by new writers, is simple and a little thin—than to its style and intention. The adventures of Gertrude are few and almost commonplace; it is the analysis of her emotions which interests the reader most. The book is a psychological and social study, and more closely resembles *Griffith Gaunt*, the best of Mr. Charles Reade's many excellent romances, than any other novel known to me. It is the remarkable force with which the portraits of three or four figures have been drawn, and the true life and fire put into their actions, which raises *Gertrude Coldbjörnsen* above the rank of commonplace stories, and gives us reason to look forward anxiously for a second book from this new writer.

The outline of the story is briefly given. A famous lawyer, Mr. Feddersen, falls in love, in middle age, for the first time, with a lovely girl of seventeen, Gertrude Coldbjörnsen, whose father and aunt, two aged persons, have brought her up in utter ignorance of the world. Armed with his great reputation, Mr. Feddersen ventures to ask Mr. Coldbjörnsen for his daughter's hand, and Gertrude, ignorant of what love really is, consents to marry him. He is very kind to her during their engagement, and contrives to amuse and please her. But they go away into the country to stay at a house where they meet a brilliant young painter, Mr. Fabricius, and, without their being conscious of it, Gertrude and Fabricius become absorbed in one another. Fabricius comes first to his senses, but, considering that Feddersen is quite unfitted to comprehend Gertrude, he feels it a sort of duty to try and break off the engagement. However, they return to Copenhagen, and see no more of one another until one day they meet, and he asks her to visit his studio with a friend of hers. In this way the acquaintance is renewed. But meanwhile all preparations for Gertrude's marriage with Feddersen are being pushed forward, and Fabricius is in despair. Then suddenly the war with Germany breaks out, and Fabricius is ordered off to Jutland. He comes to Gertrude, insists upon a private interview, and declares his love with all passion and insistence. She accepts it at once—having long secretly loved him—and then they part, promising to write to one another. But the aunt persuades Gertrude that she has acted very wickedly, refuses to let her see the letters of Fabricius, and dictates a letter to him forbidding him to write. Gertrude is then married to Feddersen, but runs away from him, back to her father's house, the day after the wedding. She is persuaded to return, and a change seems to come over her whole character; she becomes frivolous, exacting, and "fast." Meanwhile, the war is raging, and Fabricius lies in hospital grievously wounded, and crying, in his delirium, for Gertrude. She and her hus-

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band are persuaded to come down to the camp, and Gertrude goes to see Fabricius in the sick ward. His delight at recovering her is changed into an agony of rage when he finds the wedding-ring upon her finger. He starts up in bed, and breaks a blood-vessel while he is cursing her for her infidelity. She is taken away more dead than alive, and positively refuses to see her husband any more. Some old friends take her back to Copenhagen, and Fabricius is carefully nursed and recovers. He marries a kind, motherly sort of girl who has tended him, while Gertrude obtains a legal separation from her husband and lives in seclusion. Fabricius and Gertrude meet once more, later in life, and are surprised to find themselves become almost indifferent to each other, and by no means inclined to repeat the stormy complications of their youth.

Herr Skram succeeds best in depicting critical situations. His narrative is occasionally a little tiresome, but we wake up when he gives us such scenes as the visit of Feddersen when he comes to ask Gertrude's hand in betrothal; or the walk taken by Fabricius and Gertrude round and round the garden, where the girl puts such embarrassing questions about love and duty to the painter; or, best of all, the secret interview between Gertrude and Fabricius on the night of the declaration of war, a scene which is imagined and carried out with consummate skill and sympathy. On the other hand, the author is sometimes awkward and even ludicrous in his attempt to be extremely subtle or extremely realistic. One case of this kind, which has given great scandal in Denmark, is the scene in which a picnic is disturbed by the advent of a group of hussars who bathe in the lake below, at which vision all the persons of the picnic take to flight, except Fabricius and Gertrude, who stay to appreciate the aesthetic value of the composition. Even this shows more youthful rebellion against conventional prudery than positive want of literary tact, and perhaps Herr Skram had been reading his Walt Whitman. Of more importance is a tendency to language which, if a foreigner may judge, seems occasionally affected, and a too great fondness for such exotic forms as *dekorationen*, *akkompagnement*, and *koketteri*. These barbaric words are, of course, creeping into general use in Danish society, but it would be well to exclude them from book-language as long as possible.

Edmund W. Gosse.

SCHOOL BOOKS.

An English Grammar for Beginners, by H. Courthope Bowen (C. Kegan Paul and Co.), being colloquial in style, is suited especially to middle-class schools, or, indeed, to any pupils of twelve or fourteen. Punctuation is well done, and compound and complex sentences well distinguished, as are the two meanings, so often confused by the beginner in Latin prose, of such a word as *ruling*, though a good opportunity of doing the same for words like *after*, which are both prepositions and conjunctions, has been missed. The chapters on inflection would have been improved by a hint as to its origin, and, to come to details, we protest against such a plural as *terminuses*, and the needless disguise of possessive adjectives as demonstratives. The book might be shortened by the omission of the nineteen classes of words which are mentioned only to be replaced by the usual eight, and it might be added that a sentence can consist of one word if that is imperative.

Of an *Elementary English Grammar*, by O. W. Tancock, now head-master of Norwich School (Clarendon Press Series), about four-fifths are devoted to accidence, and there is a very good collection of exercises on both accidence and syntax. The book has the advantage of being in large and small print, which extends its usefulness. The section on transitive and intransitive verbs is good, as is that on *shall* and *will*. So much space is devoted to tables of declension and conjugation that the book might be tried in India.

Grammar through Analysis, by G. F. K. Sykes (Daldy, Isbister and Co.), consists of lessons actually given orally. Their publication is less likely to educate pupils than teachers, who will find admirable models of brisk lessons, sure to catch the attention of children from nine to twelve years old. It is, however, wrong to treat the verb-noun after the gerund, and then say we are using the verb in quite a new manner. The last two chapters are far beyond most pupils of the age for which Mr. Sykes writes.

The Beginner's Drill Book of English Grammar, by James Burton (Rivingtons), takes first analysis of simple sentences, then inflection, then complex sentences, with a few pages on the alphabet. The list of plurals of irregular and double nouns is unusually full and accurate, and indirect objects are well done, though we do not care for the use of such Latin-grammar terms as dative objects; but Mr. Burton does not pass by such constructions as cognate objects and absolute clauses. He assigns the confusion in English spelling to the six superfluous letters—c, j, g, x, y, w—and he would, we presume, spell jam *dzham*, and wicks *uuikks*. The book is, however, vigorous, but the ascent over which the author leads his pupils is too steep for average boys.

We hardly know to what class of students we could recommend Mr. C. D. Yonge's *Short English Grammar* (Longmans). In spite of this professed brevity we find Caesar and Agricola, Hengist and Ida, Shakspere and Hooker, figuring in the first twenty pages. There is nothing to be gained by declining English nouns with six cases, the fallacy being exposed on the next page, where *to Paris* is called an accusative. The only part we like is the chapter on Prosody. The rest is verbose and unmethodical.

A Shorter English Grammar, by C. P. Mason (Bell and Sons), contains an immense amount of compressed knowledge. It is better suited to Civil Service candidates than to boys and girls; but its arrangement in large and small type, with numbered sections, makes it easy to select parts of the book. We prefer the etymology to the rest of the work. It gives Anglo-Saxon declensions and conjugations, yet condescends to the plurals and possessive cases of complex names—the *Miss Smiths* being defended against their more prim title—and it traces the feminine suffix *ess* to Greek -ισσα and -εσσα, though we have found nothing as to the date of the word *its*; but *lists*, *worth*, *needs*, *hight*, and *dight* are not omitted, nor the formation of such adverbs as *whilom*, *piecemeal* (Anglo-Saxon *maelum*, by portions). There is also a useful list of compound nouns, one element of which has become obsolete, and, in an Appendix, are grouped miscellaneous words from foreign languages, though some of the Hindustani words are indeed half-caste—*e.g.*, *toddy* is merely an English corruption of *tārī* from *tār*, a palm, and punch is from *pachlonā*. The analysis of sentences does not seem to be simplified by Mr. Mason's elaborate system of underlining, and too much space is given to elliptical sentences. A good Index would much improve this book.

The Advanced English Grammar (Laurie's Series) contains quite as much as the ordinary student of seventeen will take in, and, in about a hundred pages, includes Anglo-Saxon declensions, a good many well-chosen derivations of words in common use, with simple rules for the use of each part of speech, not massed together, but following each part of the accidence. There is also a simple system of analysis, but we think the tabular system attempted on p. 94 somewhat confusing, though not more so than the "tree of the one speech."

A Brief History of the English Language, by James Hadley, Professor of Greek at Yale College (Bell and Sons), is merely a reprint of part of the Introduction to *Webster's Dictionary*.

Mr. J. Robertson, late Lecturer in Glasgow Training College, has produced an *Analysis of Sentences* (Murby), price one penny, which really contains enough work for a middle-school form for one term, but his tabular analysis of complex sentences is far from clear.

We consider that Mr. W. M. Ramsay's *Analysis of Sentences* (Whitaker) is quite the best text-book on the subject which we have yet seen. It is brief and simple in language, but on phrases, complex and subordinate sentences, Mr. Ramsay's teaching is plain and complete. On the latter his examples are very happy—"You know where I am going—You know the place where I am going—You cannot come where I am going." Perhaps he is not quite so successful with the infinitive mood, where he might emulate the terseness of *The Public School Latin Primer*, nor with such peculiar expressions as "You had better do this," of which the simplest explanation is that *you'd*, *i.e.*, you would, has been wrongly lengthened into *you had*.

We fail to see why Messrs. Collins should have been sponsors to such twins as the Grammars by the Rev. A. M. Trotter and Mr. T. Morrison. The weakling of the pair is the former, which, though so hypercritical as to object to the phrase "the then king," is so inaccurate as to say that *bowels*, *morals*, and *compasses* have no singular, to make *so that* a co-ordinate conjunction, and to assume that "we met the boy who told us the story" must mean "we met the boy and he told us . . ." But each book has a useful chapter on figures of speech, and Mr. Trotter gives an amusing list of Scotticisms, omitting, however, to tell us what he has *to* his tea; while Mr. Morrison's most original point is an exercise on the combination of given elements into compound sentences, the inability to do which distinguishes a child's letter from a man's.

Messrs. Sampson Low and Co. have imported from Harvard the *Principles of Rhetoric* by Prof. A. S. Hill, which is entitled to a more full notice than space allows. Less than a third of the book is devoted to rhetoric proper, the best chapters being those on arguments by sign and on persuasion. But Mr. Hill is more amusing on solecisms and improprieties of style and diction. Few writers escape. Mr. Freeman's general correctness in style does not excuse some inconsistencies in classical spelling, while Anthony Trollope, Miss Austen, the (London) *Spectator*, Swift, George Eliot, Sir G. C. Lewis, Charles Reade, and even Macaulay appear in Mr. Hill's black-book. Of commoner errors he marks *demean* as being derived from French *demener*, and having nothing to do with *mean* (perhaps there are two words, the younger of which has ousted the elder); *verbal* as not synonymous with *oral*, but including written words; the vulgar use of *transpire* for *happen*, though he is wrong in inferring that French

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transaction never has the meaning of the English word, and absurd in objecting to *the fairest of her daughters Eve*, which is, of course, merely an imitation of prolepsis. He is as severe upon Americans as upon English: "We are at peace with all the world, and maintain relations of amity with the rest of mankind" (Pres. Taylor's Message to Congress, 1849); and he cannot reconcile himself to *casket* for coffin, nor *sample-room* for a drinking-bar, nor to such an *affiche* as "pianoforte taught and tuned," but "Boyle the father of chemistry and brother to the Earl of Cork" is rather a Joe Miller. For an ironical anti-climax he goes to *Middlemarch*, where the date of Mr. Casaubon's marriage is fixed as being when George IV. was King, the Duke of Wellington Prime Minister, and Mr. Vincy Mayor of Middlemarch.

Mr. Unger's *English Orthography* (Trübner) consists of two hundred lists of long words strung together almost hap-hazard, and, being based on no principle whatever, is not likely to remove any difficulties. The riding-master does not begin by taking the recruit to see all the vicious horses in the regimental stables.

Mr. Laurie's *New Manual of Spelling* is much more likely to be useful in schools, and, if the two parts were sold separately, the second would help candidates for Civil Service examinations, for whom also is intended Hunter's *Indexing and Précis of Correspondence* (Longmans), which consists of five sets of parliamentary papers on well-known subjects, with index and *précis* subjoined, followed by nine other sets as exercises. The book would be improved by criticism upon the specimen indexes and *précis*, so as to let the student see wherein excellence in such work consists.

We have also received *Shorthand for General Use*, by Prof. Everett (Marcus Ward). The advantage claimed for this system is the insertion of vowels at the time of writing, so as to obviate the necessity of going through the copy a second time.

The Merchant of Venice and *Julius Caesar* have been annotated by Prof. Meiklejohn of St. Andrews (Chambers). It may be difficult to say anything new in the introduction to such a play as the *Merchant*, but there seems more than a chance resemblance between Prof. Meiklejohn's remarks and those of Prof. Dowden in the *Shakspere Primer*, the cheapness and excellence of whose introduction to the whole makes introductions to school editions of particular plays quite unnecessary. Again, many of this editor's notes upon one play are mere reproductions of those on the other. Inaccuracies are not wanting, *quaestum* appearing as the supine of *quaero*; no one need be told that *truth* often means honesty, nor the meaning of *spurn*, and of *piece it out*, while a note on *breed for barren metal* would have been improved by a hint as to τόκος, and the *martlet* is called a kind of swallow instead of a diminutive of martin; *cater-cousins* is possibly fourth cousins, and the word "cater" may come from the messes of four as still kept up in the Inns of Court; while nothing is said as to the derivations of *hearse* and *napkin*, nor is "*mantle* like a standing pool" compared with Gray's "mantling in the goblet," though we are told that the late Earl Russell always said Room for Rome, and the derivation of *reek* from German *rauch* (smoke) is well illustrated by Auld *Reekie*, and Reikiavik (Smoke Town).

There are three new editions of Milton, *L'Allegro*, *Il Penseroso*, and *Lycidas* being done by Mr. E. Storr—an Indian civilian (Rivingtons). The biography is too heavy for school purposes, but the notes are complete and accurate, though "fontesque lymphis obstrepunt manentibus somnos quod invitet leves" from the Epodes might have been quoted as having possibly suggested "the waters murmuring entice," &c., while the note on junket (from *juncus*, the rushes on which cream cheeses are laid) would have been improved by mention of the verb to junket, and it is a far cry from *lap* to *envelope* without allusion to the root wlap ("He was wlappid in a sack"), whence Italian *invillupare*, French *envelopper*; and nun is derived from Italian *nonna*, grandmother. The notes on "as some sages sing" and on dearest *pledge* (*cf. pignora*, children) are good, as is the contrast between *not unseen* in *L'Allegro* and *I walk unseen* in *Penseroso*.

The *Samson Agonistes* of Collins' School Series, price fourpence, fulfils at least one requirement of modern school books. It is well printed, and contains nearly twenty pages of notes, with, however, too few derivations, which are often omitted when they would have filled an unfinished line, nothing being said of *thrall*, *craze* (though "*craze* their chariot-wheels, from *Paradise Lost*, is quoted, where the word is very near the simple sense of crack), while *blab* is compared with a German word, and not with the English *blob*, *blubber*-lip; and it is needless to call attention to a phrase as wanting a verb (line 474).

The edition of *Comus* by Messrs. B. M. and D. F. Banking (Hackney: West) is disappointing. The three essays on the Masque and on *Comus* are pointed and as original as could be, but the notes and parallels, of which the latter are far too numerous for a school book, are by no means so good. For instance, nothing is said on *pert* fairies, *spets* her gloom, *single* darkness, *long levelled rule* of streaming light (ἡλίου κάνων), nor *purfled* scarf, nor on the derivations of *urchin* and julep (? Arabic, julláb, a purge; not guláb, rose-water).

Mr. F. Storr prefixes to his edition of Gray (Rivingtons) very good hints as to the method of an English literature lesson for boys, and for introduction reprints Johnson's Life of the poet, with notes of his own, and he appends a dozen of Gray's letters, considering him the best of English letter-writers. His notes are well spoken of by those who teach from the book, but to quote Petrarch in the original to boys only encourages them to skip; though, on the other hand, it must be said that Mr. Storr is often very happy in suggesting lines of thought by means of occasional questions for boys to consider for themselves. To his note on "still *had* she gazed" might be added as illustration, "Me truncus illapsus cerebro sustulerat;" but the edition is far better than Mr. Laurie's (both are shilling books), the latter being spoilt for school purposes by foot-notes. Mr. Laurie's illustration of *madding*, "Paul, thou maddest," from Wicklif's Bible, is better than Mr. Storr's, which is made up for by the latter's "stemmata quid faciunt" for "the boast of heraldry," and Mr. Laurie says nothing on *characters* (which might also be illustrated by the metaphorical use of παράσημος), nor on Taliessin.

Mr. Laurie's series includes an edition of Parnell's *Hermit*, with a good short Life, but with foot-notes again. The poem will hardly bear the weight of notes necessary for book-making. To quote a most superfluous note—"*Ivory.*—The use of ivory was a mark of luxury among the Romans, *e.g.*, Horace, *Odes*, ii. 18. Non ebur . . . lacunar." And, again, on *thy fellow-servant I* he inflicts upon us a verse from the Acts; and upon *bursts the bands of fear* is hung a note of ten lines. *Deceives the road* might well be illustrated by Horace's *laborum decipitur*. Of forty-five pages sixteen are occupied by advertisements.

Goldsmith's *Traveller* has been done by Mr. H. Littledale (Dublin: Ponsonby). His foot-notes are in the form of question and answer, for which we can see no good reason, and they are of the most feeble kind. He tells us that temples had no spires (but Goldsmith did not say that they had), and that *wave* means water; and Mr. Littledale's frequent geographical notes are, as far as boys' memories are concerned, strung together, we fear, with "fruitless skill," or, as he paraphrases it, "unavailing knowledge."

Messrs. Longmans are publishing a series edited by Messrs. E. T. Stevens and D. Morris. *Cowper's Task, Book I.*, has an excellent introduction, not too long, but, as the notes are printed below the text, the books could not be used in school. From its great variety of topics the *Task* makes a more interesting reading book than the *Hermit*, for instance. The notes in this edition are usually accurate and complete; indeed, we have looked in vain for scarcely one derivation. This book costs ninepence, but the same series contains *The Ancient Mariner* at fourpence, the notes to which are equally good.

Southey's *Life of Nelson* (Rivingtons), by W. E. Mullins, has for frontispiece a plan of the *Victory*, with key, describing nearly two hundred parts of a man-of-war, while no naval terms which occur in the text are passed over by the editor, who explains "vail topsails" and "mizen chains" with as much ease as "Greek fire" or a "pasquinade." The Caraccioli affair is elucidated by a reference to the "despatches," to which source Mr. Mullins goes for an account of the circumstance of Lady Nelson's leaving her husband. Bright's History is referred to throughout for the politics of the time.

Mr. H. C. Bowen is editing *Simple Poems* in four parts (C. Kegan Paul and Co.), of which two are before us. His Introduction might well be studied by teachers who find English lessons difficult or unsatisfactory. The selection includes Blake's "Dream," Tennyson's "Brook" and "Dora," "Chevy Chase," the "Pied Piper," and "Hart Leap Well," so there is no fear of dulness, and the notes seem just what is wanted. For example, in "John Gilpin" there are good notes on *trainbands*, *calender*, *guise*, *in merry pin*, and from those on "Dora" most people would learn something, for they are full of feeling, and bring out all the little points, yet are as simple as the poem itself. But the series does not appear progressive, and it is better suited for boys of twelve or thirteen than of ten, which is the age for which Mr. Bowen writes.

For younger children Messrs. Chambers have two Primers and two Readers, edited by Prof. Meiklejohn; and Mr. Murby has an Imperial Primer.

The Student's Reminder, by Thomas Marsh, "Private Tutor" (Stevens and Haynes), professes to teach everything from geography to Spanish grammar. To do this in seventy pages recals the feats achieved by a certain private tutor at one of the universities, who can cram a man in seven weeks either in Greek, Botany, Law, Theology, or Mathematics. Upon examining a few of Mr. Marsh's subjects we find that his teaching is not up to modern standards, and that there is little or no method in his work. Geography is taught by a string of names and figures, an inaccurate description of Bombay is cut short to make room for four lines on the Habeas Corpus Act, which gives way before an addition table. If competitive examinations have brought us to this, we could almost endure to return to the old order of things.

Somewhat of the same type is a *Handbook to the First B.A. Examination in the London University*, by a Private Tutor (Manchester: Heywood). But though its ultimate aim is the conquest of examiners, it contains useful specimen papers, lists of text-books, and some

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honest teaching on various subjects, especially on mathematics. The book concludes with good advice to candidates as to punctuality and management of time in the examination hall.

Much sterner is the *Student's Handbook to Cambridge*, by A. P. Humphry, Esquire Bedell (Deighton), upon which we need only remark that it is difficult to keep pace with Cambridge reforms. Nothing is said, however, about the exhibitions granted to needy students by some of the London companies.

The National Society's "Manuals of the Science and Art of Teaching" (Advanced Series) include *English Literature*, *Mechanics*, and, in two branches, *Domestic Economy*. In the first of these a rough, but accurate, sketch, with a chart, of the growth of English literature is intended to guide the teacher in the selection of pieces for his pupils, and to guard him against errors and anachronisms in his explanations. The editor is an enthusiast, and some of his fire will be caught by any reader, while his few specimens are certainly not commonplace. For three contemporary religious authors he selects Newman, Pusey, and Lightfoot, the Dean of Westminster acquiring fame as a traveller along with Kinglake, and as the only biographer worthy of mention. Among late religious writers F. W. Robertson might well have been included. The manuals on *Domestic Economy* are most amusingly practical. That on *Food* is not so simple as it might be.

Mr. G. C. Asplet has brought out a *Complete French Course*. Its completeness is somewhat disguised by its want of arrangement. For instance, *lequel* and its cases are concealed between *y avoir* and some good idiomatic rules about time and hours, while patient search has failed to discover any rule about the gender of past participles.

How to teach and learn Modern Languages successfully, by Francis Lichtenberger (Newman and Co.), is a book which is neither original nor useful. Everyone concerned in the teaching of French knows how English teachers have, in many cases, superseded Frenchmen, and the causes need no explanation. Nor will any who are trying to improve their teaching find any practical hints here either for themselves or their agents. The author's most original remark is that the mere breathing of Parisian air will not inspire anyone with the French language, but his only alternative is life in a school. He says nothing of such well-known aids to learning French as the performances at the Théâtre Français, the play having been previously well read; nor does he mention any of the lectures to which English students can gain access, nor does he put the stranger into the way of obtaining a really good teacher in Paris. He would probably be surprised to learn how many English graduates have, solely for teaching purposes, perfected themselves in modern languages within a few years after leaving college.

The German Declensions, by J. Eisner (Williams and Norgate), contains nearly two hundred pages of useful accidence, including the adjectives and pronouns, with a synopsis of weak and strong verbs.

Mr. Hunter's last contributions to English school books are Pope's *Essay on Man*, Milton's *Arcades* and *Sonnets*, and a "Study" on *Julius Caesar* (Longmans). The notes in the two former are printed below the text. His illustrations and notes are always good.

Of Blackie's "Comprehensive School Series" the most important books seem to be the *Biographic Reader*, including selections from some of the best English writers. For Prince Albert and Lords Russell and Derby, the editor has gone to the *Times*, while Taine is drawn upon more than once; Sir A. Helps supplies Dickens and Kingsley, and Macaulay, De Quincey, Carlyle, Guizot, Emerson, Hazlitt, and many others, appear either as artist or sitter, or both. We have also in the same series *Myths and Legends of Greece and Rome*, a *Shakspere Reader*, and books on Algebra, Arithmetic, Geography, and English History.

NOTES AND NEWS.

Mr. Thorold Rogers, M.P., is printing for the Delegates of the Oxford University Press a volume of extracts from the great Lincoln College MS., "Gascoigne's Liber Veritatum." These extracts will put in a perfectly new light the condition of England in Church and State during the darkest period of English history, the first half of the fifteenth century, and especially for the few years immediately preceding the civil war of the Succession. Gascoigne's MS., which is in two folio volumes, double columns, of about seven hundred pages each, deals primarily with theological topics, but the writer was a very keen though orthodox observer of events which came before him in his own times. The MS. was examined by Anthony Wood and Hearne, but chiefly for Oxford notes. It will be remembered that Gascoigne is almost the only authority for the facts of Pecok's trial and deprivation. But his notes are invaluable as illustrating the state of things which preceded and indeed brought about the Reformation in North-western Europe.

Fate seems to work against the publication of some volumes. This is especially true of the long-projected *Dictionary of Anonymous and Pseudonymous Literature of Great Britain*. Such a work was suggested a century ago in the pages of the *Gentleman's Magazine*, but no steps were taken in the matter until Mr. Halkett, of the Advocates' Library, undertook collecting the materials about the year 1852. At his death the matter which he had diligently culled from a variety of sources came into the hands of Mr. T. H. Jamieson and the Rev. John Laing, the latter being the librarian of the New College Library at Edinburgh. Mr. Jamieson was cut off at an early age, and his partner was left alone to plod on industriously at the Bodleian and other libraries without any coadjutor. Mr. Laing had with great pains collected the titles of many thousand volumes, and would soon have brought them into a state fit for printing, but for some years he had been in declining health, and now his death is announced. Has any other literary antiquary the courage to take up the task of superintending the publication of the volumes?

The New Parliament is the title of a work by Mr. William Saunders to be published early in May by Messrs. Cassell, Petter, Galpin and Co. Among its prominent features will be a history of the Dissolution, special biographies of new members, and election incidents.

The increasing number of Spelling Reformers in England and America and on the Continent has created a desire among the members of the various associations for some means of strengthening the bond of union. There is some talk of an International Congress of Spelling Reformers to be held in London or on the Continent in the autumn.

Mr. Egmont Hake, the author of *Paris Originals*, is, we understand, at work upon a volume of stories to be called *Flattering Tales*.

Messrs. Peck and Son, of Hull, will soon have ready an important local work entitled *Memoirs of the Life of Master John Shawe, sometime Vicar of Rotherham, afterwards Minister of St. Mary's Church, Lecturer at Holy Trinity Church, and Master of God's House Hospital (the Charterhouse), at Kingston-upon-Hull*, written by himself in the year 1663-64. The work has been carefully collated with the original MS. in the British Museum, and elaborately edited by the Rev. J. R. Boyle. All the valuable topographical and biographical information contained in the notes of the late John Broadley, Esq., F.S.A., has been embodied in the Notes and Appendices to this edition. Exhibiting a genuine picture of Old Hull at the interesting period of its siege, and describing the stirring events of English society in the times of Charles I. and the Commonwealth, Master Shawe's book has ever been a favourite with the fortunate few who have enjoyed its possession. The former edition (1824), having been printed for private distribution only, has become excessively rare.

We drew attention some weeks ago to the *Treasury of Ancient Arabian Poetry* which Mr. W. A. Clouston, of 137 Cambridge Street, Glasgow, contemplated publishing. He has since determined to enlarge his scheme by including in the compilation a selection from the poetry found in the English translation by Terrick Hamilton of the Bedouin romance of *Antar*. It will also contain some of the passages of the *Moallakat* which have been imitated in English verse. Most of the copies of Mr. Clouston's *Treasury* have now been subscribed for.

On Tuesday, April 20, under the special rule relating to "persons of distinguished eminence in science, literature, or art, or for public services," the committee of the Athenaeum Club elected Sir John Strachey, G.C.S.I., Mr. Lewis Morris, the poet, and Mr. John Whitaker Hulke, F.R.S., the eminent anatomist and palaeontologist.

The first edition of M. François Lenormant's book, *Les Origines de l'Histoire d'après la Bible et les Traditions des Peuples orientaux*, was entirely exhausted in less than a fortnight. A second edition is in the press, to appear on May 10.

M. Zola and his pupils have just published jointly a volume of novelettes entitled *Les Soirées de Médan* (Charpentier). Médan is the name of the village near Paris where M. Zola has a country house.

Prof. Edward Woelfflin, the well-known student of vulgar Latin and author of a comprehensive paper on "Lateinische und romanische Comparation," has been lately called from Erlangen to Munich University.

Messrs. Sampson Low and Co., who are now publishing Mr. William Black's new novel, *Sunrise*, will also publish Mr. R. D. Blackmore's new novel, *Mary Anerley: a Yorkshire Story*, very shortly.

Prof. Schipper, of Vienna, is preparing an historical and scientific treatise on English metre, which will appear in two parts, each comprising about fifteen sheets. The first part, treating of the Anglo-Saxon and Middle-English period, is in the press.

It is proposed to hold an Exhibition and Market of Machinery, Implements, and Material used or sold by Printers, Stationers, Papermakers, and Kindred Traders at the Agricultural Hall from July 5 to July 17. A copy of every newspaper published in the United Kingdom will be exhibited, and any profits resulting will be handed over to the Printers' Pension, Almshouse, and Orphan Asylum Corporation. Mr. Robert Dale is the secretary and manager.

Messrs. Hachette are publishing, in parts, a new edition of Vapereau's useful *Dictionnaire des Contemporains*, which will contain the alterations rendered necessary by the events of the last ten years. The editor and publishers will be glad to receive any communications or suggestions tending to promote the efficiency of the work.

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An interesting address recently delivered before the members of the Hull Literary Club, by the president (Dr. Fraser), on "Clubs," giving particulars of the most famous of those of England, Scotland, and Ireland, will shortly be issued in book form.

Mr. Cashel Hoey's novel, *A Golden Sorrow*, has just been added to Messrs. Sampson Low and Co.'s series of six-shilling novels.

The Rev. Alfred J. Church has been appointed Professor of Latin in University College, London.

Prof. Fausto Lasinio will shortly publish a memoir on *Italian Words derived from the Arabic.*

Mr. J. B. Good has just published at Victoria, British Columbia, a *Vocabulary and Outlines of Grammar of the Nitlakapamuk, or Thompson Tongue*, the language spoken by the Indians between Yale, Lilloet, Cache Creek, and Nicola Lake, to which is added a phonetic Chinook dictionary, adapted for use in the province of British Columbia.

A meeting will be held at Regent's Park College on Wednesday next to inaugurate the "Angus Lectureship Fund," towards which the sum of £2,000 has already been contributed. The lecturer is to be a minister or a member of the Baptist denomination, or occasionally of some other religious body, and he is to hold the appointment for not less than two years and not more than three. The subjects chosen are to be at the discretion of the lecturer, subject to the consent of the council. This lectureship is founded chiefly to preserve in remembrance the name of the Rev. Dr. Angus, Principal of Regent's Park College, and one of the New Testament Company of Bible Revisers. Dr. Angus is also the author of several theological and miscellaneous works.

Communism and Socialism: their History and Theory, is the title of an opportune new work, just ready, by Theodore D. Woolsey, President of Yale College. It will be published by Messrs. Sampson Low and Co.

The Imperial Academy of Sciences of St. Petersburg has lately published a *Zirian-German Dictionary* compiled by F. Wiedemann. A Zirian, G. S. Luitkin, has written to the *Novoe Vremya* to complain that, although the Academy has long been in possession of the MS. of a Zirian-Russian Dictionary by N. P. Popof, it has never made it public, but has allowed M. Wiedemann to make use of it for the benefit of a work which is to the great majority of Russians useless. The Zirian language, one of the sections of the Permic division of the Finnic class, has hitherto been somewhat neglected. A Zirian version of the Gospel of St. Matthew was made, rather more than half-a-century ago, by a priest named Shergin, and published by the short-lived Russian Bible Society. This translation has been revised by M. Luitkin at the request of our own Bible Society, but his work has not yet been published. The Zirian-Russian Dictionary, to which N. P. Popof had devoted the labour of ten years, was offered by him to the Academy of Sciences in 1846, returned to him for revision accompanied with notes by Sjögren, and a second time offered by him to the Academy, enriched by the fruits of his studies during ten years more. The only result, says M. Luitkin, has been the benefit which may have accrued from it to the Zirian-German Dictionary of M. Wiedemann. The Academy probably considers that it deserves the thanks of foreign linguists for having made its Zirian Dictionary generally accessible. But M. Popof seems to have been unfortunate.

A correspondent writes:—

"Ruskin's *Sheep-Folds* is not the only book that serves as a stumbling-block to cataloguers, as may be seen from the following extract from the Index to the English Catalogue for 1878:—

'Cricket, Base Ball, &c., by Planché, &c.
——— Field, Curious Adventures, &c.
——— Marylebone Scores and Biog., &c.
——— Scoring Book, &c., &c.'

No. 2 is, of course, *Curious Adventures of a Field Cricket*, and has nothing to do with either Lord's or the Oval."

In the course of last month the annual meeting of the learned societies of the provinces took place in Paris. A considerable number of important works bearing on general history or the history of France were read by their authors. We may particularly mention the *Essai sur les Etats provinciaux du Périgord*, by M. de Montégut; that of M. Bandel on *Les États du Quercy*; the new studies on Commines, by M. Fierville; the *Histoire des Démêlés entre Louis XIV. et la République de Genève*, by M. Combes (from the Geneva archives); M. d'Aussy's study, entitled *Henri de Rohan en Saintonge* (1611–20); and, finally, a *Chapitre de l'Histoire des Communes de la France aux Echelles du Levant et en Barbarie*, by M. de Grammont. The meeting closed with a speech by M. Ferry, Minister of Public Instruction, in which he dwelt on the suggested reforms in the subjects now included under secondary education in France. The current is setting strongly in the direction of a simplification of programmes, and of giving greater importance to history, to physical science, and to modern languages; while the study of ancient languages will be curtailed, and Latin prose and verse will lose the preponderance which they have hitherto possessed.

We have received *The Social and Political Dependence of Women*, by Charles Anthony, jun., fifth edition (Longmans); C. H. May and Co.'s *Press Manual, 1880* (78 Gracechurch Street); *The Sunday School Gift*, by the Rev. C. Bullock, new edition (*Home Words* Publishing Office); *The Buried City of Jerusalem*: a Sermon, by the Rev. James King (Stanford); *The Anglers' Diary for 1880* (*Field* Office); *Lamartine and his Friends*, by Henri de Lacretelle, trans. Maria E. Odell (New York: G. P. Putnam's Sons); *William Ellery Channing: a Centennial Memory* (Boston: Roberts Bros.); *The Irish Question*, by the Earl of Dunraven (Stanford); *De Civium Atheniensium Muneribus eorumque Immunitate*, scripsit V. Thumser (Wien: Gerold's Sohn); *Les Juifs de la Roumanie*, par T. Georges Djuvara (Paris: 48 Rue Gay-Lussac); *Notes on Prisons*, by G. R. Vickers (Cambridge: Macmillan and Co.); &c.

MAGAZINES AND REVIEWS.

In the current number of the *China Review* Mr. Watters continues his criticisms on the translations, by Beal and Giles, of Fa-hsien's travels. Neither translator finds favour with him. With both he has fault to find, and many of his suggested readings are valuable as corrections. But the tone of his criticisms is certainly not all that could be desired. To call Mr. Beal an "old sea-priest," in reference to his past services as naval chaplain, is not in good taste; and to speak of one of Mr. Giles' notes as "muddy" may be descriptive, but the expression is not one usually found in English journals. With reference to the quarrel between China and Japan on the Liuchiu question, Mr. Allen contributes a short and explicit history of the relations existing between those islands and China from the year 610 down to the present day. Mr. Macintyre's "Notes on the Corean Language" are interesting, but the title is somewhat misleading, and might more appropriately have been "Notes on the Sinico-Corean Dialect," since the texts he deals with are but transliterations of Chinese works with Corean case and tense suffixes attached to mark the grammatical value of each Chinese word. Mr. Hirth's "Notes on Chinese Grammar," which are continued in this number, are carefully prepared, and by beginners in the study of the language will doubtless be found useful. Mr. Kingsmill contributes a paper on the ancient geographical names in Central Asia, which embodies some of his well-known views on that subject.

We offer a cordial welcome to a new periodical devoted to the science of religion, entitled *Revue de l'Histoire des Religions*. The first number has just appeared, under the editorship of M. Maurice Vernes, who is assisted by a number of eminent and well-known scholars. If the numbers that follow keep up the reputation of the first, the new Review will have a great and well-deserved success. After an introduction by the editor, explaining that all theological controversy will be carefully excluded from the Review, which will be wholly confined to the scientific and historical aspects of religion, M. Bouché-Leclercq has an interesting article on Italian Divination. Then comes an account of Wellhausen's researches into the history of Worship among the ancient Hebrews, the part of them selected for the present number of the Review relating to the gradual absorption of the high places by the temple at Jerusalem. M. Spooner follows with an account of the Religious Monuments of Cambodia; then MM. Barth and Maspero sketch in a masterly way the chief results acquired by recent investigations into Aryan mythology and the religion of ancient Egypt. Next come some hitherto unpublished documents on Witchcraft in Switzerland in the seventeenth century, and an article by M. Vinson on the mythological elements contained in the Basque Pastorals, upon which he and Mr. Webster have bestowed so much attention. Lastly, M. Clermont-Ganneau's late publication on the Bowl of Palestrina is reviewed; and the volume concludes with references to articles in periodicals relating to the science of religion, a chronicle of events, and a list of new works bearing on the subject to which the Review is devoted. It is highly satisfactory to find that the science of religion has at length an organ of its own, at once ably conducted and full of promise.

The April *Quarterly Statement* of the Palestine Exploration Fund contains a paper on the Tyropoeon Valley; a register of the Rock Levels at Jerusalem; notes on Col. Wilson's paper on the Masonry of the Haram Wall; various minor notes; and two reprinted articles—one on the Colonisation of Palestine, containing details on Mr. Oliphant's well-devised scheme, from the *Jewish Chronicle*, and the other on the Empire of the Hittites, from the *Times*.

The *Russische Revue* contains an interesting biographical sketch of the late Prof. Franz Anton Schiefner, by F. Wiedemann, who gives a useful list of the miscellaneous writings of that great scholar, more than ninety in number. Of considerable interest, also, is the article on Prof. Samokvasof's investigations of the "Kurgans" and "Gorodishches" of Russia, mounds to the exploration of which he has devoted many years and volumes. It was long a disputed point whether the "Gorodishches" were originally intended to serve as fortified camps or heathen high-places. Prof. Samokvasof seems to have proved by his excavations that they were used as strongholds. The name *gorodishche* is derived from *gorod*, a word which now means a city, but which formerly signified, among other things, an inclosure or an inclosing hedge, wall, or other protection. The "Kurgans," on the other hand, of which Prof. Samokvasof had, up to August 1874, explored no less than 313, are funeral mounds, some of them containing the ashes, and others the

skeletons, of the dead. The oldest and most interesting among them, those connected with cremation, the professor attributes to Slavonic hands, and supposes that most of those which he explored in South-west Russia were raised by the heathen Severians not very long before the introduction of Christianity into Russia.

The current monthly number of the *Journal des Economistes* contains a careful investigation of the state of manufacturing industry in the United States, by M. Adalbert de Fontpertuis. Of all French economists, M. de Fontpertuis is the one who has most widely studied the material condition and industrial and commercial progress of foreign countries, and English free traders will find encouragement in his account of the results of protection in America. M. Henri Baudrillart's article on "The Economical Condition of the Agricultural Population of Normandy" has also a particular interest for English readers at the present time, in relation to the effects of the subdivision of landed property. He shows that the ownership even of a minute parcel—a cottage and strip of garden, for instance—is a material aid to the labourer, both in the labour market and when out of work. The number contains several other instructive articles.

OBITUARY.

We regret to announce that a well-known geologist, the Rev. J. Clifton Ward, has suddenly passed away. Mr. Ward was for many years an officer of the Geological Survey, and has left his enduring mark on the rocks of the lake district of Cumberland. Enthusiastic as a worker in the field, he was also a frequent contributor to scientific literature, especially on the subject of the glaciation of his district and on the microscopic structure of its rocks. Mr. Ward was the author of some elementary text-books on geology and physics, but was perhaps better known as editor of the *Transactions* of the Cumberland Association for the Advancement of Literature and Science. It is not long since Mr. Ward relinquished the labours of a professional geologist and took holy orders. He died at Rydal Parsonage on the 15th inst., leaving behind him a name which will long be remembered in the district for geniality and earnestness, for industry and enthusiasm.

Intelligence has reached the Société Académique Indo-Chinoise which, it is to be feared, leaves little doubt as to the fate, not only of M. Louis Wallon, but of MM. Jules Guillaume and Courret, the naturalist and photographer with him, who have all been murdered while ascending the River Huela to Achin, in Northern Sumatra. M. Wallon was engaged on a scientific and economic mission in that island, of which he had been directed to study the geography, geology, and natural history. His loss is the more to be regretted as he had already acquired familiarity with the language and customs of the Achinese during a previous expedition in 1876-77, and would, no doubt, have done good scientific work had his life been spared.

As we have already mentioned, Dr. S. Frensdorff, a learned Jewish scholar, whose critical edition of the *Massora Magna* anticipated, but will not supersede, Dr. Ginsburg's forthcoming *opus magnum*, died at Hanover towards the end of March at a great age.

The death is likewise announced of Dr. Kenealy; of Mr. J. B. Kenyon, Q.C., Vinerian Professor of Common Law in the University of Oxford; of M. Edmond Duranty, author of *Le Malheur d'Henriette Gérard* and other novels, and a well-known writer on art; and of the Rev. Dr. Raleigh, author of *Quiet Resting Places*, *The Story of Jonah*, &c.

PARIS LETTER.

Paris: April 16, 1880.

Since my last letter, the great literary event here has been the representation of M. Victorien Sardou's comedy, *Daniel Rochat*. It was published in book form three or four weeks ago, and deserves attention on several grounds. For it throws much light on M. Sardou's talent on the one hand, and on the state of men's minds in France on the other. M. Sardou is, I need scarcely say, with M. Alexandre Dumas and M. Emile Augier, about the most popular dramatic author of our time. He has had brilliant successes, among which may be mentioned *La Famille Benoiton*, a comedy of manners in which he trenchantly satirised the corruption of the wealthy middle class under the Second Empire; *Patrie!* an heroic drama wherein he showed himself capable of making men weep as he had made them laugh; and *Rabagas*, an Aristophanic piece directed against democracy. M. Sardou's success is principally due to his marvellous skill in tangling and unravelling the web of an intrigue. He has no equal in bringing out of a peculiarly complicated situation a *dénouement* alike simple and ingenious. He has no equal in catching the public ear and wakening its attention from act to act by adroit and appropriate imagination. He is the master of second-class comedy, what we call *comédie de genre*; and on this ground no one dreams of disputing the first place with M. Sardou.

But it is just this position with which M. Sardou refuses to be satisfied. A member of the French Academy and universally known, he desires, like MM. Dumas and Augier, to take up social and philosophical comedy, that which conceals a moral while only seeming to amuse, and which maintains some proposition of great national interest. M. Sardou has accordingly looked out among the ideas that are stirring France in our day for the one that would best lend itself to a piece of the kind, and he has had no difficulty in discovering that, through a chain of very widely differing circumstances, the religious question is at the present moment the one of most absorbing interest for a Frenchman. He has therefore chosen as the subject of *Daniel Rochat* the divergence in religious opinion between a married couple, and has undertaken to show what deep distress was brought into their relations by the scepticism of the husband confronting the piety of the wife. It was open to discussion whether such a subject were not more suitable to a novel, but, at all events, it was a serious one, and required to be treated seriously, with great simplicity of means, and, above all, with great psychological skill. But, so far from this, M. Sardou has retained all the processes which he had hitherto employed for his *genre* comedies; he has shown himself, as in his other pieces, ingenious, subtle, adroit, where he should have been thoughtful, serious, and almost severe. The result is a comedy that has pleased nobody, and the more so as, coming out when the struggle over the Ferry Bills was at its height, it gave rise to noisy manifestations on the part of the supporters and the opponents of those measures. The Théâtre Français, accustomed to the discreet applause of an audience of taste, rang with hisses. In a word, the public verdict was unfavourable to M. Sardou; and his friends and enemies alike are agreed in wishing that he may return to comedy without a moral and without pretensions, with nothing but playful wit and delicate observation in its composition, such as he had written hitherto.

I must not leave the subject of dramatic literature without mentioning the recent representation at the Odéon of a tragedy in verse by M. Henri de Bornier, entitled *Les Noces d'Attila* (Dentu). The Odéon is, as a rule, the theatre for beginners. M. de Bornier, however, is not what is called in Parisian literature *un jeune*. He gave us at the Théâtre Français a drama which met with considerable success, *La Fille de Roland*. Probably *Attila*, though the second in representation, was the first in order of composition, for it betrays far more inexperience. M. de Bornier has chosen, from among the legends that gather round the death of the famous conqueror, that which represents him as slain by a captive queen, a second Judith, on his wedding night. The drama contains a few very fine passages, but very little that is original. M. de Bornier sometimes imitates M. Victor Hugo's lyric verse, sometimes the harsh and powerful versification of Corneille. Too often he seems to imitate only Ponsard, the correct but ponderous writer who is now so utterly forgotten. Yet the sincerity of the artist, the elevation of his ideas, and even the applause of a sympathetic audience have given rise, since the first representation, to very serious discussions of M. de Bornier's candidature for the French Academy. His candidature would be favourably received by the public, but much less favourably by men of letters, who know that the first three poets of the new generation —MM. Leconte de Lisle, Coppée, and Sully-Prudhomme—are not members of the Academy.

I now come to the great success of the close of the winter, the famous novel of *Nana*, which M. Emile Zola has just added to his long series of studies on the manners of the Second Empire. Opinions have been very much divided on the subject of this book, in which some have seen simply a series of repulsive pictures, while the author's partisans have considered this novel to be one of the most powerful pieces of analysis which have appeared for a long time. It is not my duty to take a side on this point, but I should like to place accurately before the eyes of the English reader the reasons which have induced M. Zola to give this minute description of Parisian vice. The school to which he belongs, and which he has himself called the naturalistic school, makes Balzac's ideas its starting-point. That great writer, full of the natural sciences, sought to introduce their exact methods into the novel. He wished his work to be a history of the manner of his time, full of true details of circumstantial information, so that in a later age it might be possible, with the aid of his works alone, to reconstruct the entire system of private life in the nineteenth century in France. But this scientific conception was corrected in Balzac's case by many other qualities, and his powerful imagination was continually bursting the too narrow mould of his theory. Two writers of laborious and individual genius, MM. Flaubert and de Goncourt, adopted this theory as a secondary one. They assigned to the novel as its sole object that it was to be an enquiry instituted into public manners, a rigorous statement of all the detail of daily life. These are the masters of the naturalistic school, and M. Zola is their direct descendant. This author has indeed exaggerated the rigour of the doctrine, and in his eyes modern art is but an appendage of science. He has set forth this view in a series of very curious articles, the title of which is enough to show their tendency—*Le Roman expérimental*. Just as the physician submits his patient to certain conditions to see what will happen, so, according to M. Zola, the novelist submits the character of his heroes to such and such circumstances, and describes the results. He produces by means of his imagination the experiences which cannot be produced artificially in real human life. It will be seen how open to discussion is this aesthetic theory. It must, however, be understood in order to gain a full appreciation of M. Zola's aim in his *Rougon-Macquart*, of which *Nana* forms the ninth volume. This history of a courtesan is full of information of all kinds

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concerning the depths of Parisian life, which the author has catalogued, without repugnance and without enthusiasm, with the severe conscientiousness of an artist too fondly devoted to his own theories. It proves to be simply from a sense of duty, if one may so say, and the sense of an exalted mission, that he wrote this book, so severely censured by the almost unanimous opinion of the critics. No one can enjoy its perusal, but we must recognise the logical manner in which it is composed, and the mass of patient labour it represents. The most curious thing is that M. Zola, the painter of vice, lives like a Benedictine, locked into his study, and never appearing in public. His mode of work is a very strange one. It consists in taking masses of notes on the class of society he wishes to paint; then, when his notes are put together, he composes his novel page by page, never casting his eye over the back pages, and thus writing about five a day with the utmost care.

While the naturalistic novel represented by M. Zola and his friends is little by little acquiring an unparalleled vogue among our younger men of letters, the romantic school is by no means without its champions, and one of the most ardent, M. Catulle Mendès, has just published through Dentu a volume the epic character and romantic episodes of which forcibly remind the reader of the novels of M. Victor Hugo. Under the title of *Les Mères ennemies*, M. Catulle Mendès describes one of the risings of Lithuanian Poland toward the end of the reign of Catherine II. This narrative is of high dramatic interest; it is very gracefully executed in prose tinged with poetry, and so reminds us that the author was one of the most eminent leaders of the French poetical movement about the year 1865. It is even a little *too* gracefully written, with refinements of style that often border on mannerism. But the Polish character is marvellously well depicted in two aspects—in its weaknesses, that are akin to effeminacy; and its heroism, that is akin to infatuation. It contains also the figure of a high-born Russian lady, haughty and elegant, which is strikingly true to history, if we go back in imagination to that period in which the influence of the French eighteenth century penetrated into Russia without bringing anything save corruption into the prevalent barbarism—a period briefly characterised by Diderot when he said, "Russia is a fruit rotten before it is ripe." M. Catulle Mendès, I may add, had already shown himself a very skilful painter of the excessive delicacy and too advanced civilisation of the eighteenth century, and herein he has a bond of union with several other writers who are directly occupied with the period in question. I may instance the collection of novelettes and *pensées* just published by M. Octave Uzanne through Rouveyre under the title of *Le Calendrier de Vénus*. It consists of tales which might be signed by Crébillon *fils*, and maxims which might be attributed to the famous Duc de Richelieu. M. Octave Uzanne is likewise superintending the reprint of the lesser authors who were contemporary with Mdme. de Pompadour and Watteau. A distinguished bibliomaniac, he revels in these *jeux d'esprit* with their charm of antiquity. M. Octave Uzanne is already favourably and widely known in England as the editor of *Le Livre*.

The English reader who wishes to form a complete idea of the various classes of French novels at the present day may add to the three works above mentioned two other novels—one by M. Albert Delpit, *Le Mariage d'Odette* (Plon), and the other by M. Emile Richebourg, *Un Calvaire* (Dentu). The first is the type of the novel that now finds favour with our Reviews. It appeared in the *Revue des Deux-Mondes*. The other is the type of the *feuilleton* novel. The success attained by M. Emile Richebourg in this popular class of work is prodigious. One of his stories is enough to send up the circulation of the lesser papers to 50,000 copies. An utter want of style impairs the merit of these compositions, but their highly moral character is a symptom deserving of attention. M. Delpit belongs to the idealistic school of which George Sand was so long the most glorious representative. His comedy, *Le Fils de Coralie*, won considerable success at the Gymnase two months ago. He is equally remarkable for the excellent moral tone of his novels.

A very interesting work just published by M. Vallery-Radot (Hetzel), under the title of *L'Etudiant d'Aujourd'hui*, is partly romance and partly philosophy. M. Vallery-Radot's object is to picture the manners of the young men who study law or medicine at Paris in the Quartier Latin, round the Panthéon and the Sorbonne. He has given us sketches delicately touched in, perhaps too favourably coloured, but, so far as I can judge from my own experience, sufficiently faithful to be consulted without misgiving. The pictures of student-life left by Balzac, Musset, and Henry Murger have become obsolete, like Gavarni's drawings relating to the same subject. It would seem that, since the war more especially, the youth of Paris has become less frivolous and more attentive to the things of thought. M. Vallery-Radot shows most skilfully the sensations of the young provincial who comes to Paris. The interior of various boarding-houses, and among others of a clerical *hôtel*, is very successfully represented. He takes the reader through the lectures attended by the future advocates, through the garden of the Luxembourg where they chat, and the furnished lodgings where they live. He has adopted a form of narrative without incidents but with proper names, so that the work as a whole forms a semi-novel, more entertaining than a dry statement would have been.

The romance then has been, it will be perceived, pretty brilliantly represented during the last month, as well as the novelette, for I was on the point of forgetting *Les Amours fragiles*, a collection of novelettes by M. Cherbuliez (Hachette), which shows once more the author's characteristic qualities of over-exquisite distinction and over-subtle observation. Again, an important poetical work has appeared which deserves a careful study —I refer to M. Jean Aicard's poem *Miette et Noré* (Charpentier). M. Aicard has undertaken to revive the rustic and familiar style. A Provençal by birth, and possessing a thorough knowledge of the dialects and scenery of the South of France, he was peculiarly qualified for this difficult task of a peasant epic. We possess a finished model of this style, unfortunately written in a dialect which is intelligible to few foreigners and scarcely even to Frenchmen at a distance from Lyons—*Mireïo*, by Mistral. M. Aicard has evidently been inspired by this poem. His subject is the love story of a peasant and a peasant woman, Noré and Miette, the diminutives of Honoré and Marie. This return to simple poetry has been almost uniformly successful. Possibly fault might be found with the poet for laying too much stress on description, and also for not being sufficiently true to life in certain highly idealised portraits. But such a criticism cannot prevent this new book from placing M. Aicard in a very high rank among our younger poets. I may add, for the benefit of those who are interested in personal details, that M. Aicard is an admirable reader of his own verses, and that, before giving his poem to the press, he declaimed it himself with remarkable success in one of the literary *salons* of Paris, that of Mdme. Edmond Adam (Juliette Lamber), editor of the *Nouvelle Revue*. While M. Aicard is effecting a return to rustic poetry, M. Charpentier likewise gives us M. Maurice Bouchor's *Contes Parisiens*. This poet, half an Englishman by birth, and thoroughly imbued with the study of your authors, possesses qualities of humour which are not often to be found in France. His book consists of stories half fantastic, half satirical, written with wild vigour and unreserved audacity. Finally, a new-comer, M. Godin, has brought out (Lemerre) a collection of poems, *La Cité Noire*, which heralds the advent of a genuine poet in the energy of its verse and the depth of its emotion. He possesses as yet neither the breadth of M. Jean Aicard nor the remarkably fresh imagination of M. Bouchor: but he feels keenly and writes vigorously. If he adds labour to his natural gifts, he may go far in poetry.

I have left myself but little space to speak of books on philosophy and history. First and foremost must be noted *La Psychologie*, just published by M. Paul Janet (Delagrave). This work, which is intended alike for students and men of the world, attests considerable progress in the teaching of this science in France. Hitherto, and under the protracted influence of Victor Cousin, French official philosophy has remained outside the European movement. The works of Hamilton, Lewes, J. S. Mill, Alexander Bain, Herbert Spencer, were known only to a few choice spirits. The new theories on the association of ideas were not taught. Physiology was so completely divorced from psychology that no notion was given to students on the subject of the nervous system and the brain. The study of sensations was thus completely isolated from the study of sense. The publication twelve years ago of a book by M. Ribot on English psychology was the beginning of a salutary reform, which is officially completed by M. Janet's work. M. Janet, in fact, who is a professor in the Paris Faculty and a member of the Institute, is qualified to represent in some measure the whole of the university; and the introduction of the newest theories into his book is enough to prove that the old method of teaching has had its day. This symptom must be noticed with great satisfaction, for the real remedy for what our statesmen call the clerical danger is not to be found in laws of repression, but rather in a solid philosophical education of our young students which will deliver them from that dread of ideas which has caused all the reactions of the present century.

I will close my letter by mentioning the publication of the third volume of the Memoirs of Madame de Rémusat (Lévy), already so fully discussed, and of the appearance of the second volume of the *Chansonnier historique du XVIIIe Siècle* (Quantin). This volume comprises the political poems of the years 1716 and 1717, which enable us to follow step by step the popular sentiments of the day. The earliest pieces attest the confidence of the French people in the Regent; then come the disillusions; the Prince's cynical contempt for morality, the follies of the Ministers, the gallantries of the princesses, are each in their turn the subjects of the most bitter jests. Finally, the financier Law, the author of a fearful public catastrophe, becomes almost the sole object of satire. M. Victor Hugo is publishing with the same firm a final edition of his works, with variants from the original MSS. Two volumes have already appeared.

PAUL BOURGET.

SELECTED BOOKS.

General Literature.

CRAWFORD, J. C. Recollections of Travel in New Zealand and Australia. Trübner. 18s.

CRAWFURD, O. Portugal: Old and New. C. Kegan Paul & Co. 16s.

DELAPORTE, L. Voyage au Cambodge. L'Architecture khmer. Paris: Delagrave. 20 fr.

FOUILLE, A. de. La Transformation des Moyens de Transport et ses Conséquences économiques et sociales. Paris: Guillaumin. 7 fr. 50 c.

HUGO, Victor. Religions et Religion. Paris: Calmann Lévy. 4 fr.
LAKEMAN, Sir S. What I saw in Kaffir-Land. Blackwood. 8s. 6d.
WERNER, R. aus'm. Kunstdenkmäler d. christl. Mittelalters in den Rheinlanden. 2. Abth. Wandmalereien. Leipzig: Weigel. 80 M.

Theology.

RENOUF, P. le Page. Lectures on the Origin and Growth of Religion, as illustrated by the Religion of Ancient Egypt. Williams & Norgate. 10s.
WUNSCHE, A. Der jerusalemische Talmud in seinen haggadischen Bestandtheilen zum 1. Mal ins Deutsche übertragen. Zürich: Verlags-Magazin. 5 M. 60 Pf.

History.

DELAUNAY, L. A. Etude sur les anciennes Compagnies d'Archers, d'Arbalétriers et d'Arquebusiers. Paris: Champion. 80 fr.
DESTINON, J. v. Die Chronologie d. Josephus. Kiel: Lipsius & Tischer. 1 M. 60 Pf.
DOCUMENTOS ineditos de la Historia de España. T. 72, 73. Madrid: Fernando Fé. 24 fr.
FOLEY, H. Diary of the English College, Rome. Burns & Oates.
JURIEN DE LA GRAVIÈRE, le Vice-Amiral. La Marine des Anciens. T. 2. Paris: Plon. 3 fr. 50 c.
LEGUÉ, G. Urbain Grandier et les Possédées de Loudun. Paris: Baschet. 15 fr.
WIEDEMANN, A. Geschichte Aegyptens von Psammetich I. bis auf Alexander den Grossen. Leipzig: Barth. 6 M.

Physical Science.

RABBINOWICZ, J. M. La Médecine du Thalmud. Paris: Germer Baillière. 10 fr.

Philology.

DU CANGE, Glossaire français de, p.p. L. Favre. T. 2. Paris: Champion. 7 fr. 50 c.
OSTHOFF, H., u. K. BRUGMAN. Morphologische Untersuchungen auf dem Gebiete der indogermanischen Sprachen. 3. Thl. Leipzig: Hirzel. 4 M.

CORRESPONDENCE.

THE "EIKON BASILIKE."

British Museum: April 19, 1880.

May I be allowed a little space in your columns to reply to two remarks made by Mr. Rawson Gardiner last week in his friendly criticism on my Preface to Mr. Stock's reprint *of the Eikon Basilike*, because it seems to me that, owing to my having expressed myself somewhat obscurely, he has consequently reversed my argument and its intended meaning? When I say that "the discovery of the identity of the Record Office prayer with one of the prayers at the end of the *Eikon* gives indubitable authenticity to what has always, from Milton down to Mr. Pattison, been looked upon as parcel of the *Eikon* itself," I do not mean at all to imply that *all* the writers on the authorship of the *Eikon* hold those prayers to be part and parcel of the book, but only those who are opposed to the royal authorship of it, and who think that the plagiarism of the first prayer destroys the claim of the King to any part of the work; and I contend that henceforth all such persons must hold that this discovery of the Record Office prayer indubitably authenticates, not only that portion of the *Eikon*, but also all the former part. As I do not myself consider the prayers to be part of the *Eikon*, I accordingly argue in my Preface that "a subsequent Appendix cannot have anything to do with the authentic character of a work of which, at the time of publication, it formed no portion."

In the second place, Mr. Gardiner's supposition (arguing for the moment on the Gauden side), "that Gauden obtained a copy of the prayers from Juxon through Duppa, seeing that, according to Mrs. Gauden's story, her husband employed Duppa to show the *Eikon* to Charles I.," is exceedingly easy of refutation, and cannot be entertained for one single moment if it be remembered that, *according to Mrs. Gauden's story*, Royston, not Dugard, printed the *Eikon* for her husband, and *we know* that Dugard, not Royston, printed the prayers in the Appendix. EDWARD J. L. SCOTT.

THE SITE OF RAAMSES.

The Larches, Westbury-on-Trym: April 16, 1880.

While fully endorsing Prof. Sayce's acceptance of Brugsch's theory of the Exodus, I venture to think that he does less than justice to the claim of Tel-el-Maskhuta (or Masroota) to be identified with the site of the Raamses of the Bible. Few topographical puzzles have been more discussed than this. May I take leave briefly to state the *pro* and *contra* of the case?

The Bible-text runs thus:—"And they built for Pharaoh treasure-cities Pithom and Raamses" (Exod. i. 11). "Pithom" transcribes Pi, or Pa-Tum, the city, or abode, of Tum, a solar deity chiefly worshipped in the East of the Delta; "Raamses" transcribes Pa-Rameses, the city, or abode, of Rameses, Rameses being a royal and divine name, signifying the son of Ra. Here it is well to remark that this juxtaposition of names is by no means fortuitous. Tum represents the setting, Ra the rising sun; for which reason these deities are often represented, as it were antithetically, on funereal stelae. Also, as M. Grébaut has shown, Ra and Tum were held reciprocally to engender each other. Pa-Tum and Pa-Rameses were therefore twin cities, doubtless containing twin-temples, in which the cult of the one would be the complement of the cult of the other. Hence it may reasonably be concluded that Pa-Tum and Pa-Rameses were situate not very far apart. That they were cities of Goshen is certain; and Brugsch opines that Pa-Tum, at all events, belonged to the Sethroïtic Nome, the position of which is not yet determined. The names of both occur in the Anastasi papyri (British Museum), which documents date from the Nineteenth Dynasty, and are contemporary with Rameses II.

The most salient feature of the Bible-text is the name of "Raamses," which unquestionably points to a city built by a Pharaoh of that name. If we assume that Pharaoh to be Rameses II. (a point upon which Egyptologists are mostly unanimous), we are at once confronted by the fact that this ruler gave his name to several Egyptian cities. There was a Pa-Rameses at Aboo Simbel, a Pa-Rameses near Memphis, and no less than three Pa-Rameses in the Delta. Of course, this complicates the question as to which Pa-Rameses the Israelites laboured to build. Herr Brugsch, having discovered a hieroglyphic text which shows that Rameses II. gave his own name to Tanis (San = Zoan), concludes that this famous and magnificent city was the "Raamses" of the Bible; but then Rameses II. was a notorious usurper of the works of his predecessors. M. Chabas identifies "Raamses" with Pelusium. Others have proposed Heliopolis, Babloon (old Cairo), and Toossoom, on the Suez Canal. Lepsius gives his verdict in favour of Tel-el-Masroota, better known to travellers as *Ramsis* station on the railway line between Zagazig and Ismailia. This last identification has been warmly disputed; but I scarcely think that every point in its favour has yet been stated, or that those already stated have been fully considered. For my own part, I incline to believe that Tel-el-Masroota is not only the "Raamses" of the Bible, but that it is also the *Pa-Rameses* of the Third Anastasi papyrus.

(1) Prof. Sayce objects that the mound of Tel-el-Masroota is too small to be the site of Pharaoh's "treasure-city;" but I fail to see why a treasure-city (in Egyptian a *bekhen*) should necessarily be very large. In the simplest acceptation of the word, a *bekhen* would seem to be a military storehouse and stronghold, where provisions and arms might be kept, and booty safely deposited. The mound of Tel-el-Masroota is quite large enough to cover not only the ruins of a very large fortress, but also of a considerable town. Also, as shown below, important remains which prove the city to have extended beyond the fortified enclosure have been discovered under the alluvial deposit surrounding the actual mound.

(2) Prof. Sayce contends that there is no evidence to show that the ancient town on this site was named after Rameses II. Now, the name of *Ramsis* does not appear to have been given to the railway station, as is generally supposed, by the French constructors of the line. In the *Guide Johanne* (Egyptologically edited by Prof. Maspero) we read:—"près du canal Abou-Dibab, se trouve *Ramsis*, qui rappelle évidemment une ancienne ville de Ramsés, passée sous silence par les historiens profanes." This passage clearly shows the name to be a Pharaonic survival, and not modern French. Again, some pages farther on:—"Ce lieu [Tel-el-Masroota] *répond d'après les distances de l'Itinéraire d'Antonine* à l'emplacement de l'antique Rameses construite par les Hébreux" (p. 417). Had the name been modern, and given by the French, it is clear that these passages could not occur in a volume compiled by Prof. Isambart, and revised by Prof. Maspero. Bricks stamped with the name of Rameses II., and a sculptured block representing that Pharaoh enthroned between Ra and Tum, have been found on the spot. Also, when the new fresh-water canal, which here runs parallel with the railway, was in course of excavation in 1876 there were discovered in a spot closely adjoining the mound, under a deep alluvial deposit, two fine sphinxes engraved with the cartouches of Rameses II. These sphinxes apparently formed part of a *dromos*, and would probably have led to the discovery of the foundations of a temple had the ground been laid open in that direction.

(3) The evidence of the Anastasi papyrus (No. III., British Museum) remains to be taken. This papyrus contains a letter written by one Panbesa, a scribe, in which he narrates the abundance and pleasantness of a certain Pa-Rameses built by Rameses II., and supposed by Brugsch to be identical, not only with the "Raamses" of the Bible, but with the city of Tanis, to which, it will be remembered, Rameses II. attached his own name. This letter speaks of Pa-Rameses as a "port," at which ships discharged all kinds of rare delicacies, including fish from the Euphrates; and shows it to have been in the neighbourhood of various lakes, one of which "furnished nitre." It was also adjacent to the Shet Hor or sacred Pool of Horus—a piece of water which is again mentioned in a celebrated lapidary inscription at Karnak. The Karnak text likewise shows that, to the north of the Pool of Horus, there ran a canal called Shakana, which is not mentioned in the letter of Panbesa. Now the mound of Tel-el-Masroota answers to these descriptions with singular accuracy. It is situate on the borders of an ancient canal begun by Seti I., and carried on by Rameses II. This canal, which various classical writers mention as designed to unite "the two seas," was, at all events, completed between the Nile and the Bitter Lakes, so communicating with the Gulf of Suez, the Red Sea, the Persian Gulf, and the mouths of the Euphrates. The lake which "furnished nitre" would be one of these natron lakes. Tel-el-Masroota is also not far from a sheet of water (Lake Mahsamah) formerly filled by the high Niles, but now utilised by the Canal Company. The ancient canal runs precisely *to the north* of this lake, which I take to be the Pool of Horus.

If Tel-el-Masroota may on the foregoing grounds be entitled to identification with "Raamses," two other mounds, both on the line of the ancient canal, have been proposed as the probable site of Pa-Tum. The nearest, Tel-el-Kebeer (the "Big Mound"), lies seven

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miles west of Lake Mahsamah, and in the centre of the valley through which the ancient canal was carried. I scarcely suppose that I can be the first to whom it has occurred that the name of this valley, *Wady Tûmîlât*, almost as certainly perpetuates the name of *Tum* as *Ramsis* perpetuates the name of Ra. Again, there is surely some local significance in the sculpture before mentioned, which represents Rameses II. in company with Tum and Ra.

It will, doubtless, be objected to these identifications that, according to the topographical information derived from the monuments by Brugsch, Pithom must be sought in the Sethroïtic Nome, of which he makes a littoral province, deriving its name from *Set-ro-hata*, the Land of the Mouths: *i.e.*, the Tanitic, Pelusiac, and Mendesian mouths of the Nile. Among other proposed derivations are "the place of the worship of Set-Ra" (Birch) and "Seth of the Outlet" (Bunsen). I would, however, with the utmost diffidence, submit that this Nome may have been named after the Sacred Pool, and that Sethroïtes might possibly be a Greek rendering of *Shet-Hor*. "Pithom and Raamses" being thus brought down some thirty miles farther inland, it follows that *Set-ro-hata* would cease to be applicable as a derivation.

Finally, "Pithom and Raamses" are said to have been "built for Pharaoh;" therefore they were *new* cities. Tanis (Zoan), which contains remains of the Twelfth and Thirteenth Dynasties, and is mentioned in Numb. xiii. 23 as built seven years after Hebron, could in no sense have been said to be "built for" Rameses II. of the Nineteenth Dynasty. This alone, I venture to think, disposes of the theory which would identify the capital of the Hyksos with that "treasure-city" for which the Israelites were condemned to make those "huge bricks *stamped with the cartouche of Rameses II.*" which Prof. Ebers observed in the great wall of circuit at Tel-el-Masroota.

Amelia B. Edwards.

APPOINTMENTS FOR NEXT WEEK.

Monday, April 26, 7 p.m. Actuaries: "The Division of Surplus," by Mr. Teiss.
8 p.m. Society of Arts: "Decoration and Furniture of Town Houses," by R. W. Edis.
8.30 p.m. Geographical: "On Uganda (Victoria Nyanza) and its People," by the Rev. C. T. Wilson.

Tuesday, April 27, 1 p.m. Horticultural.
3 p.m. Royal Institution: "Wind and Weather," by R. H. Scott.
8 p.m. Society of Arts: "Iceland and its Resources," by C. G. W. Lock.
8 p.m. Civil Engineers: "The Amsterdam Ship Canal," by H. Hayter.
8 p.m. Anthropological Institute.

Wednesday, April 28, 12 noon. London Institution: Annual General Meeting.
4.30 p.m. Literature: Annual General Meeting.
7.30 p.m. Education Society: "Anthropometric Observations on School Children," by Dr. Leafeld.
8 p.m. Society of Arts: "Recent Improvements in Gas Furnaces," by T. Fletcher.
8 p.m. Telegraph Engineers: "On the Resistance of Galvanometers," by O. Heaviside; "On the Determination of the Position of Faults in a Cable when Two exist at the Same Time," by C. Hockin; "On Testing by Received Currents," by H. R. Kempe.
8 p.m. Geological: "Description of Parts of the Skeleton of an Anomodont Reptile from the Trias of Graaf Reinet, South Africa," by Prof. R. Owen; "Note on the Occurrence of a New Species of *Iguanodon* in the Kimmeridge Clay at Cumnor Hurst," by Prof. J. Prestwich; "On *Iguanodon Prestwichii*," by J. W. Hulke.

Thursday, April 29, 1 p.m. Zoological: Annual General Meeting.
3 p.m. Royal Institution: "Light as a Mode of Motion: Theories of Light and Colours," by Prof. Tyndall.
4.30 p.m. Royal.
8 30 p.m. Antiquaries.

Friday, April 30, 8 p.m. Philological: "On the Cree Language, and the Use of the Syllabic Characters in Teaching it to the Natives," by the Ven. Archdeacon Kirkby; "On *j* in Latin," by J. Pearson.
8 p.m. Civil Engineers: "Description of a Light-draught Steel Paddle Steamer," by J. A. Thompson.
9 p.m. Royal Institution: "Electricity *in transitu*," by W. Spottiswoode.

Saturday, May 1, 2 p.m. Royal Institution: Annual Meeting.

SCIENCE.

Problems of Life and Mind. Third Series. By George Henry Lewes. In 2 vols. (Trübner and Co.)

In these two volumes we have all that the author achieved towards the completion of his great work, and there is every reason to be grateful that so much has been done. Though not actually complete—for the editor tells us that the last problem is but a fragment, and there is no internal evidence to show that this was to have been the last—the work sufficiently makes known the author's later and riper views on the province of philosophy in general and more particularly on the scope and method of biology and psychology. To say that these views are, as a whole, bold and original on the one hand and carefully founded on scientific research on the other, is to deal them but scanty praise. These five volumes conserve the well-matured thought of one who has hardly an equal in recent philosophical literature in breadth and accuracy of knowledge, and to whose restless and versatile mind originality of conception was a necessity. Combining this volume of special knowledge, biological, psychological, historical, and literary, with a high degree of generalising power, he has struck out conceptions which, while closely related to the scientific ideas of the hour, are also far in advance of them. Thus he is commonly looked on as heterodox in biology, though some of his ideas, as, for example, that of the fundamental identity of all nervous structures, are slowly being taken up by specialists. Whether such a range of exact special information as Mr. Lewes possessed is compatible with the highest quality of philosophical synthesis may perhaps be doubted. Our modern field of research may have become too finely sub-divided to allow of a second philosophic achievement comparable with that of Aristotle. However this may be, Mr. Lewes sometimes seems to show in his treatment of properly metaphysical questions an inability completely to transport himself from the scientific to the philosophic point of view. Yet, if he is now and again too speculative for the specialist, and not speculative enough for the metaphysician, he has at once served both science and philosophy by that large and luminous treatment of ultimate scientific ideas which is eminently fitted to become the basis of a sound philosophy.

After laying the foundations of his creed, and discussing the physical basis of mind, Mr. Lewes deals in this third series of problems with the special questions of psychology. The First Problem, published in a separate volume, treats of "the object, scope, and method" of the science. The author believes in a common objective science of psychology, which is to take the place of the individual subjective psychologies "of Kant and Hegel, Locke and Spencer." And, what is more, he believes in a separate science of mind apart from biology, though closely related to this. Thus he moves away from his old Comtean standpoint. Such a science must, he thinks, be constituted by consistently combining introspection with objective observation. He has a good word to say for introspection, not only as against the Comteists, but as against those physiologists who are apt to write as if nerve cells and nerve fibres had divulged to them in the very act of microscopic inspection the secrets of their conscious life. On the other hand he opposes himself to those who, like J. S. Mill, do not carry out the idea of a physiological psychology to its logical conclusions, but who continue to talk of "mental causation" apart from the determining physical conditions.

Mr. Lewes takes a more independent view of the relation of human to animal psychology. When he set out in his researches e was, he tells us, impressed with the importance of studying the manifestations of mind in the lower animals as the simplest order of phenomena. But later on he found this method to be the wrong one. Investigation must proceed, not from the simple to the complex, but from the more easily accessible to the less easily accessible. And in the nature of things, the feelings of the lower animals are very imperfectly known to us, and recent attempts to reason from them show, he thinks, how easy it is to fall into a subjective anthropomorphic illusion respecting their real character. Yet while the psychologist can obtain but scanty aid from this source, he must survey the human mind itself in its historical aspects. The study of psychological conditions can only be carried on with respect to the fundamental *functions* of mind; the study of the *faculties* involves a constant reference to the social medium and the modifications effected by experience and history, to influences which must be distinguished as "spiritual." History is "an experiment instituted by society, since it presents conspicuous variations of mental reactions under varying social conditions, and exhibits on a large scale the evolution of sentience and conceptions from germs of emotional and intellectual experiences" (pp. 152, 153).

In these views on the scope and method of psychology, there is nothing, I think, to take exception to. They are just in themselves and forcibly expressed. More particularly, it may be said that those of Mr. Lewes's readers who thought he was bringing confusion into the arrangement of the moral sciences by making psychology depend on sociology will be relieved to find that this threatened revolution resolves itself into a harmless assertion of the dependence of the higher phenomena of mind on the processes of historical development. But when, *à propos* of Mr. Spencer's definition of psychology, the author seeks to define the subject in relation to the objective sciences generally, his argument seems to me to be much less convincing.

"The antithesis [he writes] between objective and subjective may serve to distinguish physiology from psychology, but it does not mark out psychology as totally opposed to all other sciences, for the simple reason that they likewise deal with phenomena having the twofold aspect. The motions of the heavenly bodies, the motions of minerals and gases, and the motions of organic bodies are objective aspects of our sensible affections" (p. 66).

This is far from being clear. When we talk of the relations of psychology to physiology we are thinking of the coincidence in time of the two classes of events—physical processes

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in the nervous system, and mental processes confined to the individual mind. When, on the other hand, Mr. Spencer sets psychology in antithesis to the physical sciences as a whole, including physiology, he does so because of the radical distinction between subject and object, feeling in any number of minds and thing felt, that underlies all our conscious states. Mr. Lewes here makes the relation of particular feeling to its physiological conditions identical with that of feeling in general to the thing felt, regarding them both as cases of a twofold aspect. By so doing he seems to me, as he seems to Mr. Shadworth Hodgson, to confuse the scientific question of "conditions" with the philosophic question of "aspects." We mark off psychology from all the physical sciences just because it is here allowable to abstract from the subjective aspect, which is common to all minds, and therefore taken for granted. When, on the contrary, the physiologist studies nervous processes he is compelled on scientific grounds to take account of the particular individual feelings which accompany these processes. The relation of psychology to the physical sciences in general is thus quite unlike its relation to physiology in particular.

To attempt to reduce the concomitance of feeling and nervous change to a case of a "twofold aspect" is distinctly extra-scientific. There is no such thing as a "scientific monism," however much it may be the vogue to talk of it just now. Whether such a reduction is philosophically possible under the form of a metaphysical monism I do not now enquire. The important thing to be remembered is that any attempt at such a reduction is metaphysics and not science. Science proceeds on the well-recognised distinctions of common-sense, and common-sense is yet a long way from believing that when a man has a sensation of red the object of his sensation is a nervous action in the optic centre. This nervous process is, no doubt, a possible object of perception to minds generally under certain barely conceivable circumstances, but its subjective correlate would, in this imaginable case, be nothing like a sensation of red. I do not dwell on this without good reason. The confusion of metaphysics and science respecting the relations of the mental and the physical led, if I am not mistaken, in the case of Mr. Lewes, to hasty and inadequate scientific construction. His conception of the invariable concomitance of feeling or sentience with nervous action is of course a thoroughly legitimate one if it be well established. But is it well established? I fully agree with him that consciousness is made up of a vast number of very imperfectly distinguished feelings, a proposition which is further ably illustrated in the Second Problem (vol. ii.). But his repeated discussions of the relation of feeling to consciousness, and of that remarkable endowment, "sensibility," which seems to be always becoming something purely physical in spite of all the author's efforts to breathe a soul into it, serve, so far as I can see, only to make more clear the fact that the author, without sufficient scientific evidence, projects feeling behind nerve-process just because there is in his mind the foregone metaphysical conclusion that the two things are but complementary aspects of the same ultimate reality.

Let us, however, leave these difficult metaphysical points, and turn to the author's working out of the details of psychology in the second and larger volume. Here, where he is on more scientific ground, his exposition becomes full of interest and instruction. In its assemblage of novel and striking facts, and in its rich and fruitful suggestions, this volume appears to me to be the most interesting of all. The fundamental conception that the nervous organism is a unity, and that what we speak of as the series of distinct states of consciousness stands out from a dark background of vaguely recognised feelings, is here made good use of to counteract the too analytical and abstract method current among psychologists. Mr. Lewes shows that the result of any given stimulus is always determined to some extent by the general state of tension of the organism, or the "psychostatical condition" of the moment. The results of all past experience and development show themselves in this "sensorial attitude." Our perceptions are determined by "preperceptions," so that we often only see what we expect to see. Moreover, every single perception depends on a previous process of "orientation," or taking our bearings as to our actual surroundings.

"The objective landscape of sense is determined by this orientation, whereby each object has its relative position, and all positions are connected with our own; the subjective landscape of thought is also then determined, each image and idea having its relative position, and its connexion with the *system*, or series, of consciousness" (ii. 109).

The sum of this predetermining influence is our personality. "Every sensible impression, every proposition, every social action, is *apperceived* by this personal centre." This same disposition to recognise the organic complexity of mental phenomena is seen in the account of memory and association. Here the author does good service by laying emphasis on those subtle analogies of feeling which often help to determine the sequence of our ideas, as also on "the ground tone of feeling or mental disposition of the time," which exercises so great an influence on the course of our thoughts both in waking and in dreaming consciousness.

Under Problem iii., "The Sphere of Sense and the Logic of Feeling," our author investigates the process of grouping or the co-ordination of nervous elements in the region of sensation and instinctive action. Here the mental operation is as much "logical" as in the region of intellect proper, in so far as it is the determination of one state of feeling by antecedent states. Animal inference consists of "intuitive" as distinguished from "critical" judgments. Even sensation involves a like process of grouping. Here the author refers to the curious experiments of Meyer, confirmed by Helmholtz and others, by which the phenomenon of colour-contrast is produced on a piece of gray paper laid on a coloured ground and covered with a thin sheet of white paper. The explanation of the phenomena is that the eye supposes the intervening sheet of paper to be coloured and so *misjudges* the actual colour of the underlying scrap. These experiments, says Mr. Lewes,

"prove that even in sensations of colour commonly held to be simple affections of the retina, or simple impressions on the organ of sight, there is involved such a co-operation of the sentient organism, such a reaction of the sensorium, as would if considered by itself be termed an intellectual act, a judgment" (ii. 275).

In other words the predisposing conditions of the moment may overpower the effect of the stimulus disposing the reaction of the centre to take the form of a particular sensation. And Mr. Lewes rightly connects this production of an illusory sensation by a false judgment in normal circumstances with the hallucinations of abnormal life.

Among the many curious questions raised in the Third Problem, that of double sensation deserves to be specially referred to. Mr. Lewes (pp. 280, *et seq.*) narrates a remarkable case of two brothers, Nussbaumer by name, who have always had sensations of colour simultaneously excited by sensations of sound, notes of a certain pitch having their special concomitant colours. This curious fact is by no means isolated, but seems to have its analogues in some of the strange discoveries recently made by Mr. Galton respecting people's idiosyncrasies in the manner of visualising numbers, &c. Mr. Lewes seeks to bring the phenomenon under his general principle of nervous irradiation, or a total excitation of the nervous organism in sensory stimulation, though he offers no suggestion in explanation of the particular connexion of tone and colour formed in this case. It may be added that throughout this volume the author's knowledge of abnormal mental phenomena is made to throw an interesting light on normal mental processes. Mr. Lewes was profoundly impressed with the value to the psychologist of a study of the pathological phenomena of mind.

Another point of great interest discussed under this Problem is that of the muscular sense. There is a very careful re-investigation of this question in the light of recent clinical evidence. Mr. Lewes holds that the two ways of explaining the sensations accompanying muscular activity, by passive and by active stimulation—that is, excitation through sensory and through motor nerves—are each one-sided.

"The evidence proves that muscular adjustments and motor feelings may exist where there is anaesthesia of the passive sensibilities; therefore these latter cannot be the sole sources of the co-ordination and muscular feeling. But the evidence also shows that the passive sensibilities normally enter into the complex feeling, and any diminution of them is a disturbance of the co-ordination, and a variation in the quality of the feeling" (pp. 321, 322).

He thinks that the motor feeling is an accompaniment, not of the outgoing current in the motor nerve, as Profs. Bain, Wundt, and others hold, but of a reflected current through this nerve, sensory and motor nerves being supposed to be capable of transmitting an excitation in either direction. The reasoning is very ingenious and forcible, though perhaps the author hardly distinguishes sufficiently between muscular sensations proper and those tactual and other sensations which normally

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assist in motor co-ordination just as the sensations of the ear assist the co-ordinations of the motor nerves of the vocal organ. In close connexion with the nature of muscular sensation the author gives us a very interesting account of motor perceptions and hallucinations, in which he shows himself fully alive to the important part taken by active sensations in our habitual conception of the self and not self.

Space does not allow me to follow Mr. Lewes any farther into the discussion of the interesting details of his Third Problem, nor to do more than barely allude to the pregnant hints on the relation of different mental processes as after-sensation and image, image and idea, thrown out in the last Problem ("The Sphere of Intellect and the Logic of Signs"). Throughout, the writer never fails to be luminous and stimulating in thought and picturesque and forcible in language. No student of psychology who wants to be abreast with recent researches will be able to dispense with a repeated reference to this concluding volume of the series. Though deprived of artistic completeness, it is a worthy conclusion to a literary activity of a remarkable range and of a uniformly sustained earnestness.

JAMES SULLY.

NOTES OF TRAVEL.

THOUGH, perhaps, it would hardly be safe to place implicit reliance on the rumours which have reached the Indian Press Commissioner from Nepalese sources, that Col. Prejevalsky and his party had reached the northern border of Tibet, we are glad to learn that no anxiety is felt by Russian geographers about the expedition on the ground of Col. Prejevalsky's long silence. We hear on good authority that they do not expect to receive any intelligence from him before May, but that, if nothing is heard then, it is possible that there may be some foundation for the rumour which reached Count Szechenyi, probably in Eastern Tibet, and was transmitted by him in a roundabout way to Europe.

COL. MOUKTAR-BEY, an Egyptian staff officer of considerable scientific attainments, left Cairo on March 18 in company with Col. Gordon's successor in the government of Soudan, in which region he has been directed to undertake a series of geographical and economic investigations.

M. GEORGES REVOIL, who has been engaged for some years in explorations on the East Coast of Africa, and has already made two journeys to the Somali country, will shortly start on a third expedition among the Mijjertain tribes who occupy the coast line of that region.

MM. SARGÈRES AND BLOYET, of Marseilles, are about to undertake an expedition in East Africa with a view to the establishment of a line of direct communications from Zanzibar to Tabora and Uganda, in order to facilitate the operations of explorers.

M. DE LAMOTHE is carrying on some explorations in Upper Egypt in connexion with a projected scheme for the canalisation of the Nile, the idea being that it is quite possible to make the Albert Nyanza accessible from the sea.

THE Société Académique Indo-Chinoise have recently issued (Paris: Challamel aîné), as the second volume of their "Mémoires," a work entitled *L'Ouverture du Fleuve Rouge et les Evènements de Tong-King, 1872-73:* Journal de Voyage et d'Expédition de J. Dupuis, with a Preface by the Marquis de Croizier, president of the society. The work is illustrated by a map of Tong-King and the basin of the Red River, from a political and commercial point of view, which M. Dupuis claims to have constructed from previously unpublished material; there are also two inset maps, the one showing the commercial routes of South-western China, and the other being a plan of Hanoi. M. Dupuis, we believe, was for some time engaged in the junk-trade on the Yangtsze-kiang, and afterwards devoted himself to the exploration of a trade-route by the river-system of Tong-King into South-western China, a subject which has lately given rise to some discussion in the French press.

IT is stated that M. de Brazza, who has gone to West Africa to form a station for the French branch of the International African Association either on the Upper Ogowé or the River Alima, which he and Dr. Ballay discovered, is strongly in hopes that he will succeed in finding a practicable route through the interior to the Upper Congo before Mr. Stanley overcomes the difficulties presented by the cataracts with which he is now contending.

COUNT H. D'ARPOATRE, a distinguished botanist, will shortly leave Europe for Cape Verd in Senegambia, having been requested by the Portuguese Government to undertake the study of the flora of the adjoining archipelago as well as of the coast of Guinea.

PROF. WAGNER is to leave St. Petersburg at the end of next month on an expedition to the White Sea.

MR. WENNICKE, who has been surveying in South Australia between Tennant's Creek and the Herbert River, gives on the whole a favourable account of the country he has visited. One level tract, which was estimated to be about 30,000 miles in extent, was found to consist of rich alluvial soil, covered with magnificent grass.

THE French Government have decided to send a scientific expedition to Mexico, and more particularly Yucatan, and it is stated that Mr. Peter Lorillard, of New York, who is interested in the subject, has offered to contribute £6,000 towards its cost. In all probability the expedition will be under the command of M. Désiré Charnay, who is already favourably known for his archaeological explorations in Yucatan and Southern Mexico, as well as in Madagascar, Java, &c.

THE Rev. C. T. Wilson, whose journey from the Victoria Nyanza northwards through Egypt we have more than once alluded to, has arrived in England, and will read a paper on Uganda and its people before the Royal Geographical Society on Monday next. The three Waganda chiefs who are the bearers of letters from King Mtesa to the Queen, and who accompanied Messrs. Wilson and Felkin on their journey, will be present on the occasion.

SCIENCE NOTES.

Discovery of the Glutton in the Forest-bed.—In a paper contributed to the current number of the *Geological Magazine* by Mr. E. T. Newton, of the Geological Survey, the writer announces the interesting fact that a portion of a lower jaw which has lately been obtained from the "Forest-bed" of Mundesley, on the Norfolk coast, belongs to the glutton or wolverine (*Gulo luscus*). It is true that the occurrence of this species in the pleistocene deposits of ossiferous caverns in this country had been previously known. Thus Prof. Boyd Dawkins has described a fine lower jaw of the glutton which was obtained some years ago during the exploration of the Plas Heaton cave near St. Asaph by Mr. Heaton and Prof. Hughes. But, until Mr. Newton's discovery, the glutton had not been detected in the preglacial, or early pleistocene, fauna of our East Anglian "Forest-bed."

PREPARATIONS are being made for the holding of an Archaeological Congress at Tiflis in August 1881. The Governor of the Caucasus has assigned the sum of 15,000 roubles expressly for this purpose. He has also assigned a further sum of 40,000 roubles to be expended in enlarging the museum of Tiflis in view of the considerable collections already received, and which are being continually augmented by fresh excavations. Last summer, Profs. Antonovich, Berenstam, and Polyakof were engaged in prosecuting archaeological researches in the Caucasus. Prof. Antonovich excavated the mounds in the north-eastern district, between Vladikaykaz and Mozdok. He succeeded in collecting many interesting data regarding the ancient civilisation of these localities. M. Berenstam explored the mounds of North-western Caucasus—the Kuban district—the articles found in which appear to belong to the Scythian epoch. M. Polyakof examined many of the caves in the Transcaucasian region, particularly near the base of Ararat, but found few traces of the remotest stone period. Count Uvarof conducted excavations in several localities—among others, in the ancient grave mound of Samtavrsk, near Mtskhet, not far from Tiflis, as also in the vicinity of Kazbek. These researches will be continued during the approaching summer. In addition, M. Simonovich has been directed to explore the site of the ancient Armenian capital, Armaviri, and Prof. V. Kovalevsky intends making palaeontological observations in the same region. It is also proposed to examine the mounds near the town of Derbent, and in several parts of Armenia.

THE Russian Geographical Society has assigned the sum of 14,000 roubles yearly, for a term of three years, in aid of the establishment and maintenance of a meteorological station at the mouths of the Lena, and of an affiliated station in New Siberia.

PHILOLOGY NOTES.

M. STANISLAS GUYARD writes in reference to our note on the Babylonian word *imga*, defending his opinion that it represents the Assyrian *emku* or *enku*, "wise." His reasons are (1) that the Accadian word for "glory" was not pronounced *im* but *nî*; (2) that the accusative in *-a* frequently takes the place of the nominative in *-u*, especially in Babylonian inscriptions; (3) that *enku(ti)* has actually been found on a brick of Nebuchadnezzar; and (4) that just as we find *mudu*, "knowing," combined with *emku* or *enku*, so in one Babylonian inscription (*W. A. I.*, i. 51-54) we actually find the epithet *mudâ e-im-ga* given to Nebo. We must still, however, maintain the correctness of our note. *Im*, or rather *imi*, along with the allied *mir* (for *imir*) is given as the Accadian equivalent of *nahdutu*, "brightness," as well as *nî*. The form *enkutî* found on the lost brick of Nebuchadnezzar shows that the Babylonian form of the Assyrian word signifying "wise" was the same as the Assyrian, *emku* or *enku*, and not *imgu* or *emgu*; while the epithet given to Nebo should rather be read *mudâ kaba imga*, "knowing speech, the glorious." In philology, as in other matters, the simplest hypothesis is the best, and when we find in an Assyrian inscription a word which offers difficulties if derived from a Semitic source, and no difficulties if regarded as of Accadian origin, it is plain that we ought to choose the second alternative.

THE *Journal of the Royal Asiatic Society*, 1880, part i., commences with an article by Mr. Redhouse on "The Most Comely Names"—that is, on the various epithets applied by orthodox Muhammadan writers to their god. The author gives a list of 552 such epithets, compiled from

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various previous lists, explaining each epithet, with references, where necessary, to the Kurān. It is abundantly evident, therefore, that the number of "the most comely names" has by no means been confined to any sacred number, such as 77, 99, 101, or 1,000, in spite of the frequent reference to the "ninety-nine names of God." The utility of such a list is as questionable as that of the two hundred "names of Christ" prefixed to Cruden's Concordance; but in Mr. Redhouse's notes to each so-called name will be found several interesting points of Moslem superstition. The next article is a gratifying proof that Sir Henry Rawlinson has not entirely forsaken the field of enquiry in which he has rendered such unequalled service. In this paper, which is modestly entitled "Notes on a Newly Discovered Clay Cylinder of Cyrus the Great," he gives a complete transliteration and translation of the highly interesting Inscription referred to, together with a most useful historical Introduction, which only errs, if it errs at all, on the side of brevity. The cylinder records in effect an edict issued by Cyrus after his conquest of Babylon and of the reigning king, Nabu-Nahid (the Nabonidus of the Greeks). There is a curious similarity between several passages in the edict referring to the Babylonian god Merodach and corresponding passages in Isaiah referring to Jehovah. The cylinder settles or contributes to the solution of several important points in geography and history; but the theological passages are unfortunately, for the most part, fragmentary or obscure. Mr. Sewell, of the Madras Civil Service, follows with a note on an obscure passage in Hiouen Thsang's account of Dhanakacheka, and Mr. Fergusson gives expression to the doubt with which he—very rightly, as it seems to us—regards Mr. Sewell's proposed explanation. M. Sauvaire completes, from a newly discovered MS. at Gotha, his translation of the interesting treatise on Weights and Measures by Mār Eliyā, Archbishop of Nesibe. The number closes with a lengthy discussion as to the age of the Ajantā Caves, consisting of a paper by Rājendralāl Mitra, Rai Bahadūr, followed by a note by Mr. Fergusson. It is a contest between those who trust rather to inscriptions and those who trust rather to architectural style and details in determining the age of an ancient monument. The result seems to be that in the particular instances discussed no absolute certainty is as yet attainable, but it is impossible to follow the Bābu in the exclusive importance he attaches to the mere forms of letters in inscriptions of doubtful import, and written in an alphabet that was in use for so long a period. It was scarcely worth while to attack Mr. Fergusson's ingenious and striking hypothesis on such slender grounds as this.

The *Indian Antiquary* for February 1880 contains a transliteration and translation by Mr. Kāsināth Trimbak Telung, M.A., of "A New Sīlāra Copper-plate Grant," dated in Saka 1016, giving a series of kings from about Saka 720 down to that date. The historical results of the grant are critically and successfully elucidated. The second paper is one by the Rev. Thomas Foulkes on a "Grant of Vīra Chola," inscribed in Granthro characters on two copper plates. It was issued in the reign of Parakesari Varma, whose date is at present uncertain; but it is probably of the ninth century. Mr. Fleet, of the Bombay Civil Service, has a useful article identifying a supposed Tagiri with the modern Yatagiri, a town on the Great Indian Peninsular Railway, the correct reading of the ancient name being Etāgiri. There are several minor articles, of which the most important are a long review of Zimmer's *Altindisches Leben*, by Dr. Muir, and one of Miss Stokes's modern Bengali "Fairy Tales," and a note on "Folk-lore Parallels" by Mr. C. H. Tawney. This comparison of Indian tales with European ones promises to yield important evidence as to the intercommunion of East and West.

The *Gadalādeni Sannaya* is an edition by Sumangala Unnānse, the learned Chief Priest of Ceylon, of the most important native commentary on the well-known Pāli Grammar entitled *Balāvatāra*. There are four such commentaries known, called respectively "Balana Sannaya," "Liyana Sannaya," "Sūtra Nirdesaya," and the one in question. Of these the Gadalādeni Sannaya is the oldest and most complete, following the original word for word. Its date and author are both unfortunately unknown, and there seems to be little ground for the current tradition, accepted by Sumangala, which assigns it to the fourteenth century, save the common custom of assigning every Sinhalese work of unknown date to the time of that great patron of Sinhalese literature, Wijaya Bāhu the Second. The *Balāvatāra* itself is much more nearly allied, in technical phraseology and general features, to the Kātantra Grammar than it is to Pānini; and it differs in several respects, and especially in the examples attached to the rules, from the grammar of Kaccāyana, to whose school it belongs.

MEETINGS OF SOCIETIES.

Philological Society.—(*Friday, April 16.*)

Dr. J. A. H. Murray, President, in the Chair.—The paper read was "History of English Sounds and Dialects," II., by H. Sweet. Mr. Sweet showed by an examination of the accentuation of the MSS. that vowels were regularly lengthened in Old English before liquids and nasals followed by a voice consonant in such words as *wórd, chíld, láng, lánd* (*lóng, lónd*). In some of the Middle-English dialects these long vowels were kept; in others they were shortened; standard English showing the usual mixture of dialects. The present *long* is not the result of retention of *o*, but comes from the Midland *laang*, just as *staan* became *stone*, *loang* being shortened into *long*. *Un-* and the preposition *on* had long vowels in Old English, the lengthenings having begun in such combinations as *únbindan, ón dæge*. The history of the diphthongs *eo, éo*, was then traced through *œ, œœ*, and then by unrounding to *e, ee*, the former stage being preserved in such spellings as *horte, dop, doep, dup, chusen* (=chyyzen), whence the modern *chuse, choose*.

Royal Asiatic Society.—(*Monday, April 19.*)

Sir H. C. Rawlinson, K.C.B., President, in the Chair.—Prof. Vambéry read a paper "On the Uzbeg Epos," in which he pointed out that the MS. containing these poems was wholly different from the small treatise edited some years since by M. Berezin, in that it contains seventy-nine cantos and nearly 8,000 lines. The subject of it is the wars of Sheibani Khan, the famous conqueror of Central Asia, and rival of Baber Mirza, which are reported with an often tedious prolixity. Considered as a poem, it is inferior to some other similar Oriental compositions; but it gives a most valuable account of many events which were previously known to us only through the medium of partial Persian writers, or from the memoirs of Baber himself. It gives, at the same time, many and various interesting details of the ethnology and ethnography of Central Asia, so that we thus gain a clear insight into the ethical and social life of that portion of the globe at the beginning of the sixteenth century. The author of this epic was Muhammad Khan, a Prince of Khiva, and Court-poet to, and one of the generals of, Sheibani. He is believed to have met with a premature death on the battle-field.

Spelling Reform Association.—(*Tuesday, April 20.*)

A. J. Ellis, Esq., F.R.S., in the Chair.—The Rev. W. S. Lach-Szyrma read a paper on "International Spelling Reform." In it he discussed the possibility of framing a system which, beyond English, should include all the important languages of the civilised world. Systems hitherto proposed for that object were too complicated for general use; even that of Lepsius, which the lecturer preferred, erred in the multitude of its diacritics. The lecturer then expounded his own suggested alphabet, in which the vowel signs were used for the short Italian vowels, and the long vowels and various modifications of the consonants were indicated by simple diacritical marks, such as a dot or an accent. Mr. Lach-Szyrma pointed out the great advantages that would result in learning to read one's own and foreign languages, and concluded by suggesting a Congress of Spelling Reformers for the discussion of questions relating to international reform. In the discussion which followed, Messrs. Pfoundes, Ball, Pagliardini, Fleay, and Long, and the Chairman took part.

FINE ART.

ART BOOKS.

Handbook of Pottery and Porcelain. By Hodder M. Westropp. (Chatto and Windus.) This book is so nicely got up and so prettily illustrated that it is a disappointment to find that it has been hastily and inaccurately compiled. Some parts of it are fairly well done, especially that which deals with Greek pottery, but even here we find such mistakes as the worship of "Dionysios." The chapter on Italian majolica is very unsatisfactory. What is to be understood by such a sentence as this: "Previously Andrea Mantegna, Marc Antonio, whose works had become familiar by engravings, were the type of nearly all the early majolica paintings"? The account of French pottery is still more confused—*e.g.*, the following consecutive sentences, in this same paragraph:—"This manufactory [Nevers] has continued down to the present day. About the same period good pieces were also made at Rouen." Doulton ware is described under the head of Staffordshire; Japanese pottery is dismissed in a page; and the short notice of Persian and its allied wares contains about as many errors as lines. We have not had patience to follow Mr. Westropp through the rest of his book, which is devoted to porcelain, but a quick glance at a page here and there has seldom failed to find some omission or inaccuracy, as, for instance, that the only known colour, till recent discoveries, which could be painted on the body before glazing, without being impaired or altered by firing, was "the *céladon*." How about blue?

We have to acknowledge *John Heywood's* (*Second Grade*) *Freehand Test Papers*, designed by J. C. Thompson, Master of the School of Art, Warrington, and numbers of the *Young Artist* (Murby), which has entered its second year of usefulness. We are glad to see that it is somewhat enlarged, and that each number will contain an original drawing from that clever designer, John Proctor. These, with occasional original drawings from other living men, and reproductions of drawings by Harding, Prout, and others, should ensure it an increased circulation.

ART SALES.

The sale of the many drawings of Samuel Prout which had remained so long in the possession of his family took place last week at Christie and Manson's and attracted, no doubt, more interest than would have been the case a twelvemonth ago. Also, the prices were by no means inconsiderable. Mr. Ruskin's recent advocacy of the artist—an advocacy almost always discriminating—had doubtless done much to enhance the value of the drawings. Many of the best of those displayed at the Prout Exhibition in Bond Street were now offered for sale. They comprised what are accurately enough described as "views" in France, Germany, the Low Countries, and Italy, as well as in certain English shires. Some were in water-colour, and others were in pencil. Most displayed, along with the artist's indubit-

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able skill in record, his wearisome mannerism of interpretation—his curious broken line, so much better fitted to express ancient Gothic architecture than the more delicate architecture of the early Renaissance. Masses of small sketches were sold as they were turned out from the folio; others were framed, and these, when in colour, were fairly decorative. We note especially the following:—*Wreck of an Indiaman Ashore*, in colours, £17 17*s.*; *Harfleur*, an early drawing in colours—one which the artist is stated to have cherished much and declined to part with—£42; *The Frauen-Kirche, Nuremberg*, £15 2*s.* 6*d.*; *The Bridge of Sighs*, £17 2*s.* 6*d.*; *Ghent*, £25 4*s.*; *Prague*, £21; *Bayeux*, £18 17*s.*; *Strasbourg*, £23 4*s.*; *Como*, £25 4*s.*; *The Ducal Palace, Venice*, £40. The excellent washed drawing of *Calais Town and Pier*, which had been much noticed at the Prout Exhibition by the lovers of the freest, most unmannered, and most suggestive art, fell for £11 11*s.* Its cheapness is to be attributed to the fact that it was almost too good for Prout. It was without the characteristics by which he is most widely known, and, accordingly, it was sold below its value. In the commercial valuation of works of art, a man's faults, when once they have been recognised, and are looked for and expected, count for almost the same as his virtues. The public wants the autograph, so to say, of the artist, and cares little whether it is a good or a bad one, so long as it is unmistakeable.

The engravings of the late Thomas Landseer, A.R.A.—principally after the popular works of Sir Edwin—have been sold by Messrs. Christie at very high prices, which appear to indicate the undiminished acceptability of Sir Edwin's work to an extensive if not always a chosen public. Thus, a proof before letters of *Dignity and Impudence* sold for £55 13*s.*; *Laying Down the Law*, proof before letters, £33 12*s.*; *The Monarch of the Glen*, an artist's proof, signed by the artist, £66 6*s.*; and *The Stag at Bay*, an artist's proof, signed by the artist and by the engraver, £74 11*s.* There should apparently be much money to spare in a country in which modern interpretations of a popular artist fetch the price of Albert Dürers.

On Saturday last, Messrs. Christie sold the pictures and water-colour drawings which had been the property of the late Mr. Thomas Williams, and many of which that amateur had commissioned from the artists. We note a drawing of *The Thames at Twickenham*, by Peter Dewint, sixty-two guineas; *A Straw Yard*, painted for Mr. Williams by Mr. Birket Foster, 100 guineas; *The Thames at Twickenham*, by J. M. W. Turner, thirty-five guineas; *The First of September*, by Frederick Tayler (a drawing of the year 1852), seventy-five guineas. Among the pictures most remarked were Creswick's *Sunset near Hillingdon*, from the collection of the late John Philip, R.A., and exhibited among the Creswicks at the International Exhibition, 157 guineas; Creswick and W. P. Frith's *Cornfield with Figures*, 165 guineas; John Linnell's admirable picture, painted in 1858, and described as *The Brow of the Hill*, 510 guineas (Vokins); his *Gleaners Returning*, 350 guineas. By Maclise there were two notable examples, *The Play Scene from Hamlet*—the original sketch for the celebrated work finished for Mr. Williams by the artist—and the *Banquet Scene from Macbeth*. Of these, the first attained the sum of 405 guineas, and the second that of 560 guineas. Immediately after, an interesting example of Morland, which had been approved at Burlington House, was knocked down for thirty-three guineas. It was styled *The Passing Shower*. By Paul Falconer Poole, R.A., *A Girl at a Mountain Spring* sold for 115 guineas; by David Roberts, *The Temples at Paestum*, 140 guineas. The late Mr. E. M. Ward was strongly represented by some of his most inventive and dramatic works. Thus, his *Charlotte Corday: La Toilette des Morts*, reached 310 guineas; his *Fall of Clarendon*, painted in 1862, 170 guineas; and his often-exhibited picture of *Marie-Antoinette listening to the Act of Accusation*, 240 guineas.

NOTES ON ART AND ARCHAEOLOGY.

An excellent, if sometimes too emotional, contemporary has been taking the patrons of the Watson-Gordon Professorship to task for the conditions of candidature which they have put forth for applicants for the professorship—in other words, they are reprimanded because they have not expressed their determination to elect a drawing and painting master rather than a critic who has made it his business to try to know art and the history of art, should such a one care to present himself. But the now familiar error of the *Athenaeum* in considering as "the newest branch of *belles lettres*" (and therefore valueless) nearly all writing or talking upon art that does not proceed from a practising painter with a little leisure to criticise, if with but scanty time to learn, is not, we trust, likely to be shared by the patrons of the professorship, who have indeed already shown that they take into account the demands of modern culture—the preference of an increasing public to know something of the history and merits of the great body of art that has been accomplished, rather than, by a little technical training, to add indefinitely to the number of third-rate painters. In these columns, and nearly everywhere else where this not unreasonable desire of the public is calmly recognised, it has been urged before that among professors of fine art there is room for two kinds. If a school of design is wanted—if it is the training of the hand that is sought—there is room for the practical teacher who has spent his life in doing his best—though it may not always be very good—with pencils and brushes. If mental cultivation is preferred—the unbiassed estimate of many kinds of artistic excellence, and the curious knowledge of the *connoisseur*, which, wherever it exists, gives new interest to the leisure hours of life, and the sharpening of the senses to the appreciation of beautiful things—then there is room for the critic who has been spending time over these matters and learning how best to express them, while the painter in his studio has been engrossed with problems of the brush. There need be no sort of clashing between the claims of the two teachers, who indeed "profess" very different things, and both valuable. But it boots much to know, in each given case, which kind of teacher is desired. "Which Sir J. W. Gordon intended we need not say," observes our excellent contemporary, promptly deciding for the drawing master. But are we to be so sure that this characteristic decision is one from which the patrons of the professorship have no right of appeal? Was our excellent contemporary really entrusted with the exclusive confidences of Sir Watson as to "which he intended," or is it but instinctively that in its art columns it exalts the dexterity of the hand above the insight of the mind?

The March number of the *Journal* of the Royal Institution of Cornwall contains some interesting biographical details of Henry Bone, the celebrated enamellist, and of his sons and grandsons. Henry Bone exhibited over two hundred and forty works at the exhibitions of the Royal Academy, and nearly a hundred at the British Institution. He and his descendants produced more than a thousand works in all, most of which will always possess a high value in the picture market. Henry Bone is usually considered a native of Truro, but there is no record of his baptism in Truro church. At an early age he was apprenticed to Richard Champion, of Bristol, the celebrated china manufacturer.

The new addition to Messrs. Sampson Low and Co.'s "Illustrated Biographies of the Great Artists" is the volume containing Horace Vernet and Paul Delaroche, by J. Runtz Rees.

Mr. W. Robinson, F.L.S., has written and will publish an illustrated essay entitled *God's Acre Beautiful; or, the Cemeteries of the Future.* It will treat of the numerous improvements which the practice of urn-burial would make possible in cemeteries, both in town and country.

Mr. Birket Foster will contribute an etching to the forthcoming number of the *Etcher*.

The *Artist* hears that it is whispered that Lord Hardwicke's collection of works of art will come to the hammer next month.

We are glad to learn that a second edition of Mr. Cosmo Monkhouse's *Life of Turner* has been called for, and is already almost exhausted.

The annual dinner of the Hogarth Club will take place at the Criterion on the 29th inst. Mr. Alma-Tadema, R.A., will preside. The invitation card is a charming etching by Mr. J. D. Watson.

Messrs. Sampson Low and Co. announce as forthcoming a new work called *The Great Historic Galleries of England*, edited by Lord Ronald Gower. It will be published in monthly parts and illustrated by permanent photographs. The size chosen is imperial quarto, and three illustrations will be given in each part, the price of which will be three and sixpence. Among the owners of "historic galleries" who have given their consent to allow reproductions of their celebrated pictures to be made for this work may be mentioned the Queen (who has given permission for the miniatures at Windsor Castle to be copied), the Dukes of Norfolk, Sutherland, and Westminster, the Earl of Ellesmere, the Earl of Denbigh, and Earl Spencer, Lord Lanerton, and Sir Richard Wallace. The first part will contain photographs of Raphael's *Virgin with the Palm-Tree* from the Bridgwater Gallery, van Dyck's portrait of *Thomas Howard, Earl of Arundel and Surrey, K.G.*, from Stafford House, and Sir Joshua Reynolds' portrait of *Caroline, Countess of Carlisle*, from Castle Howard.

The remarkable collection of pictures and sketches which the well-known Russian artist, Basil Vereshchagin, exhibited last year at South Kensington has just been sold by auction at St. Petersburg. That is to say, most of them have been thus disposed of, 110 having been sold out of 135 which were put up for sale. They realised about 120,000 roubles, equivalent at present to about £12,000. The absence of *milords* and other foreign purchasers was much regretted. Before being sold, the pictures were exhibited for some time at St. Petersburg. The critics were unanimous in their praise of those representing Indian subjects. But the vivid representations of "the seamy side" of the Russo-Turkish War, such as that entitled *Our Captives*, for instance, called forth many reproaches from journalists who seem to have recognised in them a want of patriotism; reproaches to which the artist replied in print with characteristic energy.

The picture by her Imperial Highness the Crown Princess of Germany which will be exhibited in the forthcoming collection of the Institute of Painters in Water-Colours is entitled *Roma, 1880*.

Sir Noël Paton, R.S.A., has recently finished another of those large symbolical works which

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have mainly occupied him of late years. The two life-sized figures of the picture are relieved against a gloomy background—the Valley of the Shadow of Death, through which the human soul, seen under the image of a slim female form, is passing. Her celestial guide is by her side, clad in the Resurrection robes of purple and white, and bearing the staff of the faithful Shepherd, heavenly radiance streaming from his thorn-crowned head and illuminating the darkness. He has been with her all the way, holding her by the hand, but only now, as he turns to her with a look of quiet and faithful compassion, does the soul indeed know her divine companion. Laying her right hand upon his wrist with significant gesture, she meets his gaze with her wild dark eyes which are yet full of the terrors of this last journey, her pallid lips half parted in the joy of recognition. In the two faces there is finely expressed the contrast between mortal weakness and fear and the calm power of him who has "overcome the world." The unbound hair of the female figure floats in the chill, mist-charged wind which sweeps through the valley of death shrivelling the dead leaves beneath her feet, and the thin, white drapery in which she is clad is driven into long trembling folds; while the locks of her companion cluster closely about his head, and his robes fall quietly to the ground, undisturbed by any mundane influence. Around are strewed rusting armour, decaying human bones, and a regal crown with the broken jewels falling from it. A mossed sepulchral cross and an altar tomb are seen near the figures. Beneath is a flat carven grave-slab, but the stone is rent and inscribed with words of hope. The picture has the fine technical qualities which are characteristic of the artist, his accustomed beauty of draughtsmanship and modelling. The faces are profoundly pathetic, and the whole work is full of suggestiveness through the richness of its symbolism.

Since the completion of this picture, Sir Noël has been at work upon a model for a piece of sculpture to be placed in a church which has been erected by Sir Peter Coats at Auchendrane, Ayrshire, in memory of his late wife. It shows, in high relief, a head of Christ crowned with thorns. The delicate features of the face are full of grave beauty; the nail-pierced hands are seen crossed in front and gently pressed upon the breast as though to emphasise the words that are carved above—"I am the Resurrection and the Life."

Mr. W. E. Lockhart, R.S.A., has all but finished a figure-picture of more than usual size and importance. Its subject has been suggested by one of the poems of the Cid, which relates his victory over five Moorish kings; but the artist has made no very elaborate effort to reproduce the exact costumes and accessories of the remote period of the half-mythic Spanish hero, and the picture may be regarded simply as an illustration of the mediæval chivalry of the East and the West. To the right is the youthful knight, his form clad in complete plate-armour, but his head uncovered. He stands beside the chair of his mother, and introduces into her presence his conquered enemies, his courteous gesture and blonde locks contrasting with the swarthy complexions and haughty attitudes of the Moorish kings, who prepare, with ill-concealed reluctance, to make their obeisance to the Christian lady. Mr. Lockhart's power of dealing with intense and vivid harmonies of colour is seen to great advantage in the rich robes of the group of Easterns.

The National Exhibition of Fine Arts to be held at Turin will be opened officially to-morrow. This exhibition will, it is said, be the most important of its kind ever held in Italy. Italian artists, as a rule, have not hitherto taken kindly to exhibitions, the more eminent of them preferring that their works should be seen and judged in their own studios rather than that they should share the chances of a general exhibition. They seem, however, to have departed from their usual custom on this occasion, for so many works of merit have been sent in that another annex has had to be built on to the palace in which the exhibition is held. More than four thousand works of art have been accepted.

The exhibition of the work of M. Viollet-le-Duc was opened to the public on the 21st inst.

The sale at the Hôtel Drouot for the benefit of the family of the deceased painter Edouard Blanchard realised the sum of 108,900 frs.

Some new regulations have just been issued with regard to the Sèvres manufacture which it may be interesting to collectors to know:—Art. 1. The old Sèvres mark under the glaze is re-established. Art. 2. Dating from March 18, 1880, the sale of the white porcelain of the national manufacture of Sèvres is interdicted. Art. 3. Defective works of this manufacture are to be destroyed. Art. 4. Objects that are not considered sufficiently fine to be decorated will be given gratuitously to the hospitals of Paris, the mark being obliterated. Art. 5. Objects which, although sufficiently good to be decorated, yet do not present all the qualities necessary to be classed in the category called *de choix*, may be sold under the following conditions: they may be decorated with colour or with colour and gold, but they are not to bear a decoration of gold only; they must receive, beneath the fire mark, another mark on the glaze bearing these words—*Elèves de la manufacture de Sèvres.*

Lucius Rossi, an Italian painter who has won considerable reputation on the Continent, and has recently become known a little even in England, is the contemporary artist who is illustrated in the *Portfolio* this month. The etching given, which is by Dupont, is from a large and very clever picture, called *Les Femmes Savantes*, and represents two fashionable ladies taking their ease, while they listen to the discourse of a learned professor. It is a little reduced in the etching by some of the background being left out. Rembrandt's magnificent portrait of Jacob Cats, the moralising poet of Holland, is finely reproduced by Amand Durand. Mr. Clark has now reached the fourth chapter of his "Cambridge," and gives in it the history of Trinity College, founded by Henry VIII. "to the glory of God and advantage of the realm for the promotion of science, philosophy, liberal arts, and theology." A few facts respecting Turner have been communicated to Mr. Hamerton by Mr. B. Atkinson for a future edition of his *Life of Turner*. As this first appeared in the *Portfolio*, Mr. Hamerton likewise publishes this account of "Turner at Bristol" in the same journal.

Les Maîtres Ornemanistes is the title of a comprehensive work which is about to be published in fifteen parts by Messrs. E. Plon and Co. The text is written by M. D. Guilmard, author of the *Connaissance des Styles de l'Ornementation*, who has collected more than eleven hundred names of master ornamentists of various schools, and has described their works and catalogued them in chronological order. The book will be illustrated with 180 plates *hors texte* and numerous other engravings, giving in the whole as many as 250 specimens of the ornamental work of the different schools dealt with. These include the French, Italian, German, Flemish, and Dutch, but the plan of the work does not extend beyond Europe. An introduction to it has been written by M. le Baron Davillier. The first number is published this month, and it is advertised to appear regularly on the first Thursday of every month at a cost of three francs the number.

Strength and weakness have hitherto been combined in the *Etcher*—the generally excellent magazine of etchings now published by Sampson Low and Co. But this month the strength is uppermost. Mr. Robertson's child portrait has about it an agreeable quietude and contentment. Mr. David Law contributes a sea piece not unsuccessful in tone, though the wave-drawing leaves something to be desired; it is perhaps a little too full of detail meant to be imitative, and has not enough of masculine and suggestive sketchiness. Lastly, Mr. Buxton Knight furnishes a work at once poetical and sturdy. It is called *The Haymaker*, and reveals a peasant girl in the familiar attitude of a tosser of hay, other comrades behind her in the distant field, and the level light of the setting sun passing over the land. A most agreeable etching, whether or not it happens to conform to this or that man's more or less arbitrary views on the particular province of the art: Mr. Knight, working with the etching needle, has produced a comely picture.

THE STAGE.

Ober-Ammergau competes with the Lyceum and the Imperial, and stalls will soon be at a premium in the Bavarian village. It will be curious to see whether the devotional impulses which the English discoverers of the Passion Play delight to dwell on in its players will remain unimpaired when the players are subjected to the keenest criticism from famous comedians who have journeyed from London or Dresden, and to the somewhat less critical admiration of the Cook's tourist. The *Daily News* has pointed out that the erection of a larger temporary theatre will do something to enrich Ober-Ammergau or its actors: four thousand five hundred persons can be accommodated, and it seems that for all the performances together something like eleven thousand pounds can be taken at the doors. Mr. Blackburn's new edition of his book points out many interesting and useful things which the intending playgoer ought to know; and as the English public—the travelling public included—likes nothing better than "some new thing," and especially when that new thing is from a foreign source, the chances are that the Ober-Ammergau performance will have a successful run. Whatever may be the desire of the authorities of that distant region to put money in their purse by keeping the piece as long as possible "in the bills," it is to be remembered to their credit that they declined one easy means of money-getting. They, at least, did not bring their sacred traditions from the mountains to the Aquarium, or propose to "share profits" with Zazel or Cetewayo's daughters.

A drama which has long been a sure success of Emile Augier's has just been revived at the Théâtre Français. *L'Aventurière*—like all that comes from its author or from the younger Dumas—will always be good reading, but, as a stage performance, its success hangs upon the presence of a capable actress to interpret the character which suggested the title of the play. The infinite stage art of Mdme. Arnould-Plessy, which became greater with her years, and was greatest at the moment of her retirement, long sufficed to ensure a welcome for a drama whose heroine is bound to be profoundly unsympathetic. And it did not follow, because Mdlle. Sarah Bernhardt had hardly less art than Mdme. Plessy, and a good deal more of the electrical quality we call genius, that this phenomenal performer—the witch of the French stage—would satisfy good judges in the

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"adventuress's" *rôle*. Perhaps it cannot be said, indeed, that she has thoroughly done so. She makes very apparent the fascination of the character for the man with whom the character is chiefly anxious to be on the best of terms; but she hides far less than did her predecessor the sources of that fascination. Mdme. Arnould-Plessy, as the adventuress, was a partially evil woman, suppressing much in her of what was evil. Mdlle. Sarah Bernhardt spreads out somewhat too visibly the wiles of the courtesan, so that the man of the world with whom she had to deal would have known them for what they were. The part next in importance is played by Coquelin, who is of course as droll as could be desired; and the charm of Mdlle. Baretta and the discretion and experience of M. Febvre assist the attractiveness of the revival.

Of Miss Litton it may hereafter be said, as of Joubert, that she "*s'inquiétait de perfection bien plus que de gloire.*" Here is everybody taking seats at the Imperial to see a revival of *As You Like It*, which is confessedly the daintiest thing now on the stage; here is everybody well pleased with the general tone of the performance, and not alone with the exceptional excellence of this or that favourite of the public; and Miss Litton proceeds quietly to introduce what must be called a novel feature in the performance of *As You Like It* in our day—the presentation of the character of Hymen. For the part of the play now happily restored, Mrs. Tom Taylor has written a wedding march and chorus which catch pleasantly the spirit of our older English music. It is not as purists battling for the scrupulous preservation of the Shakesperian text that we commend Miss Litton's proceeding, but rather because it happens that the restoration to its proper place of such a *rôle* as that of Hymen tends to emphasise the fanciful and poetical side of the conception of the play, and removes it further, in the eyes even of the most materialistic of modern playgoers, from the position of a comedy of actual life. *As You Like It*, as seen at the Imperial, becomes more of a romantic idyl. It claims kinship not with *Twelfth Night* but with *A Midsummer Night's Dream*; or, again, not with *The Merchant of Venice* but with *The Tempest*—with a world of enchantment and supernatural power.

MUSIC.

RECENT CONCERTS.

The first concert of the thirty-sixth season of the Musical Union was given at St. James's Hall on Tuesday, April 13. The music included Mozart's quintett in D, well played by Signor Papini and Messrs. Wiener, Hollaender, Hann, and Lasserre. Herr Oscar Beringer was the pianist. He took part in Schumann's quartet, op. 47, and played as solos a small piece by Kirchner and Chopin's first *scherzo*. The difficulties of the last piece afforded Herr Beringer an opportunity of displaying his fine *technique*, and his interpretation of the work was most satisfactory. Prof. Ella, now in his seventy-eighth year, has definitely announced the present series as the last. Mdme. Montigny-Rémaury will be pianist at the next concert, April 27, and Dr. Bülow will appear in the month of May.

Dr. Bexfield's oratorio *Israel Restored* was performed by Mr. Carter's Choir on Thursday, April 15, at the Albert Hall. This work was first performed at the Norwich Festival in 1852, and the composer died in the following year. It proves him to have been a thoughtful, and very clever and accomplished musician. There are, here and there, traces of individuality, but the scientific element is throughout too predominant. The performance was not a good one, but the solos were well rendered by Miss Anna Williams, Mdme. Mary Cummings, Mr. Vernon Rigby, and Mr. Robert Hilton.

At the Crystal Palace Concert on April 3, Mr. Dannreuther gave a very fine performance of a new and very difficult piano concerto in F sharp by Mr. C. H. H. Parry. With the exception of the middle movement, the work may be described as somewhat dry, but the composer has an original manner of expressing his ideas. The workmanship is sound and musicianlike: a little less labour and a little more humour would, however, be acceptable. The last concert of the series took place on the 17th. The programme included the Jupiter-Festival march for orchestra and chorus from Gounod's *Polyeucte*, and a symphonic prelude to Byron's *Manfred* by F. Praeger. The prelude is well written and pleasing. The concert concluded with Beethoven's choral symphony. The soloists were Miss Annie Marriott, Miss Orridge, Mr. H. Kearton, and Mr. F. King. The performance was very good, but the instrumental portion superior to that of the vocal. Mr. Manns will take his annual benefit next Saturday, and the programme will consist of pieces selected by a *plébiscite*, particulars of which were given in a circular issued at the concert we have just noticed.

Mr. Ganz has announced a series of five orchestral concerts at St. James's Hall. The first took place on the 17th. M. Emile Sauret was solo violin, and the programme included a first performance of Rubinstein's symphony in F major, op. 40. It was written about the year 1850, and is the first of four he has written and published. The dates of the remaining concerts are May 1 and 29, June 12 and 26.

At Mr. Faulkner Leigh's benefit concert at St. James's Hall on Wednesday, April 14, was performed for the first time in England a second suite for orchestra, *L'Arlesienne*, by Bizet. It is in four movements, *pastorale*, *intermezzo*, *minuet*, and *farandolo*. The music is charmingly fresh and original, the orchestration most delicate and effective. This suite and a pleasing bagatelle, *Elle et Lui*, by Mr. L. Engel, were admirably played by the orchestra under the direction of Mr. Weist Hill. The programme, which was a long one, included also Mdme. Sainton Dolby's pleasing and melodious cantata, *The Story of the Faithful Soul*, performed for the first time with full orchestra, and conducted by M. Sainton. The solo parts were taken by Miss Jose Sherrington and Mr. Faulkner Leigh. The concert concluded with a first performance of *Imogene*, a new cantata (*seria buffa*) by George Fox.

Programmes have been issued of the Richter Concerts (second season). There are to be nine in all, on the following dates: May 10, 20, 24, 27, and 31; June 3, 7, 10, and 14. As at the Crystal Palace, the nine symphonies of Beethoven will be given in chronological order. The following artists have been engaged:—Pianoforte—Mr. C. Hallé, Herr Grünfeld, Herr Barth, Herr X. Scharwenka, and Mr. E. Dannreuther; violin — Mdme. Néruda and Signor Sarasate; violoncello—Herr R. Hausmann; vocalists, Miss Bailey, Frl. Friedländer, Frl. Hohenschild, Signor Candidus, and Herr Henschel. The orchestra will consist of one hundred artists.

J. S. Shedlock.

THEATRES.

COURT THEATRE.
Lessee and Manager, Mr. Wilson Barrett.
To-night, at 8, a Play, in five acts,
THE OLD LOVE and the NEW,
By Bronson Howard and J. Albery. Messrs. Coghlan, Fisher, Leath, Price, Dacre, Holman, Benn, Douglas, Phipps, and Anson; Mesdames Roselle, Emery, Giffard, J. Roselle, and White.
Morning Performance of "The Old Love and the New," Saturday, April 3, at 2. Box-office from 11 till 5. No fees.

DRURY LANE.
Lessee and Manager, Mr. Augustus Harris.
To-night, at 8.40, LA FILLE DE MADAME ANGOT.
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Preceded, at 7, by LADY AUDLEY'S SECRET.
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SATURDAY, MAY 1, 1880.

No. 417, *New Series.*

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LITERATURE.

Miracle Plays and Sacred Dramas. Translated from the German of Prof. Hase by A. W. Jackson, and Edited by the Rev. W. W. Jackson. (Trübner.)

It is supposed to be hard measure, critically speaking, to bring general objections against a book before giving the results of detailed critical examination of it. There are, however, as it seems to us, some rather grave general objections to be brought against *Miracle Plays and Sacred Dramas* in its present English dress. In the first place, the lectures which are here translated were delivered by Prof. Hase twenty-three years ago, and it is no shame to any man that a book dealing with mediaeval literature, written at that time, should be hardly up to the level of the increased knowledge which a quarter of a century of laborious work has given us. In the second place, by changing the title from "The Religious Play" to its present form, the translator and editor have handicapped their author still further and still more unfairly, for the "Miracle Play" is exactly the point upon which Prof. Hase is weakest. He seems at the time of his lectures to have honestly consulted most of the authorities then available, though in the list we observe one great omission, that of Onésyme Leroy's *Etudes sur les Mystères.* But the almost more important work of MM. Marius Sepet and Léon Gautier was not open to him, for the excellent reason that it did not then exist; while it was only the other day that MM. G. Paris and Raynaud made the great *Mystère de la Passion* of Greban accessible in its entirety, and that the Old-French Text Society began the publication of the vast collection of Miracles of the Virgin as a whole. This being the case, and the professor having, as it would appear, no specially wide or accurate first-hand knowledge of Old-French literature, his account of the birth and early fortunes of the religious play is necessarily defective. Writing with a view to the present revival of the Ober-ammergau Mystery, as the translators do, they have naturally, but we think unwisely, laid stress in their title on the connexion of the book with the history and ancestry of that institution. In reality, the original title of Prof. Hase's work describes it much better. His book is really an account, not elaborately scholarly or accurate at this date, but interesting enough, of the religious play in the various forms (or some of them) which it has assumed in Europe. The most interesting chapter by far, as it seems to us, is that which contains abstracts of the plots of many of the works of Calderon and Lope; the least are those which deal with the Miracle Play and the French classico-sacred drama of the sixteenth and seventeenth centuries. Unluckily, these are among the most important for an accurate knowledge of the subject and its history.

To come down from generalities to particulars, it does not appear that Prof. Hase had, when he wrote in 1857, by any means a clear or accurate knowledge of the history of the French Mystery, which is, it need hardly be said, much more important than that of any other European nation. This is evident at once from the way in which he speaks of the Mystery of the Ten Virgins, which he says is written in scriptural Latin except that Christ repeats his words and the virgins answer "in Provençal verse." Now it is quite true that some forms in this piece are of a Southern complexion, but no one who knows Old French could possibly call the dialect Provençal. A subsequent reference to "Provençal Mysteries" tells the same tale. We have not Prof. Hase's original before us, and it is therefore possible that his translator has done him injustice in making him call Philippe de Remy a Troubadour instead of a *Trouvère.* Considering that in Monmerqué and Michel's book (which is cited) a long extract from the *Roman de la Manekine* is given in the purest Northern French, it seems impossible that the professor can have made such a blunder as this. More important, perhaps, than these minute errors is the confusion of the whole account of the early French plays. As far as a reader of these lectures would be likely to judge, the Morality was an early development of the scriptural Mystery and the Miracle Play strictly so called was a hybrid between the two. Nothing can be farther from the truth. It is possible that there may have been Moralities of the fourteenth century, when allegory and abstract personages were in high favour, but there is not one tittle of evidence to show that there were any, and the earliest existing Morality dates from a time well within the fifteenth. On the other hand, the Miracles of Théophile and St. Nicholas are of the thirteenth century, and the vast collection of *Miracles de la Vierge* which, as before mentioned, the Old-French Text Society is now for the first time publishing complete is of the fourteenth. To do Prof. Hase justice, it must be said that his language is not always inconsistent with a knowledge of these facts, but it does not convey them by any means clearly. Nor, had he (as his translators have made him design in their title) designed a formal account of the Miracle Play, could he have omitted something like an analysis of the two most remarkable of all such performances—the vast Mystery of the Passion of A. Greban and the equally vast *Mistere du Vieil Testament* of unknown authorship. Similar *lacunae,* too, are found in the notice of the French sacred tragedies of the sixteenth and early seventeenth century, in which Prof. Hase was evidently guided at second-hand by the meritorious but summary sketch of Ebert. The dismissal of Garnier's masterpiece with a bare mention, and the omission of all mention of Montchrestien's *Aman,* are particularly unfortunate, because they tend by republication to perpetuate the absurd notion that Corneille and Racine were in some sort mysterious *autochthones* without literary father or mother.

The translators, with creditable industry, have endeavoured to complete the notes as well as they could, especially in reference to English matters. Their efforts are praiseworthy, if not in all cases according to knowledge. It would have been much better to refer readers anxious for information about the *Gesta Romanorum* to Oesterley and Sir F. Madden than to Warton and Mr. Herrtage. Nor, had they been acquainted with the literature of French sacred drama, would they have ventured the statement that "the amount of the grotesque element in the Mysteries is relatively small," and that farce was "not of common origin with the Mystery." That the germ of the independent farces is to be found, from the dramatic point of view, in the comic interludes of the religious dramas, which long preceded any secular ones, seems, on the other hand, probable, if not certain. However, the real fault lies not so much in these almost unavoidable errors of detail as in the attempt, by patching up and altering the title, to make work which was designed for one purpose subserve another. There is plenty of interesting matter in this book, but it is ill suited for an introduction to the Ober-ammergau play, and was evidently never intended as such by its author, though it contains some good remarks on the play itself. Next to the section on Spanish drama, that on Hans Sachs may be read with most pleasure, the extracts given from the good master-singer being both characteristic and attractive. We can also speak very well of the last chapter, which discusses the modern aspect of the religious drama in Germany and the connexion between the Church and the stage generally. The translation is, on the whole, very good, Germanisms being not indeed wholly absent, but avoided to a very creditable extent. If the translators merely wished to give English readers the opportunity of acquainting themselves with a pleasant and instructive work they have done well. But if they wished to supply a really valuable introduction to the intelligent study of the Ober-ammergau play they would have done much better to translate the dramatic section of Aubertin's recent *Histoire de la Littérature française au Moyen Age,* adding in notes Prof. Hase's instances from German and Spanish literature and their own from English, with additional remarks on the Breton and Basque Mysteries, which continued to be acted, the former till half-a-century ago, and the latter to the present day. Somebody might still do this, and it would be a useful work. George Saintsbury.

Imperial England. By Prof. Montagu Burrows, R.N., M.A. (Cassell, Petter, Galpin & Co.)

Though some parts of the work of Prof. Burrows were written many years ago, it possesses a particular interest at the present time. An opportune moment has been chosen for its publication. Not since the close of the Crimean War has the nation been so profoundly stirred by external politics as during the last three years. The course of the conflict between the two ancient antagonists in Eastern Europe has been followed by

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the English people with the keenest attention, through a deep-seated conviction that their own interests and the safety of their empire might be seriously endangered. Prof. Burrows entertains a strong belief that the history of the growth of the "British empire" is but imperfectly grasped by the popular mind, and that amid the strife of parties an improper meaning has been assigned to the word "imperialism." The aim of his work is to show as concisely as possible the means by which the successive acquisitions of this country have been obtained, and the treaties by which they have been secured. The doctrine of the balance of power has been fiercely assailed by some of our most powerful orators during the last twenty years, and has become somewhat unpopular. A feeling is fast gaining ground that most of the wars in which England spent her blood and her treasure were entered upon in a mistaken course of policy. Prof. Burrows labours assiduously to prove that English Ministers have acted wisely in striving to maintain this balance, and that their successors should be animated with like views in the future. With this belief he passes in review the countless wars which have been waged in Europe during the last two centuries, and criticises the treaties which have afforded the combatants a few short years of quiet to recruit their armies and husband their resources. The result of this "extensive view" is satisfactory. Wars and treaties alike are all pronounced good. Even the seizure of the Danish fleet at Copenhagen is justified on the plea of necessity. True that "it was too successful, too barefaced a robbery," and committed by a nation which had only recently entered upon a nobler system of policy. Granted that it was an imitation of the most discreditable and lawless proceedings of the French; all this will be forgotten, thinks Prof. Burrows, by those who rightly consider the necessities of the case. Even the effects of the American war are regarded with satisfaction. In that disastrous contest there were sunk a hundred millions of money, and many thousands of lives were wasted; but we are called upon to look at the other side of the picture—to remember that a war against France and Spain was inevitable, and that it occurred at a convenient moment in the history of this country. Prof. Burrows quotes with approval the opinion of Mr. Massey that Englishmen obtained from free America "a commerce of a hundred millions in lieu of a barren sovereignty;" but neither of these gentlemen has attempted to show that such an increase in trade could not equally have been obtained had the war been brought to a conclusion two years previously or never been entered upon at all.

A considerable portion of this historical treatise is devoted to the consideration of the characters of the first three Georges. There is much to praise in either king, and, in dwelling on their merits, Prof. Burrows has but directed attention to some qualities ignored by preceding historians. The good sense of George II. in selecting his Ministers and in yielding a ready compliance to the wishes of his people is justly insisted upon; but it is somewhat overshooting the mark to allege that his parsimony was forgotten by his subjects when they found that the whole of the royal savings passed to the treasury of his fondly beloved Hanover. Nor can we admit the absolute correctness of the author's enthusiastic admiration for George III. His capacity for work and his powers of memory were unsurpassed by any of his Ministers; his firmness under the galling yoke of the governing families of England, and his courage when it seemed that the contest between people and Parliament over the body of Wilkes might lead to a civil war, are points on which Prof. Burrows dwells with delight. But, in estimating the value of that King's influence on the history of this country, he repeats the error which detracts from his praise of the other monarchs. By affecting to dispute the justice of the popular accusations he weakens the force of his criticism. It is idle at this date to attempt to deny that George III. endeavoured to introduce into public life the system of personal government, or to ignore the part played by the "King's friends" in opposition to the measures of his responsible Ministers. This indiscriminate eulogy diminishes the value of the arguments of Prof. Burrows. We can sympathise with him in his enthusiasm for the vigorous policy of Chatham and the financial ability of the younger Pitt, but must at once repudiate the assertions that the Reform Bill of 1832 was based on the proposals of the latter, and that the peerages which he scattered abroad among his faithful followers were created with the deliberate intention of converting a close chamber into a representative institution. Against the popular opinion which persists in assigning to the heaven-born statesman the chief blame for the failure of his foreign alliances and for the mistakes of his generals, Prof. Burrows enters a firm and decided protest. But is not the view of the multitude more reasonable than that of the professor? The power of the Prime Minister was greater than that of his royal master. If Pitt had shown a fixed determination that the command of the British army in the Low Country should be entrusted to Cornwallis, the man of his choice, and should not be conferred on an incapable prince, the threat of a ministerial resignation would soon have reduced the King to an agreement with his Minister and spared the nation an inglorious campaign. The failure of such measures must fall on the subject, and if Prof. Burrows insists, as he may with every reason, on our assigning to Chatham the credit for the noble warriors who responded to his genius, he must not be surprised if we refuse to withhold from other Ministers their due share of the blame for the faults of their servants. At a time when foreign affairs have engrossed a large, possibly an undue, share of public attention, such a treatise as this is of especial value. Prof. Burrows has selected a good subject, and has compressed considerable information into a small compass without overcrowding his pages with detail. But his views are those of a politician of the past rather than of the school destined to determine the foreign policy of England in the future.

W. P. Courtney.

The Odyssey of Homer. Done into English Verse by Avia. (C. Kegan Paul & Co.)

Mr. Matthew Arnold has told us that "in a verse translation no original work is any longer recognisable." It is due to Avia to say at once that, although he writes not only in verse but in rhyme, he has struggled manfully with the difficulties which he has imposed upon himself. He has translated, it is true, with a mill-stone about his neck, and has failed to give us the truth, or even half the truth, about Homer. No one who "both knows Greek and can appreciate poetry" will receive from it "the same feeling which the original gives him," or anything like it. But Avia is a fluent, easy writer, who handles a swinging, flexible metre with considerable skill and force, and has clearly taken pains, under adverse circumstances, to keep close to the Greek; indeed, in the mere numerical faithfulness of line-for-line rendering, *si qua est ea gloria*, he is almost as laudable as Voss. The following extracts will give a fair idea of his performance (xiii. 75):—

"Then aboard did the hero go, and silently down he lay:
And along the thwarts arow all orderly ranged were they:
And the hawser loose they cast from the stone where through it was passed;
And they bent to the stroke and they tore the white foam up with the oar.
Then the dews of a dreamless sleep o'er his weariful eyelids streamed;
Most sweet, unbroken and deep, and likest to death it seemed.
And as all together dash four stallions over the plains
At the toss of the whistling lash, at the *toss of* the glancing reins,
And they bound thro' the air, and they fly, as borne on the wings of the wind,
So was the stern tost high as the good ship leapt, and behind
Rushing the dark wave sped of the manifold-roaring sea;
And unswervingly onward she fled: so swiftly, so surely went she."

Or again, in a higher flight (xx. 345):—

"Then from the suitor throng, by Pallas Athené raised,
Pealed laughter loud and long, and their wildered thoughts were dazed.
And their laughter grew frenzied and wild, with a weird unnatural sound,
And the meats were blood-defiled that they gorged, and their eyes were drowned
With tears, and their souls were a-dread with a horror of death-wails near.
And aghast Theoclymenus said to the rest, the godlike seer:
'Ah! wretches, what doom is upon you? with night are your heads overclouded,
And your faces and knees beneath are with blackness of darkness enshrouded:
There is wildfire of shrieking and moaning, and tears on your cheeks as a flood;
And the walls and the mid-pillar spaces fair are bedabbled with blood:
With phantoms the porchway is thronged, and the court from wall to wall,
Rushing forth to the nether world gloom, and the sky blackens down as a pall,
For the sun is dead, and a mist and a death-damp swept over all.'"

These passages are spirited and powerful, and may be taken as favourable specimens; but it will be observed that they have some metrical peculiarities. Now, without entering upon the vexed question as to the ideal metre for the translation of Homer, we may safely say that any metre which is intended

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to produce on the ear of the English reader something like the effect of the Homeric hexameter must be flowing, must be rapid, and must lend itself readily to variety of scansion and variety of pause. But this is not all. Homer's metre is uniform—that is to say, the reader knows, within certain narrow and well-understood limits, exactly what to expect; he cannot by any possibility be in doubt, when he has read twenty lines, how the twenty-first line will be framed or into what form the rhythm will be thrown. Let the reader of a translation once become uncertain about the metrical structure of the poem, let him once begin to doubt which is to be the emphatic syllable and where he is to expect a rhyme, and the even, continuous flow, which is characteristic of Homr above all poets, is gone at once.

Now it is obvious that this rule is continually violated in the translation before us. We begin the poem with a metre of six stresses in each line, rhymed as in the following couplet:—

"The Héro of craft-renówn, O Sóng-goddess, chánt me his *fáme*,
Who, when lów he had laid Troy-*tówn*, unto mány a far land *came*."

This scheme appears to us to be objectionable from the first, the effect of the rhyme at the *caesura* being virtually to break up the couplet into four short lines, beside imposing a heavy and most unnecessary burden upon the rhyming ingenuity of the translator. But, such as it is, it is not long maintained. When we come to Zeus' speech (line 30), the caesural rhyme is suddenly dropped, and is not resumed until line 98. Soon other irregularities appear, "with fear of change perplexing" the reader. In line 101 we find a new movement,

"Of heroes that kindle the *ire* of the child of a mighty *sire*,"

to the utter destruction of the continuous flow of the verse. And so on, through passages such as the following, which is really a stanza of six lines (xi. 138):—

"Even so, I ween, have the high Gods spun my destiny thread.
But come, without fail, tell this unto me, for thereof am I fain:
Yonder the spirit I see of mine own dear mother dead;
But she silently sitteth anigh to the blood, and she doth not deign
To look on the face of her son, or to utter a word of greeting.
King, tell me how shall she know me again at this last meeting?"—

to this rendering of the song of the Sirens:—

"O come hither, and bring thy ship to the strand,
O Hero and King of Achais-land,
For never was *wight* that sped onward his *flight* by the Siren-band
But he heareth our voices heart-thrilling uprise,
And his spirit rejoiceth, his soul is made wise,
And he leaveth our *shore* made rich with our *lore* as with treasures of price"—

which is a mere jingle.

It follows that, where the scheme of metre is so variable, there is all the more need that each line should "*read itself*"—should explain its own structure at a glance. Unfortunately this is by no means always the case in Avia's translation. What is to be said of verses such as these?—

"Father stranger, the house I will show thee whereof thou enquirest: it lies"—

or,

"Out of reverence we did it, because he dwelt mid the grove of trees"—

or,

"Stark mad is the stranger: witless he came from the alien shore."

Dr. Johnson remarked that "Lay your knife and your fork across your plate" might, from one point of view, be held to be a verse; and as much, we suppose, might be said for the lines which we have just quoted.

Another questionable practice, which is carried to a great extent in this work, is the use of double rhymes. Such rhymes in any non-lyrical metre should certainly be employed very sparingly. They are apt, at best, to mar the dignity of a line by causing it to end, not with a step, but with a stumble. Here they are exceedingly common, and, combined with what we have called the caesural rhyme, they produce a metre which might fairly be printed as follows:—

"Or to spare it, an offering to be
To the gods, and a propitiation:
But the last of the counsels three
Was to seal the fate of the nation"
(viii. 509)—

a metre which certainly does not represent the Homeric hexameter, but does forcibly remind us of the Scottish Metrical Psalter:—

"In them the birds of air have made
Their habitation,
Which do among the branches sing
With delectation."

The worst case, however, occurs in the rendering, which we forbear to quote, of (v. 125) ὡς δ' ὁπότ' Ἰασίωνι ἐϋπλόκαμος Δημήτηρ κ.τ.λ., where "fashion" (*horresco referens*) rhymes with "passion."

It is the doom of those who translate Homer into verse that they must needs be constantly adding and importing words, ideas, and forms of speech which not only correspond to nothing in the Greek, but strike those who know the original with the effect of a false note in music. Avia, to do him justice, has tried to keep close to Homer; but the tyranny of rhyme and metre has been too much for him. Thus, for instance, Homer wrote (ix. 486), "and the backward flow of the wave bare the ship quickly to the dry land. . . . Then I caught up a long pole in my hands," &c. Avia throws this into a melodramatic form:—

"Backward, still backward urging—the ship is aground on the strand!
No! for with desperate grip I seised the pole," &c.

It is not easy to conceive anything more unlike the manner of Homer's narrative. This is a strong instance; but similar cases are not uncommon, and we may notice, in passing, what a curiously un-Homeric effect is produced by Avia's frequent use of the "historic present" tense. "A glory of golden sheaves" (τεθαλυῖα ὀπώρη) and "the wings of the night" (κνέφας) suggest reminiscences of Clough and of Longfellow; in a translation of the *Odyssey* such expressions are patches of new cloth on an old garment. Again, Homer tells us simply that Teiresias "went back, when he had told all his oracles." Avia amplifies from *Paradise Lost*:—

"The words of the prophet ended, *yet lived they still in mine ear*."

While for the familiar line—

οἷς ἀγανοῖς βελέεσσιν ἐποιχομένη κατέκηρεν,

we have

"And softly chill me to death with arrows like falling snow."

Homer wrote nothing about chilling and nothing about snow; but we must have a rhyme to "bow" in the line before. Equally un-Homeric are such phrases as "beshrew thee" (σχέτλιός εἰς), "the storm-fiends," "the rock of his spirit," and "to be drunk with my wrath;" and we must protest against "Heavens!" for ὦ πόποι. In x. 556 (καταντίκρυ τέγεος), why should all mention of the roof be omitted in order to insert the words "with horror-struck thrill," which answer to nothing in the Greek? As for such compound formations as "the renowned Lame-on-either-side," "god-strong," "man-beast," "cloud-rack-clad," "curse-cup," "acre-abiding," they appear to us to be objectionable because they are odd, if for no other reason.

Avia austerely abstains from preface, dedication, and notes. Left thus to our own judgment, we should say that this translation was intended for those who, delighting in the poetry of Mr. William Morris, look upon Homer as a saga-man or a ballad-writer; and, if this is so, such expressions as "the folkmote-place," "the house-carles," and "the salvage man" are no doubt in keeping. But we fear that, for want of real resemblance to Homer, this work will fail to attract scholars; and that the uncouthness of its versification and the frequent affectations of its style will prevent it, in spite of many merits, from attaining wide popularity.

J. A. Godley.

BYEGONE MANCHESTER.

Memorials of Byegone Manchester, with Glimpses of Environs. By Richard Wright Procter. (Manchester: Palmer & Howe.)

A previous work by Mr. Procter, also referring to the memories of the past of the cotton metropolis, was reviewed in this journal on August 14, 1875. The words then written of the *Memorials of Old Manchester* would apply with equal force to its companion volume now before us. It is not an exhaustive history or an exact topographical delineation of either the past or the present of Manchester, but it is a volume of pleasant gossip which cannot fail to charm and instruct local readers, and is not without interest even for those who are remote from the streets whose historical and romantic associations have been chronicled by Mr. Procter. Whoever dips into these pages, whether Mancunian or stranger, will continually be reminded of the great changes that have come over the capital of the cotton kingdom within sixty years, to which Mr. Procter's reminiscences and gleanings are for the most part confined. The cost of compiling the Manchester Directory for 1811 was £20, while that of 1879 was £1,188 (pp. xix., xx.). The first contained about 11,600 names, the last about 198,000. It would be strange indeed if the rapid change indicated by these figures had not been accompanied by many notable incidents. We soon find that Mr. Procter has had both humorous and pathetic events

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to chronicle, and that the time and place alike were favourable to the development of what is called "character." Of this a notable example is afforded by the Rev. Joshua Brooks, who was satirised in *Blackwood's Magazine* of sixty years ago, and who forms a prominent character in Mrs. Banks' well-known novel of *The Manchester Man*. There are endless stories told of his odd humour and quaint eccentricity. Instead of repeating these, Mr. Procter is content with a very cursory notice, supplemented by an admirable portrait, of this clergyman, who united the erudition of a scholar to the manners of a boor, who was unfeignedly pious and yet pushed rough disregard to the verge of indecorum and irreverence. Joshua Brooks must have married no inconsiderable part of the population of Lancashire, for the people flocked from all the neighbouring towns and villages to the "old church" at Manchester, where Hymen did business by wholesale. One reading of the marriage service sufficed for a confused mob of lads and lasses, who were told to "couple as they went out"! Mr. Procter has revived the fading memory of the weird murder at Winton already immortalised by De Quincey, the fatal launch of the *Emma*, the sad fortune of the "Manchester Ophelia," the food and machinery riots of 1826 and 1829, and other occurrences, some of which throw a certain vivid light upon the past. Thus we read of the twelfth Earl of Derby driving in a carriage and four to the cockpit (p. 24). Even where the incidents are slight they are invested with a certain grace by the manner of their narration. Mr. Procter writes well. He is one of the few who realise that gossip is a fine art, and has in a marked degree that last gift of literary expression, the art that conceals art, so that the reader admires the general colour and effect without being too conscious of the cunning skill with which the separate pieces of the mosaic have been put together. Occasionally he trips, as when he speaks of Egyptians and Romans worshipping the "goddess" of Silence (p. 24). The singular misapprehension which converted the younger Horus into Harpocrates is a curious episode in mythology; but the dumb deity of the Greeks and the child-god of the Egyptians were both of the masculine gender. Indeed, misogynists would at once declare that there was an obvious impropriety in symbolising silence by a woman! Mrs. Browning did not think so, for she speaks of

> ". . . a marble Silence, sleeping! (Lough the sculptor wrought her.)
> *So* asleep, she is forgetting to say, *Hush*! a fancy quaint."

It would be possible to point out certain errors and omissions, as the name of the character—James Bagot—described on p. 30; that of Mr. W. H. Dixon; and the doubt as to the locality of Dr. Whitaker's house, which good authority declares to have been in Salford. The statement about transfusion of blood (p. 278) requires a good deal of confirmation before it can be accepted. .

Some of the illustrations to Mr. Procter's volume are too slight and trivial—as, for instance, the very odd assortment of books facing p. 122—but others will be highly prized. Topographers will value the reproductions of the maps and views of Manchester in 1751 and 1819, and the valuable monograph upon them contributed to the Appendix by Mr. John Leigh. Many more will see with pleasure the characteristic portrait of John Critchley Prince (p. 172), whose unfortunate career is one of the saddest episodes in the literary annals of Manchester. Mr. Procter's account of Prince and of the aspirants for poetic fame who met for kindly conference and friendly rivalry at "Poets' Corner" is a part of his book that will be welcome to many who have no inheritance in "Byegone Manchester." It is an interesting chapter in the history of provincial culture. Manchester had produced theologians like Bradford and Nowell, scholars like Whitaker and Travis, and men who had proved their valour alike at the stern siege of Gibraltar and on the bloody field of Carabobo. Its devotion to commerce and manufactures had never been entirely without a tincture of the humanities; but thirty or forty years ago there swelled a wave of literary enthusiasm which is not yet spent. The group of poetical aspirants included Mr. Hepworth Dixon, Mr. Charles Swain, Bamford the Radical, John Critchley Prince, and others whose names have not penetrated so far. Some "settled down" into merchants and bankers, some went hopelessly to the dogs, and others were cut off in the bright promise of youth. Many of them were remarkable for the energy that enabled them to surmount the depressing influences of their early surroundings. It may be said that none of them have attained high rank in the poetical hierarchy, but it is equally certain that some of the lyrics of Swain, Rogerson, and Prince have become household words wherever the English language is spoken.

William E. A. Axon.

NEW NOVELS.

Jezebel's Daughter. By Wilkie Collins. In 3 vols. (Chatto & Windus.)

An Australian Heroine. By R. Murray Prior. In 3 vols. (Chapman & Hall.)

Loyal and Lawless. By Ulick Ralph Burke, Author of "Beating the Air." In 2 vols. (Chapman & Hall.)

Mary Browne. By L. E. Wilton. In 3 vols. (Smith, Elder & Co.)

Three Shots from a Popgun. By James Prior. (Remington & Co.)

Mr. Wilkie Collins, in dedicating *Jezebel's Daughter* to Alberto Caccia, throws down the gauntlet to his critics with appalling fierceness. Who, under penalty of being called a "nasty Tartuffe," will dare to question the moral purpose or aesthetic propriety of Mr. Collins's last book, though its very title is a challenge to the class of readers he denominates "narrow-minded"? Assuming, then, that Mr. Collins has a right to weave as much crime as he pleases into his story, provided that it is artistically satisfactory, we are constrained, by innumerable resemblances of character, incident, and even expression, to try it by the severest of all tests—comparison with one of his own finest creations, *Armadale*. The name *Jezebel's Daughter* will at once recal to every reader of faithful memory Mrs. Oldershaw, the hateful, inimitable "Mother Jezebel" of the earlier work; while a faint and faded reflex of Miss Gwilt will be recognised in Mdme. Fontaine. They have the same snake-like, sensual grace; the same subtle and deadly influence over all male creatures; the same stormy gusts of affection and spasms of ineffective remorse; while both are occasionally on the verge of self-betrayal through bursts of furious temper. Like Miss Gwilt, Mdme. Fontaine has a senile lover, the close of whose harmless life she steeps in bitterness; and, like her prototype, she does not scorn to subjugate even servants. Like Miss Gwilt, Mdme. Fontaine marries unhappily, and early learns to tamper with human life; she keeps a diary apparently for the express purpose of condemning herself, and has a stock of poison ready for emergencies. The gravest reader must smile at the circumstantially described "Borgia poisons" of which Mdme. Fontaine possesses herself; and surely Mr. William Gilbert will enter the lists against the inventor of "Alexander's wine," and the "Looking-glass drops" whose receipt was concealed behind Lucrezia's mirror! The crisis of Mdme. Fontaine's career, like that of Miss Gwilt, is hastened by her notes of hand falling due; and both criminals (if Mr. Collins will permit the word) are killed by the means they had prepared for killing other people. Here, however, all resemblance ends. *Armadale* is a highly finished work of art, in which every situation is necessary and every character striking. *Jezebel's Daughter* is hurried and rough-hewn; suggestions are made (such as the employment of women clerks) which lead to nothing; and but one character excites the smallest interest. Mdme. Fontaine is a very clumsy culprit, who might have been baffled at any moment if David Glenny had opened his lips; her daughter, Minna—typifying youthful innocence—is a shadow; while Minna's lover is a buffoon, given up to beer, tears, and kisses. Mr. Collins's object in creating Mdme. Fontaine, we are told, was to show "the restraining and purifying influence of maternal love" over "an otherwise cruel and degraded nature." But the maternal love which prompts to poisoning for the sake of the beloved object can scarcely be said to "purify." Jack Straw, introduced with tender pride as "the exhibition of an enfeebled intellect" in its "lightest and happiest aspect," is the least effective study in that gallery of grotesques with which Mr. Collins has amused or provoked a patient public; and Jack's change of aspect through poison irresistibly reminds us of the chemical experiment which turns "Poor Miss Finch's" luckless lover blue. Jack Straw's madness is feeble, his affection repulsive; and it is hard to sympathise with the philanthropy which induces a cultivated woman like Mrs. Wagner to have him always about her. The scene in the deadhouse at Frankfort should have afforded a splendid opportunity for the terrible, in which Mr. Collins was once *facile princeps*; but it only shows that he has now let fall his sceptre. Mrs. Wagner, a supposed corpse, is left in the mortuary, watched furtively by Mdme. Fontaine, who believes she has murdered

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her, and openly by Jack Straw, who believes he has saved her. Had Mdme. Fontaine secreted herself for the purpose of removing the senseless fingers from the brass thimbles which afford means of summoning help should consciousness revive, there would have been an object in assembling them all in this ghastly *rendezvous*. But Jack is drawn from the side of his mistress to share the drunken orgies of the night watchman; and Mdme. Fontaine, joining them, has the fatal dose of "Alexander's wine" which she had prepared for Jack given accidentally to her. When at last Mrs. Wagner revives and rings the bell, the reader is out of patience with watching for it; and the toll, which would have been solemn during silence, is drowned in the coarse riot and general blue-fire of a catastrophe worthy of a "penny dreadful." At the same time, we are bound to confess that, however wearied or irritated we may be, Mr. Collins, like the Ancient Mariner, still holds us with his glittering eye while he tells his story, and compels us to listen till every word of his story is told.

"An Australian Heroine," while she remains in Australia, gives her name to a fresh, powerfully written story in which the landscapes are bold and clear, the characters original and consistent, and the incidents, though dramatic, not incredible. Esther Hagart—beautiful, sensitive, refined, and uneducated—lives on Mundoolan Island, protected from the violence of a dipsomaniac convict father, once a gentleman, by Joe Bride, a rough sailor. Joe is a reflective man, who wonders "whether the Almighty took drink into consideration" when he ordered wives to cleave to their husbands so long as they both should live. He tells a ghost story of admirable novelty, and we are sorry to lose sight of him in the first volume. A Ferdinand for the Miranda of the island is found in Captain Brand, a handsome, shallow youth, whose mixture of fleeting enthusiasm with deep-rooted selfishness is well conceived and maintained. He visits Mundoolan Island with Mr. Lydiard, a speculative positivist, who, having wrecked his individual happiness, devotes himself to humanity at large, and contemplates founding a colony of unorthodox and unsuccessful men. That destiny should have led Lydiard to the very spot at the Antipodes where his faithless wife lies buried and her seducer is hastening to a tragic death is, of course, possible—there is no limiting the coincidences of life; but that Lydiard should thenceforward devote all his affection and most of his fortune to their child is a stretch of generosity almost superhuman. Mr. Overstone, of Bully Wallah, the only settler on the island, with his hatred of men who "come to free select," his belief in salt as the universal panacea, and his quaint characteristic talk, is a more original portrait than is often found in a modern novel. The prairie fire and storm which bring to a climax of passionate avowal the nascent love of Esther and Captain Brand are realistic in their vivid colouring. But when, Hagart having killed himself in a fit of *delirium tremens* on Mrs. Lydiard's grave, Esther is found to be a niece of Sir Emilius Isherwood, and summoned to England by her rich relations, the "middle period" of the book lags perceptibly. The weakly, kind-hearted little baronet (with his passion for *bric-à-brac*) and the brainless, faded beauty, Lady Isherwood (who "utters incisive platitudes with the tactless freedom of a spoilt child"), are cleverly drawn. But the social distresses of an *ingénue* are hackneyed, and Esther's blunders have not the delicious colonial quaintness of Gerty's in *The Hillyars and the Burtons*. Esther's school life, and the friendship with the Talmadges to which it leads, are tediously detailed. Theodosia Talmadge, one of those decayed gentlewomen who have become perennial since Mrs. Gaskell photographed their varieties in *Cranford*, is quite vulgar, with her eternal reminiscences of "Beau Talmadge" and "my dear friend and connexion Lady Susan Starkie." Had the strong points of *An Australian Heroine* been condensed into two volumes it would have merited unqualified praise, for the interest revives with Esther's marriage and the struggles through which, after finding herself "cursed with a granted prayer," she recovers self-respect and peace of mind.

In the Introduction to *Loyal and Lawless*, Mr. Burke, after expanding an old joke with which *Punch* amused us in 1861, has anticipated criticism by making a "candid friend" remark: "People who might care for your politics won't read your novel, and people who might read your novel will be deterred by your politics." We may assure the former class of objectors that there is very little story indeed to interfere with their enjoyment of some vigorous political dissertations and shrewd sketches of "patriots" at home and abroad. The author's conclusions as to the vexed question of Irish discontent and absenteeism may be summarised thus:—Ireland is completely in the wrong, but England has made her so. India is loyal because England has uniformly been to her severe but just; Ireland is lawless because England has treated her alternately with irritating restrictions and unwise concessions. Still, we can hardly suppose that Mr. Burke seriously recommends us to blow our Irish cousins from a cannon's mouth whenever "the green" becomes abnormally demonstrative.

Mary Browne: an Autobiography, is apparently the first work of a very young writer. The ways and tempers of mistresses and pupils at Victoria College, probably studies from nature, are very well described. The incidents of later life, where imagination has been relied on, are both absurd and inartistic. There is a modern pair of brothers Antipholus, whose mistaken identity leads to nothing; there is a long-lost brother, who returns in disguise, and holds Mary over the brink of "a stream," while he compels her to take an oath too terrible to be repeated not to betray a secret which she has not found out—though it is patent to the reader from the hour when Louis sings the songs of his infancy in the *salon* of his betrothed. There is a high-souled woman, Mary's bosom friend, who, after being raved at by the latter for "robbing her of the affections" of Mr. Harrop (both of them knowing perfectly well that he has never thought of Mary), runs away from him on their wedding morning with Mary's disguised brother, by that time himself the deserted husband of Mr. Harrop's niece; and reappears as an angel of purity—with a dead baby in her arms—at the end of the third volume, to die, after a recital of her woes covering five-and-twenty pages. It is a pity to see Miss Wilton's unquestionable talent employed in elaborating incidents which would be revolting but that their extravagance provokes amusement. As a first work, *Mary Browne* has abundant promise. Miss Wilton draws such real schoolgirls now that some day she will certainly put before us less impossible men and women.

Three Shots from a Popgun are three stories whose harmless inanity is well conveyed by their title. They are perfectly inoffensive, but for an exasperating struggle to be smart which has made all the characters in "Wise or Otherwise" and "Home Again" talk in such "quips and quirks" as we are only accustomed to hear from the lips of Mr. Merryman. The third tale, "The Tug of War," is free from these blemishes, and up to the average of magazine stories.

Townshend Mayer.

CURRENT LITERATURE.

My Wanderings in Persia. By T. S. Anderson. With Illustrations and Map. (James Blackwood and Co.) This is a genuine and interesting book by an utterly unpractised writer. Mr. Anderson is no hurried tourist; he has no particular views to urge upon the Perso-Afghan or any other Eastern question. He was an *employé* of the Indo-Persian Telegraph Department, which is a Government concern as far north as Teheran, to which city it passes *via* Kurrachee and the Persian Gulf. The wire is landed about Bushire, and is carried through Shiraz and Ispahan to the Shah's capital. What Mr. Anderson is as a writer may be seen in a single sentence. Referring, on his outward journey, to the streets of Malta, he says: "Next would be seen some half-dozen nuns, whose monotonous tread speaks ill of the highly religious training they are supposed to be endowed with." After that sample, one need say no more of Mr. Anderson's literary and descriptive powers. Of the Persians, Mr. Anderson says "they are totally unacquainted with honesty, truthfulness, and other similar virtues;" "from the King to the lowest fakir there is scarcely a man worthy of trust." Such indiscriminate judgments, made with no reference to the atrocious circumstances of tyranny in which the people dwell, are to be placed among the disfigurements of this volume which the reader will do well to disregard. But take out all Mr. Anderson's political and moral reflections, and all his attempts, which are but few, at fine writing, and the residue, which we are happy to say will form the great bulk of the work, is well worth reading as a truthful, simple account of life and wanderings in Persia. The Shah's dominions are, for the most part, arid desert, dotted with oases, which produce the finest fruits; the outside edge of Persia is low ground, with tropical climate; the centre a high plateau, often snow-covered throughout two or three months of the year. Mr. Anderson refers to his reception of Mr. and Mrs. Arthur Arnold, "during these terrible months of frost and snow," at his station in Central Persia—a time "when it is astonishing by what means the wretched inhabitants" of Persian villages find sustenance. "Their food is chiefly made from acorns and dried dates, a little goat's milk, and sometimes rice. The bread is of a most miserable, unpalatable kind;

it is extremely bitter, about the thickness of cowhide. From November to March these poor villagers are compelled to live as best they can. They remain shut up in a room, perhaps two yards square, frequently without fire; and in every village a great number annually succumb, and die of starvation in their own homes. . . . In most cases the goats, cows, and fowls are sheltered beneath the same roof as the family. I have turned away from such sights with unutterable loathing—because of the abhorrent stench."

That is the normal condition in winter of the majority of the Persian people, described by one who has passed months in Persia without seeing the face of a European. Mr. Anderson touches upon Baron Reuter's relations with Persia, and appears strongly anti-Russian in his views. He says:—

"It is publicly acknowledged in Persia and Russia that the contract made between the Shah and Baron Reuter would have been carried out had it not been for the intriguing of Russian diplomacy. The King was advised to abandon the idea as costly and worthless; that the railway, when completed, would be of no practical utility. The project was given up at Baron Reuter's expense, who had despatched an entire working staff and material; in fact, all had been prepared for the commencement of the permanent way, when the result of Russia's secret scheming threw all aside. The debt of such costly and foolish experiments has not yet been paid; his Majesty the Shah is still a debtor of a good round sum to Baron Reuter."

We fancy this is not quite correct, and that the railway proposal referred to was for a line between Teheran and the Caspian Sea, which would certainly have been of the greatest possible advantage to Russian commerce and to Russian military plans. Surely it is true that Baron Reuter's project would have benefited Russia at the expense of England with regard to influence in Persia; surely it was rather simple-minded in a British capitalist to suppose that the English Government would aid, and that Englishmen would give their money to assist in, the construction of a railroad connecting the Russian steam-boat service of the Caspian with the Persian capital. If Baron Reuter had from the first concentrated his operation upon that most reasonable project, the opening and improvement of the navigation of the Karún, the only navigable river in Persia, and in the construction of the best form of road from Shuster, on the Karún, to Ispahan, he might have been more successful.

The Dead Hand: Addresses on the Subject of Endowments and Settlements of Property. By Sir Arthur Hobhouse, Q.C., K.C.S.I. (Chatto and Windus.) This is an able work, or rather a collection of able works, by an able man. It is a useful work, but it would have been more interesting had the learned author recast, and not simply reprinted, addresses delivered during the last eleven years. But Sir Arthur Hobhouse is a reformer who is much more than eleven years in advance of legislation, and none of his recommendations have been made obsolete by recent enactments. His address on "Charitable Foundations in England" is full of valuable suggestion, and will remove a good deal of misapprehension from the minds of those to whom the word charity is indicative of nothing but virtue, self-denial, and beneficence. Naturally, Mr. Gladstone is one of Sir Arthur's favourite witnesses. Mr. Gladstone said in 1863:—

"I believe there is no city in the country which is richer in these charities than Coventry. Well, was there ever a case of a city where, upon the first arrival of distress, the labouring class were so rapidly and so entirely laid prostrate? Compare the case of Coventry, where these charities abound, with the case of the towns of Lancashire, in most of which they are comparatively few. Distress appears in Coventry and, before it has been there a month, the whole country is solicited, and solicited with too good cause, to subscribe for its relief. Distress stalks into Lancashire, and remains there for six, nine, or twelve months before any appeal whatever is made to the public at large."

The main value of Sir Arthur's work is that it abounds with authentic examples and with learned comment. Sir Arthur imputes that too great respect is shown to the authority accorded to founders of endowments; and, among others, cites the case of Thomas Seckford, who, in 1587, gave some land in Clerkenwell to found an almshouse at Woodbridge, a small town in Suffolk. At the date of the foundation the rent of the land was £112 13*s.* 4*d.* The present income is about £3,600. Lately it was found that the almshouse could not possibly dispose of this large sum, and reference was made to the Court of Chancery. Lord Hatherley then decided that the inhabitants of Woodbridge should have preference; and of this decision Sir Arthur says:—

"Practically, it is altogether in favour of the Woodbridge people; they get the whole; and I have the opinion of a gentleman with the best means of judging that the place, which has less than five thousand inhabitants, is thereby extensively demoralised."

Sir Arthur Hobhouse is a most uncompromising reformer of endowments. His postulate is that "property is not the property of the dead, but of the living," and he regards even Mr. J. S. Mill as too respectful to the language of founders of endowments. First among the average motives of founders he places

"the love of Power and certain cognate passions: Ostentatiousness, which is gratified by the perpetuation of one's name and memory; and Vanity, which induces a man to think that he can judge better what society is likely to want than society itself can."

We are inclined to think that the address on the burning question of "The Devolution and Transfer of Land" is, perhaps, the least valuable in the collection. Yet there is no mistaking the thoroughness of the author's sentiments in regard to reform. It is an admirable observation that,

"just as the feudal law required that the freehold should always be filled by one capable of contributing to national defence and performing the duties of a feudal follower, so the spirit of commerce now demands that for its purposes also the fee simple in land shall always be represented and be in possession of persons capable of fulfilling the new duties and offices which the ownership of land in the present state of society entails or involves."

It is when Sir Arthur Hobhouse proceeds to specific recommendations that his dealing with this great matter is found in one respect unsatisfactory. He inveighs through pages against "the law of perpetuity or of settlement," and exposes, in regard to the operation of that law, "the cold and numbing influence of the dead hand." But it is, of course, upon his propositions for dealing with that law that attention must be chiefly fixed. He says:—

"A clear, obvious, natural line is drawn for us between those persons and events which the settlor knows and sees and those which he cannot know and see. Within the latter, natural affection does not extend, and the wisest judgment is constantly baffled by the course of events. I submit, then, that the proper line of perpetuity is that of lives in being at the time when the settlement takes effect."

But then, after referring to marriage settlements, he adds:—"If it is thought desirable to make an exception in favour of expected offspring, it could, as a matter of law, be easily effected, and, as a matter of policy, be managed without any great encroachment on the general principle." It was surely incumbent on Sir Arthur Hobhouse to have explained this vital interference with the general principle. If land may be settled at the time of marriage upon unborn persons, what is the value of the change he proposes to make, and how is the husband in that marriage to be more than a tenant for life of the land, subject to the marriage settlement? This is of the essence of land tenure reform.

Memoir of Sir Francis H. Goldsmid, Bart., Q.C., M.P. (C. Kegan Paul and Co.) Lady Goldsmid was fully justified in thinking that this simple, modest record of her late husband's life would prove interesting, not only to the members of his own communion, but also to many students of the political history of our time. Francis Goldsmid was born in 1808, and died from the effects of an accident at the age of seventy. He and his father, Sir Isaac, were among the foremost advocates of the emancipation of the Jews from the many disabilities, social, political, and municipal, to which they were subjected. He himself was the first of his race who, in England, was admitted to the bar, and one of the first to enter Parliament. He possessed vast wealth, and applied it generously and intelligently to public objects. As a founder of the West London Synagogue he devoted much time and money to the purpose of infusing new life into the traditional Jewish worship. He made great efforts to improve the education of his own people, and was the founder of the first Jewish infant school in London. He also took a constant and munificent interest in larger measures of public education, and especially in University College, of whose Senate he became the president. His exertions on behalf of his brother Israelites in foreign States are well summarised in the chapter contributed by Mr. Löwy; and Prof. Marks has, in a well-written and concise narrative, told the story of his social and political life in England. It may well be doubted whether it was wise or needful to swell the size of the book by the insertion of the sermon preached after his funeral, or of numerous sympathising letters to the widow from persons of more or less distinction. Such utterances have their value at the time to private friends, but they are essentially unfitted to serve as part of permanent history; and the growing habit of publishing such letters in posthumous memoirs is likely to lead to a good deal of well-meant, but somewhat mischievous, insincerity. This small and very pardonable error of judgment appears to be the only drawback to the value of the book as a record of an active, honourable, and eminently useful life.

Memoir of the Life and Work of Philip Pearsall Carpenter. Chiefly derived from his letters. Edited by his brother, Russell Lant Carpenter. (C. Kegan Paul and Co.) It is difficult to understand the *raison d'être* of this bulky book. Mr. Philip Carpenter was a Unitarian minister and schoolmaster of blameless life and of amiable character; and it is intelligible that some of his nearest private friends should desire to possess a brief record of his career. The brotherly affection which has produced this book is worthy of all praise. But neither his life nor character possessed any feature of much public interest. As a preacher to small congregations at Stand and at Warrington he was not very successful. His biographer tells us that he did not devote the time which many ministers think requisite to render the Sunday services effective. He had little inclination for pulpit composition. Indeed, he preferred to preach the sermons of others, and in the course of a ministry of five years at one place preached fifty-two of his father's sermons and about a hundred of his brother's. He was much interested in conchology, arranged several collections of shells in the museums at Warrington and at the Smithsonian Institution at Washington, and he himself speaks of his catalogue of shells, and *of his report to the* British Association on the *Mollusca of California*, as "two works of great scientific research;" but

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the biography affords no information or extracts which will enable a reader to judge of the permanent scientific value of either of them. He was a teetotaller and a vegetarian. He objected to war and to the use of oaths in any form, and declined on principle to prosecute a burglar who had robbed his house. Little or no evidence is given, however, of the effective advocacy of his peculiar views on these points; and, although he was earnestly interested in temperance and sanitary reform, and is said to have exerted great influence in their promotion, there are no selections from his speeches or writings which suffice to explain that influence, or any success he may have met with. The book is filled with extracts from his letters and diaries which have, for the most part, little but a private and sectarian interest, and which are largely filled with personal talk about the members of his own religious communion. Except in a few of the letters from America, which show how his tender and impressionable nature was touched by magnificent scenery, and by the grander forms of Roman Catholic worship, it is rare to find in his writing any trace of descriptive power, or any sentence which is not prosaic and commonplace. The incidents recorded are generally trivial, the style is destitute of humour or literary charm, and the personal experience narrated throws little or no light on the events of the day, on literature or politics, or on any subjects of permanent public interest. His biographer says in the Preface, "Little mention is made of his fellow-labourers in the scientific and other fields, because the book is already longer than I wish." One is fain to enquire why it is so long; and why the important task of showing the relation in which Mr. Carpenter's efforts stood to the larger work of the world has been set aside in favour of so much that is trifling and ephemeral, and only interesting to personal friends. No one can read this book without real admiration and some love for its subject—for his gentleness, piety, and simplicity of character, for his conscientious industry, for his resolute adherence to unfashionable beliefs. But it did not need a volume of 350 pages to convey this impression. "We should be modest," says Charles Lamb, "for a modest man."

Another biography of a member of the same family—that of *Mary Carpenter*, by her nephew, Prof. J. Estlin Carpenter, M.A. (Macmillan)—will be read with interest by a wider circle. It is not wholly free from the same tendency to set forth insignificant details with needless amplification; but it narrates the story of a singularly active and beneficent life which well deserves a permanent place in the annals of philanthropy. Miss Carpenter was born in 1807, and received, chiefly from an erudite father, a much more scholarly education than usually falls to the lot of girls. She early interested herself in teaching, in religious and other movements for the social improvement of those around her, and especially in the Anti-Slavery question. As life went on she studied with special care the subject of prison discipline, the reformation of juvenile criminals, and the promotion of education, at first among the lowest classes of the English poor, and afterwards among the girls and women of India. On all these subjects she wrote with clearness, force, and with a statesmanlike grasp of the meaning of the problems which had to be solved. On all of them her writings and personal efforts did something to arouse and afterwards to shape public opinion and to influence legislation. Mr. Carpenter's narrative is gracefully written, well arranged, and illustrated by copious quotations from letters and diaries. He has had the candour to point out both the light and the shade of a very remarkable character. His book enables the reader to appreciate Miss Carpenter's clear aims, her steadfast persistency, and the devotion of her life to useful and unselfish objects. But it also reveals that morbid habit of introspection and self-analysis which led her to form an exaggerated estimate of the importance of her own thoughts and doings, and to the last appears to have rendered it difficult for her to co-operate with other people on equal terms. Measured by any merely mechanical standard, the practical outcome of her efforts may appear insignificant. She made strenuous and repeated efforts to induce the Education Department to recognise ragged schools as entitled to a share of the public grant, while conducted by unqualified teachers and fulfilling very low educational conditions. But her views failed to win the sympathy of statesmen on either side of the House; and the subsequent experience of school boards has proved that to perpetuate an inferior class of schools for the instruction of the lower stratum of children would have been a grave mistake. Her visits to India, though useful in directing the attention of the public and of official people to the low state of education among women, do not appear to have resulted in the permanent establishment of any institution or plan. And the one measure which is regarded by the author of this book as the crowning achievement of her life—the introduction, at her instance, by Lord Sandon, into his Act of 1876 of a special clause permitting the establishment of "day feeding schools" is well known to have proved almost a dead letter. The real value of her biography is not, therefore, to be found in any visible result of her exertions, but rather in the picture it presents of a woman of great intellectual energy and high purpose whose life was consecrated to noble uses, and completely filled with schemes, speculations, and efforts for the public welfare.

Fighting and Farming in South Africa. By Fred. G. Browning. (Remington.) Mr. Browning, when barely twenty, was tempted to seek his fortune at the Cape by the following advertisement: "If you've got any money put it into ostriches." From ostrich farming he turned to soldiering, then returned to farming, and ended his career in South Africa with more military service against Moirosi. He seems to have been an active and good-natured young fellow, and bears his ill-success without grumbling; but we gather from his account that he left South Africa poorer than when he went there. The most interesting part of the book is that relating to ostrich farming. Our author tried his hand at it on a farm near the Groote River, about 150 miles from Port Elizabeth. He was unlucky in coming in for a year of drought which is supposed to have been fatal to 20,000 ostriches, and which prevented his making anything by his birds; but when circumstances are favourable he considers ostrich farming a lucrative concern. He himself saw £1,000 refused for a pair of breeding birds; and the chickens at six days old are worth from £3 to £5 a-piece. Mr. Browning's account of his farming between his two military services gives a very good example of the difficulties with which settlers have to contend. Of the crops first sown, oats alone survived; these grew to a height of near eight feet, and the straw was as thick as a man's little finger, but there was hardly any ear. The crops which had failed were replaced by mealies, pumpkins, water and sweet melons. These all came up well; but, alas! the melons and pumpkins succumbed to a hot, scorching, north wind, and the mealies were destroyed by an inroad of Kaffir cattle. It will be seen that Mr. Browning was not fortunate, and the conclusion he came to was this:—

"It appeared to me that to make money in South Africa you must put yourself on a level wit persons whose ways and habits you can only condemn; you must not be particular how you make money; you must fling away a good many scruples and prejudices; and, above all, you must not forget that those with whom you have to deal have flung them away also."

More's Utopia. Robinson's Translation. Edited by J. R. Lumby. (Cambridge: Pitt Press.) This edition of the *Utopia* has many features which will make it more valuable to students than Mr. Arber's bare reprint, though it must not be forgotten that it was that reprint which first redirected public attention to More's masterpiece. Dr. Lumby has prefixed Roper's Life of More, and has added a short Introduction and excellent explanatory notes. He has also given what he is well qualified to give—a short survey of the characteristics of Robinson's English. Altogether, the book is—except for its binding of silky cloth, from which the touch revolts—all that can be desired by those who are "getting up" the *Utopia* for an examination or any such purpose. There is still room, however, for a scholar's edition of this great book, showing in detail its relation to the other works of the Renascence in England and in Europe. More's own reading and the influence of Erasmus on him have never been thoroughly explored. Has it ever, for example, been noticed that his first public appearance was when

"to his great commendation he read for a good space a publicke lecture of St. Augustine *de Civitate Dei* in the church of St. Laurence in the Ould Jurye, whereunto there resorted Doctor Grosyn, an excelent cunning man, and all the chief learned of the cittie of London" (Roper)?

That was nearly twenty years before the *Utopia* was written; and during all that time, we may fancy, the Utopian form of philosophising must have slumbered in his mind.

Cradle Land of Arts and Creeds, by Charles J. Stone, Barrister-at-Law (Sampson Low and Co.), is a bold attempt to disprove the view now generally entertained that the Aryans separated on the high lands of Asia and proceeded some to Persia and others down into India. The writer maintains that the Ganges Valley was the original seat of the Aryans and, at the same time, the cradle land of all Western arts and creeds. The author, notwithstanding his very wide and varied reading, seems to be in complete ignorance of the method and of the simplest rules of that criticism by which alone such questions can be solved. Uncritical works, though without any scientific value, are sometimes amusing, and occasionally point out some fact or give the authorities for some coincidence of which better trained minds can make some use. The present book is as dull as it is long, and we have failed to discover any grains of wheat in its endless rambling pages. No authorities are given, and there is no index.

NOTES AND NEWS.

Prof. Sayce is preparing a thoroughly revised edition of George Smith's *Chaldean Genesis* for Messrs. Sampson Low and Co. The translations as well as the text will be corrected and enlarged, and full use will be made of the tablets recently acquired by the British Museum which relate to the earlier chapters of Genesis.

The *Journal of Education* has been adopted as the organ of the Education Society, and is now published by Messrs. John Walker and Co., 96 Farringdon Street. To the current number Dr. J. F. Payne has contributed an article on the "The Connexion of Physiology and Education," and the Rev. W. A. Fearon, of Winchester, one on "The Monitorial System."

Mervyn O'Connor, by the Earl of Desart, will shortly be issued by Messrs. Hurst and Blackett in three volumes.

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The seventh volume of the late Mr. Lane's *Arabic Lexicon* will shortly be ready for publication under the editorship of Mr. Stanley Lane Poole.

An unknown MS. of Saint-Simon has just been discovered in the archives of the French Ministry for Foreign Affairs. It is entitled *Henri IV., Louis XIII. et Louis XIV.*, and contains details and criticisms of great historical interest.

We have received from America a new poem on the Life of Buddha, by E. D. Root, who boldly calls himself an American Buddhist. The poem is called *Sakya Buddha: a Versified, Annotated Narrative of his Life and Teachings* (New York). The author tells us that his poem was nearly finished when he received Edwin Arnold's *The Light of Asia; or, the Great Renunciation.* Being himself a workingman, and not a scholar, he speaks with great modesty of his own poem, as compared with Mr. Arnold's. But his veneration for the great founder of the Buddhist faith, he says, would not allow him to suppress his tribute of gratitude to the memory of Buddha Säkya Muni.

Messrs. Bickers and Son will publish shortly *Samuel Pepys and the World he lived in*, by Henry B. Wheatley, F.S.A.

M. de Saulcy is about to publish a *History of the Maccabees*, a sequel to his *History of Herod.*

The following works are in the press, and will be issued during May by Messrs. Wm. H. Allen and Co.:—*Twenty-one Days in India: being the Tour of Sir Ali Baba, K.C.B.*, by George Aberigh-Mackay; *Destruction of Life by Snakes, Hydrophobia, &c., in Western India*, by an Ex-Commissioner; *The Conjurer's Daughter*: a Tale, by J. W. Sherer, C.S.I., author of *Who is Mary?*; *Indian Industries*, by A. G. F. Eliot James; *Indian Reminiscences*, by Col. F. D. White; *A Pleasure Trip to India during the Visit of H.R.H. the Prince of Wales, and afterwards to Ceylon*, by M. E. Corbet, illustrated with photographs; *The Garden of India; or, Chapters on Oudh History and Affairs*, by H. C. Irwin, Bengal Civil Service; and *The Challenge of Barletta*, by Massimo d'Azeglio, rendered into English by Lady Louisa Magenis.

The *Revue Critique* mentions among recent Spanish publications *Inscripciones arabes de Cordoba, precedidas de un Estudio historico-critico de la Mezquita-Aljama*, by José Amador de los Rios y Villalta; *Vida y Escritos de D. Fr. Bartolomé de las Casas, Obispo de Chiapa*, by A. M. Fabie; vol. vi. of the *Diccionario general de Bibliografia española*; and vol. i. of the *Historia de los Heterodoxos españoles*, by Marcelino Menendez Pelayo.

Under the general title of *Ancient Philosophies for Modern Readers*, the Society for Promoting Christian Knowledge is bringing out a series of small monographs on the chief systems of ancient philosophy. The following volumes are in preparation, and will shortly appear:—*Stoicism*, by the Rev. W. W. Capes, M.A., Reader of Ancient History in the University of Oxford; *Platonism*, by R. L. Nettleship, Esq., M.A., Balliol College, Oxford; *Epicureanism*, by W. Wallace, Esq., M.A. (author of the article "Epicurus" in the new edition of the *Encyclopaedia Britannica*; and *Aristotelianism*, by the Rev. J. Gregory Smith, M.A., Rector of Great Malvern. The subjects will be treated in their bearing upon modern speculation.

The *Novoye Vremya* published in a recent number Russian translations of Mr. D. C. Boulger's biographical sketches of Abdul Rahman Khan, who is at present the actual ruler of Afghan Turkestan, and of Noor Verdi Khan, the Akhal chief, taken from his *Central Asian Portraits*.

We understand that Mr. H. B. Baildon, author of several volumes of poems, has in the press a series of essays, which will be published shortly by Messrs. J. and A. Churchill under the title of *The Spirit of Nature.*

The forthcoming number of the *Revue Historique* will contain "Le Siége et la Prise de Constantinople par les Turcs, d'après des Documents originaux," by Henri Vast; "La Diplomatie française en Espagne de 1792 à 1796; 3me Partie—Le Traité de Bâle du 4 Thermidor An III. entre la France et l'Espagne," by Albert Sorel; "Une Réhabilitation de César Borgia," by Alfred Maury; "Documents inédits relatifs au Premier-Empire, à Napoléon et le Roi Louis; 4me Partie—de 1810 à 1846," by Baron du Casse; &c.

Messrs. Griffith and Farran will publish immediately a new book by Ascott R. Hope entitled *Seven Stories about Old Folks and Young Ones.* A common idea runs through them all—viz., that of exhibiting young people and old people in some natural relations, with the purpose of showing that they often fail to understand each other from want of sympathy, and that in the case of both it is as true as ever that more evil is wrought by want of thought than by want of heart.

Among those who have given in their adhesion to the spelling reform movement in the United States are the following:—President Chamberlain, of Bowdoin; President Chadbourne, of Williams; Profs. Child and Goodwin, of Harvard; Whitney, of Yale; Harkness, of Brown; North, of Hamilton; and professors in Dartmouth, Cornell, the University of Pennsylvania, the University of Michigan, Princeton, Johns Hopkins University, the University of New York, and many other leading colleges.

The ninth annual Report of the Historisch-antiquarische Gesellschaft Graubündens has just been published. The antiquarian collection of the society has been substantially increased during the year; and eight lectures on subjects connected with Rhaetian history, biography, and archaeology have been delivered by the members. Only one of these is printed as an Appendix to the Report, a documentary study of the second "Müsser Krieg in 1531," by the cantonal archivarius, Herr Christ. Kind. The titles of some of the unprinted lectures, and the names of their authors, raise a wish that the funds of the society would enable it to publish them. We may mention, among others, a lecture by Herr Kind on the treaty between Spain and the Republic of the Three Leagues in 1620; Dr. P. C. Planta's lecture on the "Leibeigenen in Cur-Raetien" and the different stages of "Unfreiheit" in the Middle Ages; and another by the same author on the *Quarta Falcidia* and the "Freiheitsverjährung" of the Leibeigenen (by a thirty years' use of freedom) in the *Lex Romana Curiensis.* The author traced the operation of this custom until the end of the twelfth century. Herr Kind lectured on Graf Hartmann II., of Werdenberg-Sargans, Bishop of Chur, and the beginnings of the Rhaetian league. Prof. Muoth elucidated the "Process of Germanisation in Cur-Raetien."

We understand that the fifth edition of Mr. Barnett Smith's Life of Mr. Gladstone is now in the press, and that the third and fourth large editions were entirely exhausted in less than three weeks.

The Society for Promoting Christian Knowledge has in the press two more volumes belonging to the series of "Natural History Rambles," viz.:—*In Search of Minerals*, by Prof. Ansted, F.R.S., and *Ponds and Ditches*, by M. C. Cooke, Esq., LL.D.

A Bohemian translation of Dante's *Purgatorio* is in the press at Prague, the first part of the *Divina Commedia* having been published last year. The metre and versification of the original have been carefully preserved. The translator is Jaroslav Verchlicky, one of the most prominent living poets of Bohemia, who, beside his valuable original works, has enriched Bohemian literature with a translation of Victor Hugo's poems and those of Giacomo Leopardi.

The Tales of Shoshana is the title of a volume containing three poetical pieces written in Bohemian prose by Julius Zeyer. The first, "The Death of Eve," is a Biblical dream, as the author himself calls it; the second, "King Menhanra," is taken from old Egyptian life; and the third, "Tilottama," is a beautiful dramatic tale, founded on some verses from the Vedas. The thorough knowledge of a student and the tender sentiment and skill of a poet are the characteristics of these masterpieces of Bohemian literature. The same author has just published a cycle of epic songs, the *Vyszehrad*, this being the name of the ancient stronghold to which the Bohemian people are still endeared by the recollections of their semi-mythical heroes, Krok, Libusza, Przemysl, &c. The *Vyszehrad* are intended to be to the Bohemians what the *Idylls of the King* are to ourselves.

Longfellow's *Hiawatha* and *Evangeline* have been translated into Bohemian, and a second edition of the Bohemian translation of Shakspere's *Othello* and *The Merchant of Venice* has appeared.

Messrs. Didier are about to publish *Etudes et Glanures pour servir à l'Histoire de la Langue française*, by E. Littré.

M. Rothschild announces for the beginning of May the first part of a new work on *Florence*, by Charles Yriarte, whose *Venice* is as well known to the English as to the French public.

Prof. Meiklejohn writes:—

"In your number of April 24 your reviewer, in a notice of my edition of *The Merchant of Venice*, says:—'There seems more than a chance resemblance between Prof. Meiklejohn's remarks and those of Prof. Dowden in the *Shakspere Primer*.' As this statement might draw after it a conclusion which would be both erroneous and injurious, I beg to be allowed to state—(1) That the Introduction to this edition of *The Merchant of Venice* is the old Introduction, which appeared in the first edition of 1862. Prof. Dowden's *Primer* was published in 1877, fifteen years after. (2) I am not the author of that Introduction. I am responsible only for the Notes and the Examination Papers."

MAYPOLE SONG.

When ashen buds are big to burst,
And sunshine hotter every day,
And nurses sour and grannams curst
Begin to thaw as well they may;
Then lads and lasses surely know
'Tis time they all a-Maying go.

When in the shade the gentle doves
Are frighted by the bold cuckoo;
When bird and beast each minds its loves,
Nor minds at all what others do;
Then lads and lasses fall to sport,
And round the maypole kiss and court.

When sea-blue eggs are shipping fast,
And nestlings quarrel in their bed,
And Winter's slough is throughly cast,
While Autumn still is far a-head;
Then lads and lasses plainly see
That they can never younger be.

E. Purcell.

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MAGAZINES AND REVIEWS.

NOT to speak of two or three good articles, the new number of the *New Quarterly* has three contributions of high merit, and thus maintains its excellent position. Dr. Jusserand continues to be interesting as well as learned in his treatise on the roads of England and on wayfaring life in the Middle Ages. The paper on "Illusions of Perception," which is very lucid as well as subtle, shows a hand now familiar to readers of the better magazines. And "Fellow Townsmen"—the novelette of the number—is an extremely interesting story, and shows Mr. Hardy's skill in the more mechanical part of his craft, if it lacks the profounder qualities which belong to his genius and are most apparent in the larger novels—in the *Pair of Blue Eyes* and in the *Return of the Native*. We see very little of the heroine of "Fellow Townsmen," and so Mr. Hardy deprives himself of the opportunity which he generally takes—that of compelling us to fall in love with a young woman whom he has graced with the charm of imperfection. Of sentiment and passion, which Mr. Hardy so finely understands and so deeply and subtly renders, there is little here. But there is irony, and more of it than usual—the irony of fate and the conscious irony of the novelist. Of the first, an example is the unhappy ending of the story, which a word spoken pleasantly of the now middle-aged heroine might have changed. Of the second, an instance is in the ardent affection of the worthy solicitor, which cools gradually after the death of its object, and is numbered, with tolerable promptitude, among the loves that do not wear.

THE *Rivista Europea* for April 16 contains a continuation of Signor Silingardi's interesting account of "Ciro Menotti and the Revolution of 1831 in Modena." Signor Emiliani gives a pleasant account of life in Sardinia on the Gulf of Palmas. An article on "The Formation of Character" is a curious example of the moral platitudes with which it still seems necessary to feed the Italian public. A sound national public opinion is still in a rudimentary state of development, and needs careful fostering.

THE *Preussische Jahrbücher* for April has an article which will be read with interest in England by Dr. Kreyenberg on "The Work of the late Grand Duchess Alice of Hesse Darmstadt." The writer gives an account of the philanthropic labours of the late Princess Alice, which were animated by a spirit worthy of all admiration. "We must first become the friends of the poor if we wish to be their benefactors," was her excellent motto. Herr von Bojanowski writes on "Etienne Marcel and the Paris Commune." He draws a parallel between the events of Etienne Marcel's movement and the proceedings of the Commune in 1870. He remarks with truth that the existence of the idea of an independent municipal organisation for the State is peculiar to France, and is connected with the French conception of the State as a unity embracing the community, not as an organisation of parts which have a completeness of their own.

THE *Alt-Preussische Monatsschrift* has two articles dealing with two of the Grand Masters of the Teutonic order—Konrad of Wallenrod, 1391-93, and Heinrich von Plauen, 1410-13. Dr. Leon von Poblocki begins a valuable series of contributions towards a criticism of the sources of early Lithuanian history.

OBITUARY.

MR. JOHN JOPE ROGERS died at his seat of Penrose, near Helston, on April 25. He was the eldest son of the Rev. John Rogers, a canon of the cathedral church of Exeter, and a scholar of considerable reputation for his translations from the Hebrew. Mr. J. J. Rogers was born in 1816, at the rectory house of Mawnan, a family living then held by his father. He took his degree of B.A. at Trinity College, Oxford, in 1838. For a few years, from 1859 to 1865, he represented in Parliament the borough of Helston, near which the family property is situate; but the duties of the position were not congenial to his tastes and habits, and he did not solicit the honour of sitting in Parliament a second time. During the last twenty-five years Mr. Rogers has contributed numerous papers on architectural and historical subjects to the *Archaeological Journal* and the *Journal* of the Royal Institution of Cornwall. They included a biography of John Trevisa, one of the earliest writers in English, and an extensive pedigree of the family of Carminow. Mr. Rogers held for several years the posts of honorary secretary and treasurer to the Arundel Society. Two painters, eminent in the history of English art (both of them born in the county of Cornwall), have formed the subjects of valuable biographical notices by Mr. Rogers. His sketch of Opie, with a catalogue of seven hundred and sixty pictures painted by him, was published by Mr. Colnaghi in 1878; his *Memoir of Bone* was referred to in these columns only last week. The family of Rogers was for many generations intimately connected with that of Godolphin, and the papers at Penrose contained much curious information relating to the reigns of the Stuarts and the Georges. They are described in the second and fourth Reports of the Royal Commission on Historical Manuscripts.

THE SOUTH AFRICAN FOLK-LORE JOURNAL.*

A "FOLK-LORE JOURNAL," edited by the working committee of the South African Folk-lore Society, has now been in existence a year. Conducted under great difficulties, it deserves the sympathy and the approval of all who care for the preservation of the traditions and the recording of the customs of those wild tribes with which it deals; all who wish to secure, ere it be too late, something at least approaching to "a *representative* collection of the traditionary literatures existing among the South African aboriginal races, but allowed to be rapidly passing away under the influence of European ideas and the spread of European civilisation." South African folk-lore is, as the Preface to the Journal says, "plain and primitive in its simplicity;" but it is "descriptive in great measure of the events of every-day life," and it often affords interesting comparisons with the similar products of more cultured minds. To all students of savage life may be commended, for instance, the very interesting essay by the Rev. G. Viehe, occupying the whole of the third part, on "Some Customs of the Ovaherero, or Damaras," "the first of the black races we meet after passing through the yellow races which lie scattered over that wide tract of country which extends for two hundred miles north of the Orange River." Their ideas about ghosts are worthy of notice. Some of their dead, they believe, rise again. Such ghosts have their eyes on the back of the head, and their skin is the hairy hide in which their corpses have been wrapped. Ghosts of persons who have not been buried in the ground are of the usual stature of human beings, but those of buried people are "about the size of a little dog." Some of the tales contributed by Bishops Callaway and Steere and other collectors are very remarkable. The story of "Little Red Stomach" is a quaint addition to the great cycle of myths descriptive of apparent destruction but ultimate restoration. The youth in question, refusing to listen to his mother's warning against drinking out of a certain pool, was swallowed by a beast which haunted that pool. "On account of the weight of his stomach," the beast then remained above water. About sunset that animal said, "I have a stomach-ache," and died. And Little Red Stomach cut his way out of its inside, as Thumbling did under similar circumstances, and returned home unhurt. The story (p. 75) of the murdered wife whose *Isala* fell from her head while her husband was killing her, then turned into a bird, and, by its oft-repeated song, revealed the crime, is singularly like several tales, known in most European lands, turning on similar disclosures of murders. The *Isala*, it seems, is "a bunch made of feather or other material, worn on the head by a person who is passing through the preliminary stage of becoming a diviner." The "Story of a Dam" is a curious beast-fable, with a new feature in the capture of the selfish and greedy jackal by a tortoise, over whose shell has been spread a thick coating of "bee-glue." The opening, in which the jackal refuses to assist in making a reservoir, closely resembles the tales told in many countries about the similar refusal of the woodpecker. Among the best of the tales are two contained in the fifth part. One of these, told by a native of the Batlaping tribe to Mr. S. H. Edwards, is an interesting savage variant of the world-wide moral tale of the good-natured girl who behaves kindly to an old woman and is rewarded, and her ill-natured relative who acts quite differently and is consequently punished. A new feature in the African story is that the old woman in question "had only one arm and one leg," having been "half eaten up by Dimo," a species of ogre. The other tale, Umambakamaqula, "The Bewitched King," literally, "The Umamba [a kind of snake] of Maqula," is a most valuable variant of the mythological story which we know so well under the forms of "Cupid and Psyche," "Beauty and the Beast," "The Frog Prince," and countless other versions of the ancient legend of how a mortal wife broke the spell which had transformed her supernatural husband, or had separated him from her. In this Zulu variant the husband has been turned into a snake, his relations having employed witchcraft for the purpose. The wife breaks the spell by burning him in his hut, and then applying medical herbs to his bones. The story is one of six which were collected in Zululand by a Norwegian missionary, the Rev. O. Stavem, chiefly taken down from the lips of a native who had been a diviner before "he learned to understand the folly of the 'smelling.'"

Full of interest, though of a different kind, is the "Story of the 'Sandhlwana' Tragedy," contributed by Mr. W. G. Stanford, and called "News from Zululand." It was narrated by a native policeman belonging to the Zizi clan of Fingoes, who heard it told by Zulus. "At one of the camps of the white people in Zululand," it begins, "as the white men were lying comfortably about, there came a decrepit old man, a Zulu." After talking with them he went away, and when he was at a distance he began to dance with the vigour of youth, brandishing his stabbing assegai, "making feints towards the camp, singing the praises of his Chief Cetywayo." In vain did the Englishmen fire at him. "Not a bullet touched him." Presently he entered a forest, whence soon came out a blue-buck, which ran toward the camp. The white people attacked it, some firing, some throwing stones;

"there were others who, at last, threw dishes at it, but no one hit it. In the confusion they suddenly saw that the blue-buck had become a young man, a Zulu, with a shield and stabbing assegai. This young man attacked them with his assegai, and stabbed them. While he was killing them, they not being able to do anything to him,

* *Folk-Lore Journal.* Vol. I. (Cape Town: Darter Brothers and Walton; London: Nutt.)

Cetywayo's army came in sight. The white people did not know it; but this army was close by. The white people begin to be on the alert; the army is amongst them, it killed them all! Not one escaped!"

Of most of the stories the original texts are given as well as literal English translations. They are, therefore, of great philological as well as mythological interest. And they all have an evidently trustworthy appearance which makes them contrast very favourably with the decidedly suspicious tales we often see quoted from a purely literary magazine, or from such records of travel as do not inspire implicit confidence. By way of conclusion, a few of the Setshuâna proverbs contributed by Mr. S. H. Edwards may be mentioned—"The bitter heart eats its owner," "The well a-head is not to be depended upon," and "The lion which kills is the one which does not roar," are wise saws which need no comment. Our own proverb about "a creaking gate" may be compared with "The first lame is not the first to die;" and "The breast is an intricate net" is the general expression of an idea which takes a special and poetic form in the Russian saying that "A maiden's heart is a dark forest." Let us hope that all who care for South Africa will support the truly meritorious South African *Folk-Lore Journal*. W. R. S. RALSTON.

SELECTED BOOKS.

General Literature.

BOUFFÉ. Mes Souvenirs (1800-80). Paris: Dentu.
CONZE, A., A. HAUSER, u. O. BENNDORF. Neue archäologische Untersuchungen auf Samothrake. Wien: Gerold's Sohn. 130 M.
DELISLE, L. Mélanges de Paléographie et de Bibliographie. Paris: Champion. 15 fr.
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CORRESPONDENCE.

REVISED ZIRIAN VERSION OF THE GOSPEL OF ST. MATTHEW.

London: April 24, 1880.

The Zirian version of the Gospel of St. Matthew made by a priest named Shergin, and published by the Russian Bible Society rather more than half-a-century ago, was revised, at my request, by Mr. F. J. Wiedemann, and published by me in London in 1864. The revisal of Shergin's version made by G. S. Luitkin at the request of the Bible Society, mentioned at p. 304 of the ACADEMY of last week, not only has not yet been published, but is a posterior revisal, quite different from that of Mr. Wiedemann. L.-L. BONAPARTE.

SETTING UP THE MAYPOLE.

London: April 22, 1880.

That Maypole poem that I had not seen printed, and that I sent you some stanzas of for your number of April 10, greets me to-day in the Museum as part of "*Funebria Florae*," | the Downfall of May-Games: | wherein | Is set forth the rudeness, prophaneness, | stealing, drinking, fighting, dancing, whoring, | misrule, mis-spence of precious time, contempt of | God, and godly Magistrats, Ministers and People, which | oppose the Rascality and rout, in this their open | prophaneness, and Heathenish Custom. | Occasioned by the generall complaint of the rudeness of | people in this kinde, in this Interval of Settlement. | Here you have Twenty Arguments against these pro- | phane Sports, and all the Cavills made by the Belialists of the | Time, refelled and Answered. | Together with an Addition of some Verses in the close, | for the delight of the ingenious Reader. | By *Tho. Hall*, B.D., and Paster of *Kings-norton*. | London, Printed for *Henry Mortlock*. . . 1660." The book is A-G in fours, and on the back of G the Maypole poem begins, headed thus: "As a Mantissa, and a little Over-weight, I shall give you a | Copy of Verses, which have lain long by me, they will | give some light and some delight to the inge- | nious and ingenuous Reader." The line "So have I to it watch and-ward" got wrong from the MS. copiers making y^t "it," instead of "that;" the printed copy reads:—

> "Hath holy Pope his noble guard?
> So have I too, that watch and ward."

F. J. FURNIVALL.

RESEN AND BETH-EL IN THE ASSYRIAN INSCRIPTIONS.

Queen's College, Oxford: April 26, 1880.

Two results I have recently obtained in the field of Assyrian research, though small in themselves, will probably have some interest for Biblical students. One is the identification of the city of Resen, mentioned in Gen. x. 12 as situated between Nineveh (Kouyunjik) and Calah (Nimrud). The name has been looked for in vain in the Assyrian inscriptions, though, as Sir H. Rawlinson long ago pointed out, it is probably the Larissa of Xenophon's *Anabasis* (iii. 4), six parasangs distant from Mespila. Larissa seems to be the Assyrian Al Resen or "City of Resen," while Mespila is *Muspilu*, "the low ground," a name which shows that its site lay near the river. Both cities, according to Xenophon, had been occupied by the Medes after the fall of Nineveh. Now, in the Bavian inscription (*l.* 9), Sennacherib states that one of the sixteen cities from which he brought water to the Khosr, the river of Nineveh, was the city of Reseni. This corresponds with the Biblical Resen, letter for letter, the Assyrian ש having come to be represented by the Hebrew ס in proper names. The meaning of the name is simply "the head" or "source of the spring," Assyrian *res eni*, Hebrew ראש עין.

My other little discovery relates to a passage, unfortunately mutilated, in the eleventh tablet of the Gisdhubar legends, col. vi., *ll.* 1-4. It was misunderstood by George Smith, who therefore did not perceive the reference. The translation of the passage ought to be as follows:—

Col. v. 52. (Gisdhubar) bound together the heavy stones . . .

Col. vi. 1. (he and Nis-Hea the pilot of Xisuthrus) dragged it and to . . .

2. he, even Gisdhubar, took the animal . . .

3. he cut the heavy stones . . .

4. one homer he poured out in libation to it for his ship.

Here we have an allusion to the ancient Semitic practice of setting up a Beth-el, or Baetylus, in the shape of a large stone, and pouring out a libation to it. First of all a cairn was erected, then an animal was sacrificed, and finally the offering was made to the great stone or Beth-el itself.

In the same series of tablets (tablet x., col. iii., *ll.* 11-17) there occurs a reference to another ancient custom which was also misunderstood by Mr. Smith. The Assyrian reads:—

11. (Nis-Hea says:) Take, Gisdhubar, an axe in thy hands . . .

12. go down to the forest and (make) a clearing of 5 *gar*;

13. bury and make a tumulus; carry . . .

14. Gisdhubar, on his hearing this,

15. took the axe in his hands, . . .

16. he went down to the forest and (made) a clearing of five *gar*;

17. he buried and made a tumulus; he carried . . .

The tumulus is called a *tulu* or *tsi*, and it is plain from this statement that burial mounds once existed in Babylonia, and may exist there still, if only we knew where to look for them.

A. H. SAYCE.

ON A PASSAGE IN "HAMLET," III. iv. 160.

Cambridge: April 26, 1880.

The new interpretation of the familiar line,

> "Assume a virtue if you have it not,"

by which it is made to signify, "acquire a virtue if you do not already possess it," sounds to me suspiciously like a platitude, and appears to miss the whole point of Hamlet's speech. He appeals to his mother, whose conscience is now thoroughly awakened, to refrain from the further indulgence of her guilty passion:

> "Good-night; but go not to mine uncle's bed;"

and to strengthen her weak will he urges that this abstinence, though not the immediate offspring of a virtuous purpose, will yet grow into a virtuous habit, which by custom will become a second nature, and the virtuous principle will follow. The word "assume," therefore, as it is commonly understood, is completely in accordance with the lines immediately following, in which Hamlet shows the enormous power of custom for good or evil. In one aspect a malignant demon, "damned custom," as he calls it in his opening appeal, it deadens and destroys all moral sensibility. But in this it is an angel,

> "That to the use of actions fair and good
> He likewise gives a frock or livery
> That aptly is put on."

This "frock or livery" is the external practice of virtue which Hamlet implores his mother to "put on," or "assume," that the virtuous act may generate a virtuous habit, and the virtuous

habit be confirmed so as to have the force of virtuous principle. This is very different from teaching hypocrisy in morals.

In no instance, so far as I am aware, does Shakespeare use "assume" in the sense of "acquire," and I even venture to doubt whether this is its "primary and justest sense." His usage completely confirms the common interpretation of the passage in question, according to which "to assume" signifies to put on something external to oneself, a form or shape, not to get or acquire anything as a possession or inward principle. For instance, when Benedick says (*Much Ado*, II. i. 249), "My very visor began to assume life," he does not mean that it became alive, but that it seemed alive. The word, moreover, occurs in three other passages in *Hamlet*, and always in connexion with shape or form (see I. ii. 244; I. iv. 72; II. ii. 629). But the best illustration of what Shakespeare understood by "assume" is furnished by the well-known passage of Bassanio's speech (*Merchant of Venice*, III. ii. 81-88), where the word is twice used.

"There is no vice so simple but *assumes*
Some mark of virtue on his outward parts:
How many cowards, whose hearts are all as false
As stairs of sand, wear yet upon their chins
The beards of Hercules and frowning Mars,
Who, inward search'd, have livers white as milk;
And these *assume* but valour's excrement,
To render them redoubted!"

W. Aldis Wright.

APPOINTMENTS FOR NEXT WEEK.

Monday, May 3, 5 p.m. Royal Institution: General Monthly Meeting.
8 p.m. Society of Arts: "Decoration and Furniture of Town Houses," V., by R. W. Edis.
8 p.m. British Architects: Annual General Meeting.
8 p.m. Victoria Institute: "The Life of Joseph illustrated from Sources external to Holy Scripture," by the Rev. H. G. Tomkins.

Tuesday, May 4, 3 p.m. Royal Institution: "Wind and Weather," by R. H. Scott.
8 p.m. Civil Engineers: Discussion on "The Amsterdam Ship Canal."
8.30 p.m. Zoological.
8.30 p.m. Biblical Archaeology: "Libation Vase of Osurur preserved in the Museum of the Louvre," by Paul Pierret; "New Text of Tirhakah (Twenty-fifth Dynasty)," by Dr. S. Birch; "An Examination of the Assyrian Ideograph *Mi*," by Robert Brown, jun.
4.30 p.m. Archaeological Association: Annual Meeting.

Wednesday, May 5, 5 p.m. Entomological.
7.30 p.m. Education Society: "Education of the Imagination," by Dr. P. Hohlfeld.
8 p.m. Society of Arts: "The last Forty Years of Agricultural Experience," by J. C. Morton.

Thursday, May 6, 3 p.m. Royal Institution: "Light as a Mode of Motion: Theories of Light and Colours," by Prof. Tyndall.
4 p.m. Archaeological Institute.
8 p.m. Linnean: "The extinct Walrus of Suffolk and Antwerp," by Prof. E. Ray Lankester; "On Algae from the Amazon and its Tributaries," by Prof. G. Dickie; "On an Unusual Form of the Genus Hemipholis Agass. from off the Agulhas Bank," by Prof. P. M. Duncan; "Irregularity in a Species of *Amblypneustes*, by C. Stewart.
8 p.m. Chemical.

Friday, May 7, 8 p.m. Society of Arts: "Present Condition and Prospects of Agriculture in South India," by W. Robertson.
8 p.m. Geologists' Association.
8 p.m. Philological: "On a Difficulty in Russian Grammar," by C. B. Cayley; "On the Middle Voice in Virgil's *Aeneid*, Book VI.," and "On Quicherat's Latin Etymologies," by Benj. Dawson.
9 p.m. Royal Institution: "Mental Evolution," by G. J. Romanes.

Saturday, May 8, 3 p.m. Royal Institution: "The Dramatists before Shakspere," by Prof. H. Morley.
3 p.m. Physical.
3 p.m. Botanic.

SCIENCE.

Mind in the Lower Animals in Health and Disease. By W. Lauder Lindsay, M.D., &c. In 2 vols. (C. Kegan Paul & Co.)

Dr. Lauder Lindsay had long promised a volume under the above title to the committee of the International Scientific Series, but his materials have far outgrown the modest limits he originally proposed to himself, and his completed work now occupies two very portly volumes of about six hundred pages each. It is a matter of some regret that he should so greatly have exceeded his first ideas in the matter of space, for, though a short treatise on the subject of animal insanity might have been acceptable and useful to the psychological student, the work as it stands is unnecessarily large, and will deter many intending readers by the mere labour involved in perusing it throughout. Moreover, the mass of undigested fact which it contains is too unwieldy for popular acceptance; while the same stories or theories are again and again brought up in different connexions, till we long for a more vigorous pruning-hook to lop off a little of the superfluous matter. Nevertheless, Dr. Lauder Lindsay has, on the whole, performed a good work in collecting a considerable body of useful materials, though they must be simply regarded (as the author allows) in the light of *mémoires pour servir*, and not accepted as throwing any fresh light upon the questions of comparative psychology in their synthetic aspect.

The first volume deals with Mind in Health, and has for its main object to prove that mind in the lower animals is the same in kind as in man, though differing more or less in degree. Dr. Lindsay himself takes a very extreme view of the supposed identity, and even hardened evolutionists might hesitate to endorse many of his opinions. Because the human intelligence has been slowly evolved from that of an ape-like ancestor, it does not necessarily follow that the gap between existing human minds and existing animal minds is a comparatively insignificant one. On the contrary, the vastness of this gap, even when we contemplate the cases of the lowest savages and the highest quadrumana, has not unnaturally driven many good observers, such as Mr. A. R. Wallace, familiar with both savages and monkeys, into somewhat crude hypotheses of supernatural intervention. The interval which seems so small to Dr. Lauder Lindsay seems so great to other competent authorities that they feel compelled to call in the aid of a *deus ex machina* to account for the mental differences between a naked Veddah and a sensible chimpanzee. Even those evolutionists who do not consider a divine intervention necessary for the explanation of the wide interval are yet prepared to allow that it does really exist. It is quite true that the intellect of a Newton or a Darwin differs more vastly from that of an Andamanese, or perhaps of an average coal-heaver, than the intellect of a savage differs from that of any ordinary mammal; but we have still to face the fact that the savage is far more elevated above all other animals than any of the other animals above its fellows. Palaeolithic man himself, with his shapely flint weapons, his bone needles, his musical implements, his spirited sketches, his obvious intellectuality and aesthetic feeling, is already so highly raised above the mere forest brutes that we cannot regard him as in any sense truly primaeval. Rather does he represent the outcome of a long previous culture, the final result of ages of development from the common anthropoid ancestor. To most evolutionists, the Abbé Bourgeois' fire-split flints from the Miocene *calcaire de Beauce* must seem like happy outlets from a difficult situation. Whether or not they be genuine products of human handicraft, we can hardly doubt that long centuries of previous evolution must have led up to the very human dwellers in the Dordogne caves.

Dr. Lauder Lindsay is troubled with none of these difficulties. "Even as regards *man* himself," he observes, "it must be borne in mind that there are countless thousands—*many whole races*—that are intellectually and morally the *inferiors* of many well-trained mammals, such as the chimpanzee, orang, dog, elephant, or horse; or birds, such as the parrot, starling, magpie, jackdaw, and various crows." To sustain this thesis he presses into his service an immense number of stories, well or ill authenticated, of animal intelligence and morality. With regard to some of these we must confess ourselves a little sceptical. To be sure, Dr. Lindsay professes to have exercised great caution in sifting his evidence; but when we find vague references to *Cassell's Natural History*, the *Percy Anecdotes*, the *Animal World*, the Hon. G. F. Berkeley, Figuier, Pouchet, and the somewhat imaginative Houzeau, side by side with those to scientific observers like Darwin, Wallace, Bates, Romanes, and Lubbock, we cannot but feel dubious as to his perfect discrimination. Nor can we unhesitatingly accept the stories of the collie dog which shipped itself from Calcutta to Dundee, and then changed to another ship bound for Inverkeithing, its native port; of the Catholic dogs which fast and keep festivals, with their Presbyterian counterparts, given to kirk-going and psalm-singing; or of the deliberative meetings held by the dogs of Paris during the siege, when "messengers appeared to bring *news*, and the assembly made *comments* thereon." In short, Dr. Lindsay rides his hobby to death; and we fear that one result of his book will be to afford a not unwelcome handle to the scoffers rather than to strengthen the cause for which he pleads.

In the second volume, on Mind in Disease, the author largely supplements the important observations already carried on by Pierquin. He has accumulated a vast mass of varied facts, of which it may indeed be said, as of *Paradise Lost*, that they "prove naething;" but which will nevertheless afford good material for future workers. Indeed, if we discard the obviously exaggerated stories, and cut out many of the hyperbolical expressions, we shall find the whole work instructive and suggestive reading. Yet there are innumerable points on almost every page from which a candid critic can hardly fail to dissent. Thus, Dr. Lindsay has an awkward habit of sometimes stating most important conclusions in a numbered string, as though he intended afterwards to bring up facts for their support; but when we get to the end of his list, we find that he means to put us off with his mere authoritative *ipse dixit*. We should like to know, for example, the grounds for his dogmatic statement that in the human infant "*consciousness* is only gradually developed;" and we fail to perceive the aptness of the parenthesis in the very next phrase, "There are no *innate ideas* (Melia)."

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The remark that the Veddahs of Ceylon "are quite unable to discriminate between colours" is entirely disproved by experiments expressly made at the request of the present writer. We cannot consider "the labourer of Dorsetshire" at all below the average intellectual level of the English race—or rather, we should put him considerably above it. Testimony to the "non-improvability" of the African negro, given by men like Livingstone, Burton, and Baker, is obviously prejudiced, and is clearly opposed to the evidence in our own West Indies, where the negro, though by no means miraculously transformed into an intelligent and earnest Christian as missionaries would fondly hope, has certainly progressed most steadily ever since and even before emancipation. It is difficult to understand why Dr. Lindsay should sneer at the "worthy people" who believe "that a 'potentiality' for culture and civilisation exists in all races of mankind, however primitive"—a belief surely in strict accordance with the doctrine of evolution—and yet should make the almost grotesque suggestion that "the patient efforts of our missionaries . . . on 'our anthropoid 'poor relations,' instead of on their fellow-creatures and countrymen, the negro, might produce results of a startling character—results that might put an end, once and for all, to current sneers as to the psychical connexion between men and monkeys."

Again, the author often shows much want of discrimination in the choice of possible explanations for stories of animal sagacity. In the case of the migrations of birds, he does not allude at all to Dr. Weissmann's extremely probable and ingenious theory; he classes the massacre of the drones by the worker-bees among "unsolved problems," though Mr. Darwin has made its usefulness perfectly apparent; and he supposes that the travelling dogs which get out at the proper station "probably count the number of previous stoppages," an hypothesis far less likely than Prof. Croom Robertson's suggestion that they are guided by a smell-memory analogous to our sight-memory, which receives great countenance from the full development of the olfactory centres in the dog. Nor does it seem probable that mules take "a pride in the horse as a 'distinguished relative,'" considering that they cannot very seriously be credited with a knowledge of their own parentage; while insects cannot fairly be said to "commit suicide" in the flame to which they are automatically drawn by the connexion between their optic nerves and the motor centres.

Even in small matters, errors or doubtfully correct statements occur at every turn. "Dog cheap" has nothing to do with dogs, but is simply a transposition of the proper phrase, "good cheap." Cannibal is not derived from *canis*, but from the *Carribs*. The latter cannot properly be lumped with "the negroes of the Antilles and the other aboriginal races of the West Indian Islands" under the general heading of "American races;" nor can this heterogeneous mixture be honestly set side by side, in a list of the lowest human beings, with the Andamanese, the Hill Tribes of Bengal, and the Digger Indians.

Dr. Lindsay's style—or absence of style—can only be described as irritating. Apart from the frequent use of such monsters as "theftuous" and "succussion," we are wearied by constant endless lists, numbered classifications, and minute distinctions between apparently identical mental characteristics. The author observes complacently that, "after a special study of several of the fashionable modern systems of psychology—of mental or moral philosophy—such as those of Herbert Spencer and Professor Bain," he does not think "anything would be gained by attempting, in such a work as the present, the strict definition of terms" like *will, feeling, thought,* and *consciousness*. For our own part, we cannot help fancying that a competent knowledge of psychology would be useful to a psychological writer; and that a little of the method which Dr. Lindsay despises would have saved him from such muddled, rambling, and incoherent statement. As it is, we can only say that his book displays an immense deal of industry, but a singularly small amount of either philosophical insight or common-sense judgment. GRANT ALLEN.

Un Papyrus inédit de la Bibliothèque de M. Ambroise Firmin-Didot. Nouveaux Fragments d'Euripide et d'autres Poètes grecs, publiés par M. Henri Weil. Deux Planches photoglyptiques. (Paris: Firmin-Didot.)

THE above-mentioned papyrus originally belonged to the collection of M. Champollion-Figeac, from which it came into the possession of M. Firmin-Didot. On one side it contains in three columns forty-four *senarii* of Euripides; then in two columns and a third and imperfect one forty-six more *senarii*; on the last column is written an account of certain payments made to the Didymae at the Serapeum of Memphis. The reverse side of the papyrus contains four columns, the first three of which are a second copy of the Euripidean fragment; the fourth consists of two epigrams in elegiac metre.

The date of the papyrus is fixed by the document with which the last column of the front or first side ends. It is a statement of the amount of bread paid for the support of two females, called Δίδυμαι, "the Twins," connected with the religious functions of the Serapeum at Memphis, from the eighteenth to the twenty-first year of the reigning King. As the name of one of these Δίδυμαι, Taous, is mentioned in the last line of the document, and coincides with a Taous who, with her sister Taues, occurs in other papyri as addressing petitions to Ptolemy Philometor, it seems a natural inference that the Δίδυμαι of our papyrus are the Taous and Taues of that reign. The papyrus would thus belong to the year 161 B.C., a date confirmed by other circumstances—*e.g.*, the identity of the years (eighteen to twenty-one) mentioned in the same connexion in the other papyri, and of the name of the οἰκονόμος of the temple as given in our papyrus, Achamanres, with that of the ἐπιστάτης τοῦ ἱεροῦ, as given in a papyrus in the Louvre (n. 26), Achomarres. So great an antiquity necessarily gives M. Weil's publication more than ordinary importance. What would not scholars pay to have unearthed anything of this age in Latin?

Of the two copies in which the fragment of Euripides is preserved, the first (A) is written in tolerably large uncials, without accents, spiritus, or punctuation, except that occasionally the paragraph—a horizontal stroke drawn above the beginning of a line—marks a transition in the sense. The second copy (B) has preserved the writing better, but is less correct. The subject of the fragment is the protest which a daughter makes against her father's withdrawing her from a husband who has fallen into poverty and marrying her to a new and wealthier mate. M. Weil considers this situation to correspond most nearly with that of Hyrnetho, daughter of Temenos and wife of the Epidaurian prince Deiphontes, whom her brothers, according to Pausanias, counselled to leave her husband and wed a richer mate of their own choosing. This was the subject of Euripides' *Temenidae*. But, as M. Blass objects, Temenos would seem, from the account of Pausanias as well as of Apollodorus and others, to have sided *with* his daughter *against* his sons; nor is there any ground for supposing Hyrnetho's husband to have become poor. If, therefore, this fragment is from the *Temenidae*, Euripides must have followed the story in outline only, and altered it where it suited his purpose. In any case the play would seem to have been a late composition, as it abounds in resolved feet—*e.g.*,

τῶν μὲν ἀγαθῶν με τὸ μέρος ὧν εἶχεν λαβεῖν
τοῦ συναπορηθῆναι δὲ μὴ λαβεῖν μέρος.

The next fragment is from the *Medea*, vv. 5-12. It is full of errors, and is stigmatised by Blass as "the oldest and worst" of existing MSS. Yet it is something to know that what till now was only a conjecture of Wakefield's, ἀρίστων for ἀριστέων, can henceforth claim the support of a document dating before the Christian era, and that the strange attraction πολιτῶν in v. 12 is certainly what Euripides wrote. Then come twenty-three more *senarii* of unknown authorship, perhaps by Aeschylus, and possibly from the drama known as Κᾶρες ἢ Εὐρώπη. Blass has exerted himself to restore the corrupt passages of this fragment, more happily, we think, than M. Weil, even if sometimes his restorations seem over-venturous. Thus in vv. 12, 13, the papyrus gives in uncials—

ραδαμανθον ωσπερ αφθιδος παιδων εμων
αλλακεμαγαισταισεμαισζοας εχειν

which Blass corrects to—

Ῥαδάμανθυν ὅσπερ ἀφθίτους παιδῶν ἐμῶν
εἵληχ' ἐπ' αἴας τέρμασι ζόας ἔχειν

following *Od.* iv. 563, where Rhadamanthus is said to dwell at the ends of the earth. The alteration, though rather far from the papyrus, is tempting and not unlike Aeschylus. In two passages I venture to offer an emendation which approaches the original more closely than any I have seen.

V. 7.—καιτριαγωνειστους γυναικειους πονους
εκαρτερησ αρουρα

Weil emends καὶ τρισὶν ἀγῶσι, Blass καὶ τρὶς πονοῦσα. May not the right reading be

καὶ τρεῖς ἀγῶνας, τρεῖς γυναικείους πόνους?

Again, in v. 22, the papyrus gives

λεπτη γαρ ελπις νοῦ επιξυμμαχη

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which Weil alters to ἐπὶ ξυροῦ πέλει, Blass to ἐπὶ ξυροῦ μένει. I suggest that the original was really ἐπεξυρημένη, "closely shaved," though I am not aware of any author who uses the word.

The fourth fragment is from a comedy. It consists of fifteen iambics in a light and lively style. The fifth is thus given in the papyrus:—

παντηκτο το καλον τοαγαθον το σεμνον.

Weil reads παρέκειτο, Blass ἤλλακτο. A slighter change would be παρῆκτο, "was altered," "perverted."

The two epigrams which form the last portion of this valuable discovery are by Poseidippus. The first describes the celebrated lighthouse constructed by Sostratus of Cnidos on the eastern extremity of the island of Pharos, opposite Alexandria. The second commemorates the erection by Callicrates of the temple of Aphrodite Arsinoe on the African promontory of Zephyrium. Callimachus' epigram on the same subject (*Athen.* 318 D) is well known.

R. Ellis.

NOTES OF TRAVEL.

Col. Strelbitzky, of the Russian staff, has recently published an atlas of fifteen maps, accompanied by explanatory text, in which he shows the extent of the Turkish possessions in Europe as settled by the chief treaties signed during the past 180 years. From this it appears that they have gradually decreased from 15,454 square miles in 1698 to 4,559 in 1879.

An important Russian expedition under Gen. Gluchowsky, with M. Holmstrem as engineer-in-chief, is about to make surveys and levellings on the middle course of the Oxus, besides undertaking geological investigations. The labours of this expedition in connexion with the project for diverting the Oxus to the Caspian Sea are expected to last three years.

In the course of his explorations last year in Mongolia, Col. Pevtsof made rich collections in the departments of geology, mineralogy, and botany. He afterwards spent two months at Kalgan (Chang-chia-kow), 150 miles north-west of Peking, studying the commercial relations between China and Mongolia at that important gate of the Great Wall. Among his other scientific work he determined astronomically the positions of twelve points in the neighbourhood of Urga, and also of other places on the road to Kobdo.

The national congress of French geographical societies is to be held at Nancy from August 5 to 10. An exhibition of maps, &c., will be opened on August 1, and will continue during the session of the congress.

The French Geographical Society have recently determined to award certificates to such intending travellers as have passed through a satisfactory course of scientific instruction at the Montsouris Observatory. Our own society, on the contrary, give the instruction, and, in the place of honorary distinctions, grant travellers substantial assistance by lending them good and trustworthy instruments.

Mr. F. A. A. Simons, who last year sent home from the United States of Colombia some useful notes on the topography of the Sierra Nevada de Santa Marta, has for some time past been engaged in mapping the watershed of that little-known region. Mr. Simons obtained his first experiences as a traveller as Mr. H. B. Cotterill's companion in East Africa in 1876.

The German branch of the International African Association, which has not hitherto undertaken any exploring work in East Central Africa, is about to establish a station near the south end of Lake Tanganyika. It is to be hoped that they will take warning by the recent experiences of Messrs. Thomson and Stewart, and avoid Pambete, which, though conveniently situated, is emphatically condemned by both those travellers on the ground of its insalubrity.

In consequence of a suggestion made by M. van Volxem at the recent meeting of the International African Association at Brussels, an experiment is to be made whether the buffalo is liable to be attacked by the *tsetse* fly, with a view to its employment as a beast of burden in East Africa.

By last accounts from the West Coast of Africa, the Rev. T. J. Comber, whose departure for the Congo we recorded last year, was intending to start on a journey to the great ivory trading-mart of Zombo from San Salvador, where he has been settled for some months. Zombo, which is almost, if not quite, unknown to European travellers, lies to the north-east of San Salvador, beyond a range of mountains of the same name, in about E. long. 15° 35′, S. lat. 5° 40′. If successful in his attempt, Mr. Comber will make Zombo a station on the road to Stanley Pool, the point which he eventually hopes to reach on the Congo.

The Council of the Royal Geographical Society have awarded their gold medals for the present year to Lieut. A. L. Palander, of the Swedish Navy, for his services to geographical science as commander of the *Vega* in the Swedish Arctic Expedition of 1878-9, and to Mr. Ernest Giles for leading various expeditions in Australia and making valuable route surveys, as well as scientific collections. A gold watch was also awarded to Bishop Crowther for his services to geography during his numerous journeys in the Niger region in the past forty years, and for the additions he has made to our knowledge of the country and the language and customs of the people.

SCIENCE NOTES.

Observations made during Total Solar Eclipses, collated by A. C. Ranyard.—The publication of vol. xli. of the *Memoirs* of the Royal Astronomical Society places at the service of readers a vast amount of information respecting the physical observations which have been made during total eclipses of the sun, and which have been collated and arranged by Mr. Ranyard from many hundreds of published and unpublished reports. When, in 1860, numerous observers went to Spain in the *Himalaya* for the purpose of taking part in the eclipse observations of that year, they agreed to send their reports to the leader of that expedition, so that their accounts, instead of being published separately, might appear together, broken up and properly arranged according to the different classes of phenomena which had been observed. But when, ten years later, it turned out that not much progress had been made in the execution of the plan, Mr. Ranyard undertook, in 1871, to give his assistance, and, at the same time, to embody the observations of the eclipse of December 1870 with those of 1860. In proceeding with the work, its plan was gradually further enlarged so as to include observations made during other eclipses, as the advantages of bringing together all the observations referring to doubtful or varying phenomena became more apparent. And the result of all this increased voluntary labour and trouble is now contained in a substantial volume of nearly eight hundred pages, in which the scattered evidence of very many witnesses is gathered together, so that it may be studied with comparative ease. The observations of the different phenomena are arranged in forty-four chapters, of rather unequal length, the last three filling two-thirds of the volume. But as these chapters refer to the polariscopic and spectroscopic observations, and to the photographs and drawings of the corona, it will be easily understood that they are concerned with a wide field of investigations of great interest. Eighteen beautifully executed plates and numerous woodcuts illustrate the text, and bring vividly before the reader the entangled and conflicting evidence which scientific research has to disentangle, and out of which it will have to find the way to a better knowledge of the nature of the sun and his surroundings. The great value of Mr. Ranyard's volume will be appreciated by all who avail themselves of the result of his labours in this interesting study.

Geology of Geneva.—Prof. Alphonse Favre has just published, in two volumes, a detailed description of the geology of the canton of Geneva. The work has been prepared for the Agricultural Committee of the Société des Arts de Genève, and is issued as a companion to Favre's geological map of the district which appeared in 1878. The author commenced to collect materials for this work as far back as 1841, and from his intimate acquaintance with the structure of the country has been able to produce a monograph of unusual merit.

Dr. Günther has chosen from the zoological collections of the Indian Museum the specimens required for the British Museum, and a selection of the remainder has been offered in succession to, and accepted by, the Indian Museum (Calcutta), the Indian Institute (Oxford), the South Kensington Museum, the Dublin Museum, and the museums of Scarborough and Maidstone. The British Museum has accepted the documents relating to the zoological collections.

PHILOLOGY NOTES.

The *Indian Antiquary* for March 1880 contains articles by Mr. Thomas on Andhra coins and on the sun symbol, so well known under the name of Swastika, on which a further note by Mr. Beal is adjoined. The latter scholar has a second paper, reprinted from the *Oriental*, on the Branchidae, a Greek tribe carried off by Xerxes from Miletus, in Ionia, and located in Sogdiāna. Their descendants were treacherously massacred by Alexander a hundred and fifty years afterwards; and Mr. Beal is inclined to attach importance to their long residence in the East as a possible explanation of the Ionian character of Buddhist architecture in Afghanistan. Mr. Walhouse compares some of the most beautiful of the ethical verses of the celebrated Tamil poets, Tiruvallavar and Vemāna, with similar sentiments in Christian books. Mr. Fleet, of the Bombay Civil Service, continues his valuable series of translations of Sanskrit and Old-Canarese inscriptions. There follows an account, not apparently very trustworthy, of the Perumāl Princes of Malayālam, extracted from the Administration Reports of the native State of Travancore; and Mr. Goonetilleke (Gunatilaka's) paper on the Grammar of Chandra is reprinted from the Academy of last January. A translation by Mr. Beal of the Chinese version of a Buddhist legend about purgatory, with some minor notes, and a review of Forbes's *Burma*, concludes a number of unusually varied interest.

Das Altindische Neu- und Vollmondsopfer in seiner einfachsten Form, by Dr. Alfred Hillebrandt (Jena: Fischer), is the title of a monograph on the ritual of a post-Vedic sacrifice of the pre-Buddhistic Hindus. Dr. Hillebrandt, who is a *privat-docent* at Breslau, has collected from various books of ritual the details of these

important new- and full-moon sacrifices," including the preparation of the materials for sacrifice—the wood, the milk, the butter, the corn, and the cakes—the exact preparation of the site of the offering (of which a plan is given), the libation of the melted butter, the offering and cutting of the cakes, the communion by the priests, and the invocation of the gods. At almost every step in the lengthy ceremony sacred words have to be spoken and mystical actions performed by the priests, whose position at each stage in the proceedings is carefully determined; and all these sacred words and ritualistic observances are carefully related and described in order by Dr. Hillebrandt. The account of the ceremony is thus lengthened out to no less than 175 pages, authorities being given in the notes for each statement; and, as the new- and full-moon offerings were by no means the most intricate or most important of the Brahman sacrifices, some idea may be gathered of the extent which ritual had reached among them. For this reason, though there are a multitude of questions more attractive and more instructive than such detailed enquiries into ancient rubric and ritual, it is of great value to have the actual facts of the Brahman sacrificial ceremonies brought so clearly to light as they are in this careful and scholarly essay. It will probably be very long before anyone will feel himself drawn to undertake a similar elucidation of more intricate services—the Soma sacrifice, for example; and the thanks of Indianists are due to Dr. Hillebrandt for his performance of the unenviable task of investigating these ancient follies. It is the greater pity that the use of his laborious work as a book of reference is rendered almost impossible by the absence of any index, even of the most meagre kind.

FINE ART.

EXHIBITIONS.

THE INSTITUTE OF PAINTERS IN WATER-COLOURS.

The summer exhibition of this society, which is now open, is good, there being many pictures worth seeing, although the collection as a whole is not as interesting as its predecessor.

The Crown Princess of Germany, who is an honorary member of the society, sends a powerful study, called *Roma*, a spirited head of the true Italian type. Mr. Tenniel has here the drawing for one of his famous political cartoons for *Punch*, entitled *Which Goes Back?* the Russian bear and English lion meeting on a narrow path overhanging a precipice, at an angle of a rock; the characteristics of the two animals are given in Mr. Tenniel's most masterly way. Mr. Wolf has but one work, *Grave and Gay*, a brown owl sitting in the shady recess of a tree, blinking at some gorgeous but frivolous butterflies fluttering about in front of him. The attempt to suggest the motion of the wings by giving the outline dimly or double is new, but the effect produced is not satisfactory. By Mr. J. D. Linton are three drawings, of which *Peveril of the Peak* is the most important. It is rather pretty than powerful. The two young people in green and white, against green tapestry, make an attractive group; but the old man to the left who issues from behind a curtain could not in real life accomplish this without making some noise, and thereby interrupting Peveril. It would be pretty if arranged as a *tableau vivant*. Mr. Linton's other contributions are studies of colour, *In Red* and *In White*, of which the former is good, while in the latter the face of the lady in white, turned sideways, is almost black in shadow, which, although it may be true as an accidental effect seen in nature, is here disturbing to the general tone of white; the pale green substance of the satin body is well given, and the bare arm and neck are excellent. Mr. Linton understands well how to paint firm and healthy-looking flesh. By Mr. Henry Stock are four works, very different in subject from any others here; they deal with expiring life and spirits. Of these, *Lovers Meeting after Death* is the most original, although not a good composition; it shows two forms stepping briskly up on either side of a cloud to meet one another. *The Soul leaving the Body* is too suggestive of William Blake, without his wonderful mystery, to be satisfactory. *The Guardian Angel* is more pleasing; it shows a rosy maiden with an expression in the far open eyes of inward listening, attended by a spirit that floats above her. In Mr. Stock's other work the figure of Eurydice has too evidently been inspired by Mr. Watts' painting of the same subject in last year's exhibition of the Grosvenor Gallery. By Mr. Boughton is a pretty country scene of a labourer returning from work, whose three ruddy children peep through the bars of the farm-gate looking for him. Mr. Seymour Lucas's *Captain of the Guard* shows a standing figure adroitly painted, whose ugly and blood-stained face it is not pleasant to look upon, although, no doubt, it is in keeping with the character of a warrior. Mr. Israels' two drawings here without titles, of a pig and a pick-a-back, are clever, and less gloomy than the subjects usually chosen by this artist. The best of Mr. Townley Green's several small works is one called *Despatches*, a study of a man in red; one other, *Good-night*, a young lady pausing, with the handle of the door in one hand and a lighted candle in the other, to say "Good-night," would be better if the face were not so large and round, or so luminous, the whole light of the candle being concentrated on it. There are two large landscapes here, one, by Mr. H. G. Hine, of the *View from Mount Harry, near Lewes*, showing the fine sweep of the downs, the simplicity and grandeur of which are excellently given; the sheep seen below as mere specks help to carry out the general impression of space. *From Hedson Hill, looking towards Maidenhead*, by Mr. Aumonier, is a very charming landscape; the river winds through it between a hill covered with trees on one side and meadows partly under water on the other, while in front is a field of corn with reapers at work; the whole effect of this picture is very impressive. There are here three of Mr. Fulleylove's charming scenes of the gardens at Hampton Court, with figures introduced clad in the costume of the time, by which, however, is raised a doubt whether the buildings are not too aged for that time, and the trees of too great luxuriance. One of them, *A Lover's Quarrel*, shows a delightful tree-enclosed lawn, in the centre of which is a stone-encircled pool, with an elegant swain seated on a bank, and a plump little red-clad dame in anger upbraiding him. The sequel to this is given in another view of the garden, where the same red-clad—but no longer so plump—dame walks pensively and regretfully alone; but we cannot share her regret, as the youth seemed spiritless and impassive. *The Fisherman's Last Voyage*, by Mr. T. Walter Wilson, shows the funeral of one of the toilers of the deep: the corpse is borne along the river from the sea to the little village churchyard in a boat; a group of sorrowing fisher-folk, in their every-day dress and great wooden shoes, accompany it, trudging along the river bank, while a little girl of the party, understanding but slightly what has happened, turns aside to gather wild flowers. The feeling of grief and the sense of rapid motion are well suggested. Mr. Clausen's *Back to their Homes* shows a company of fish-wives and children returning across the white sands from helping in the landing of a take of fish; it is very sunny in effect and refreshing, and the children in particular are delightful. By Mrs. Elizabeth Murray is a scene of a *Jewish Marriage Festival at Morocco*, wherein professional musicians are entertaining the guests while the bride is being painted; the face of the man who plays on a guitar is admirable, and the merry twinkle of the eye full of humour. By Mrs. Oliver are two successful views of Italian towns, of which that of the market-place at Verona is spoilt by the too great brilliancy of the groups of people under the umbrella-like booths, the perspective of which is good. Miss Gow's *Fairy Tales* shows dexterity in treatment of surface effects and textures. The many paintings here of landscape with reeds are fatiguing to the eye from their great similarity and utter badness; the reeds are all painted with the same touch, and resemble nothing so much as the strokes in a child's first writing book, except that those would be less regular than are these wearisome reeds.

HANOVER GALLERY.—MAKART'S PICTURES.

This new gallery, admirably arranged for the exhibition of paintings and sculptures, opened its first season by the private view of the great picture of *The Entry of Charles V. into Antwerp*, the series of processional costume pictures showing the celebration of the "Silver Wedding" of the Emperor of Austria last year, and a selection of French pictures, on Saturday last. Excellently fitted for its object, and situated in Bond Street at the corner of Maddox Street, nearly opposite the Grosvenor, it could not have begun its career with a more striking display than that now to be seen there, Herr Makart's immense historic spectacle being the crowning triumph of the present Bavarian, or, we ought to say, of the young German, school. In all regions of taste, especially in the highest, where the aesthetic motive is in most absolute command, reaction follows quickly on extreme development of any kind, and here we have one of the most emphatic examples of the law that the history of art can show. The ascendency of uncoloured design as the highest element of art and of purism in sentiment and in drawing sixty years ago has died out, the revival of fresco having been tried with every possible advantage except that of climate, and found wanting in the pleasure-giving charm of colour; we have in Makart's works the exact opposite to the cold and pious scholasticism of Cornelius. It is sufficiently wonderful, but certainly true, that the genius appears able to express such a change when he is required—that is to say, when the public want the change. In the day of Overbeck and Cornelius, Makart would have been helpless, but at the present moment he takes Europe in a certain way by storm.

This most able and really surprising picture was in the Paris International Exhibition two years since, and there received the highest award the jurors could bestow. The excellent photographs and etchings since published have made us all acquainted with the composition, especially the etching just issued in *L'Art*. But we would advise all who care for the art of our time to visit the new gallery. The massive richness of handling, the splendour of colour, surpassing that of Rubens, united with sensational romance and the modern charms of sentiment and knowledge, make *The Entry of Charles V. into Antwerp* superlatively interesting. We are quite aware that Makart's style of work is not only objected to, but violently opposed and treated as almost entirely deleterious in its influence, by men, critics and painters alike, who believe only in one province, or form, or motive, in the representation of Nature by brush or chisel, and who object to everything which they find unsympathetic with their theories or practice. We remember

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Cornelius being similarly objected to, and, after his, Kaulbach's quasi-intellectual productions. Nevertheless, these names remain the great names in modern art; and here again in the history of painting appears a painter by the gift of Nature, endowed by constitution and temperament, not trained painfully and timidly by academic process. We might object loudly enough to points and characteristics, but with that conviction of the birthright of Makart we shall not.

When the city of Vienna celebrated the "Silver Wedding" of the Emperor and Empress of Austria in March last year, Herr Makart was deputed to contrive a costume procession of the guilds and other bodies willing to join. To effect this, he executed thirty-three brilliant compositions, long-shaped pictures, which are here exhibited. This fantastic mode of celebrating a festival has always had a great charm for German artists, who used to indulge in it, perhaps do still, in Rome and elsewhere, once a year; and this brilliant succession of masquerading merchants and architects, bakers and butchers, recals the similar celebration under Kaiser Max represented by Burgmaier. These thirty-three pictures show all the daring *bravura* of hand, if we may use the phrase, possessed by the artist, and the endless resources of his invention.

Of the French school, as here displayed, we can only speak briefly. Nearly all the works collected on the daïs, or upper portion of the gallery, may be said to be representative. They show the art of the several painters at their best, for the most part; Meissonier especially (No. 52), *Musketeers on the March*; Millet (57), *The Turkey Farm*; Rosa Bonheur and Henriette Browne in various subjects, Théodore Rousseau, Daubigny, and others. Two pictures by Alfred Stevens we must more particularly mention. One is No. 41, *Mother and Child*, painted in his usual manner, or even with more than usually careful *finesse* and finish, without the hardness so often marring our English elaborations. The other is a *tour de force* cutting out all the Impressionist performances it has been our fortune to see. It is, curiously enough, painted on glass placed over a canvas on which the whole of the details have first been most carefully drawn. The subject is *A Morning Call*; the scene a sumptuous Parisian drawing-room, in which are three ladies correspondingly attired in sumptuous fashions. These, with the mirrors, pictures, carpet, all the surrounding objects, are painted at once, without revision and with astonishing force. At the distance demanded by the artist, the effect is perfect.

The collection of Mr. Watts' works now exhibiting at the Royal Manchester Institution is well worth a journey to the North to see, even though most of them may have been already seen in London. It consists of no less than fifty-four oil paintings, beside two heads in marble; and it is entirely lent by a single owner, Mr. Charles H. Rickards. Rarely, if ever, has so valuable an opportunity been given for examining the development of a living artist. Mr. Watts may here be studied in some of his earliest efforts, in the ripe work of his full age (which as yet shows no faltering); in many of his most successful portraits, and in those allegorical subjects which even his admirers confess to be of unequal merit. This is not the occasion either for praise or criticism. Mr. Watts' position is well established. Others may have been more successful in attracting the public eye; none has been more true to himself and to his art. And it is just this quality which renders the present collection so important for the student. It might perhaps be possible to learn from a single picture the sense of rich colour and the mastery over light and shade which are among Mr. Watts' highest gifts. But only after the comparative examination of a long series of works can we bring away the true lesson—that no honest attempt to realise the product of the imagination, though in some respects unsuccessful, can be unworthy or valueless.

The loan exhibition of gold and silver work at Amsterdam, opened on April 15, is well worthy of a visit from English amateurs of plate. The two large picture galleries of the Artists' Club, "Arti et Amicitiae," are filled with cases in which book-covers, caskets, maces, horns, *plaques*, official chains and badges, tankards, beakers, cups, *tazze*, and vases, mainly of Dutch origin, are arranged with judgment and taste. Many small objects, such as watches, medals, and toys, are also exhibited. The treasures of almshouses, guilds, corporations, and private collections have been laid under contribution. A careful examination of the exhibition will greatly increase our appreciation of the Dutch silversmiths' work. A good Catalogue, describing 336 specimens, has been printed. From time to time supplements will be published giving accounts of the more important pieces not included in the first edition of the Catalogue. The collection will be on view during May and June, and possibly for a longer time. Of course it is not free from rubbish and forgeries, but the many Gothic works of the fifteenth century, and such splendid pieces as the St. Sebastian drinking-horn of the year 1565 and the "Popta" ewer and salver of the seventeenth century, more than compensate for the inevitable intrusion of a few productions of the nineteenth century with which one would have gladly dispensed.

ART SALES.

During the last days of last week, Messrs. Sotheby, Wilkinson and Hodge were engaged in in selling the very interesting collection of an amateur. There were rare specimens of Lukas of Leyden, Albert Dürer, Marc Antonio—including what is probably the finest impression of the *St. Cecilia* known, both as regards condition and state—Rembrandt, Hollar, and other masters. French portraiture, chiefly of the seventeenth century, was represented by its greatest masters; and there was a fine collection of the works of Faithorne, and many other noticeable prints. But to the student of English art the assemblage was perhaps chiefly remarkable by reason of the presence of what must surely have been the most splendid collection in existence of the mezzotints after Constable by David Lucas. We append the prices and some details of these, as they rarely occur in the print market in similar condition, and are less known and less valued than they ought to be. It is not perhaps generally known that David Lucas, who, to begin with, was an excellent artist in mezzotint, executed these plates under the immediate supervision of Constable, much as the mezzotint engravers of the *Liber Studiorum* executed theirs under the close correction of Turner. But, unlike the plan followed in *Liber Studiorum*, no etched line traced by the painter himself gave firmness of contour to the objects on these plates of Lucas's. The work, like the *Rivers of England* and the *Ports of England*, is a pure mezzotint. Again, the colour of the ink selected for the prints after Constable was almost always black, or as near to black as may be; while the prints of *Liber Studiorum* are all of brown, though of browns of differing shades—some delightfully low toned and cool, and some much too nearly approaching a carroty red. But these things, which create a particular divergence between the effects attained in *Liber Studiorum* and those reached in the mezzotints after Constable, do not hide from us the fact that in each case—in Turner's and in Constable's—the object of the series of prints was to give full expression to the power and to the range possessed by each of the two painters. Constable's prints often, though not always, make delightful or strongly impressive pictures; but with regard to them nothing is more noticeable than their limitations of theme. To Turner all atmospheric effects and all combinations of line were interesting, and were available in his art. The comparatively formless art of Constable—dealing with nature not subtly, but heavily and in great masses—confined itself generally to effects of storm and shower, strong shadow or vivid sunlight. It renders with skill, and sometimes even with passion, what it essays to render, but its representation of nature is partial and incomplete. Constable's own art is wonderfully reflected in these mezzotints of Lucas, done, as it were, under his eye. The little mezzotints, therefore, will be increasingly valuable as records of the master's work, however faulty or deficient that work may in some respects be. At the sale of Thursday last, the David Lucases appeared often two or three impressions in a lot. These were proofs in various stages. The changes in the effects were very frequent, for, as the delicate plate wore or as improvements suggested themselves, alterations were made. It will be seen that the prices realised were often not high. Some of the more noticeable were as follow:—*A Summer Land*, five proofs in progressive states, £3 17*s*. (Colnaghi); *Yarmouth*, two excessively beautiful proofs, with a refinement and subtlety of effect seen only rarely and in the best works of the master, £3 19*s*. (Noseda); *Summer Morning*, in all six proofs, £6 2*s*. 6*d*. (Noseda); *Summer Evening*, three proofs in progressive states, £5 7*s*. 6*d*. (Noseda); *A Dell, Helmingham Park*, eight proofs, £8 5*s*. (Colnaghi); a *Heath*, seven proofs, some very fine, £10 15*s*. (Colnaghi); *Stoke-by-Neyland*—a subject which appears more theatrically treated—£8 8*s*.; a *Sea Beach*, four proofs in progressive states, £10 10*s*. (Colnaghi); the *River Stour, Suffolk*, six proofs, £7 10*s*. (Noseda); *Old Sarum*, six impressions of this solemn and weird subject, £13 2*s*. 6*d*. (Noseda); *Weymouth Bay*, two proofs, one of which was certainly unsurpassable, £6 6*s*. (Colnaghi); *Salisbury Cathedral*, one proof near completion, £6 10*s*. (Thibaudeau); *Spring*—three proofs of one of the calmest and most cheerful of the subjects of Constable, showing exquisitely a great stretch of flat arable land under gray March skies, broken with sunshine—£5 2*s*. 6*d*. There were others of somewhat less importance which we need not cite.

The Trustees of the British Museum sold on Wednesday in last week the collection of duplicate impressions of etchings and line engravings which has been the theme of conversation for some considerable time. A few important lots were, however, withdrawn almost at the last. The sale was conducted by Messrs. Sotheby, Wilkinson and Hodge. The rare *Sibyls* of Baccio Baldini, of which certain French criticism has declared that some of them were designed by Botticelli, were the first important lots; but the condition of some of the impressions occurring at the British Museum print sale left something to be desired. The *Sibylla Chimica* fetched £19 (Davidsohn); the *Sibylla Eritea*, £8; the *Sibylla Elispotica*—which the *Standard* has stated sold for £70 at the Durazzo sale about eight years ago—sold for £22, and was certainly cheap; *Sibylla Phrigia*, in the first state, fetched £15 10*s*., and in the second state it was knocked down for £7; *Sibylla Agrippo* sold for £10. The etchings of Nicolaas Berchem are remarked to have fetched high prices: *A Drinking Cow* sold for £88; *The Shepherd playing the Flute*, first state, and with ample margin, £22 1*s*.; and *The Shepherd*

by a Fountain from the Sheepshanks collection—a large print, broad in treatment—£12. By Jacob Binck, the portrait of *Christian III. of Denmark* sold for £35. By Wenceslas Hollar, a first state of *Antwerp Cathedral* sold for £24; *The Royal Exchange*, a subject of peculiar interest to the lovers of London topography, £30 (Harvey). By Karel du Jardin, *Two Donkeys* fetched £11 5s.; a *Landscape with a Church*, first state, with an ample margin, £14 10s.; and a *Landscape with Two Donkeys in the Foreground*, a brilliant impression of the first state, £9 10s. Domenico Campagnola's beautiful print of an Italian *genre* subject—*The Musical Party*—sold for £44. Antony Vandyke's *Portrait of Paul Potter* fetched no less a sum than £52 in the second state. Of Lukas of Leyden's works there were but three, but all were important: *The Christ shown to the People* fetched £28; *The Poet Vergil suspended in a Basket*, an impression from the Harding collection, realised the same sum; while the extremely rare *Portrait of the Emperor Maximilian* was knocked down for £80 (Noseda). Of the works of Mair von Landshut we note *The Adoration of the Magi*, a fine impression, £47; and the print somewhat lengthily entitled *A Young Lady receiving a Gentleman at the Door of a Gothic Mansion*, £34. By Israel van Meckenen there were to be noted *The High Priest refusing the Offering of Joachim*, £30; *The Virgin, St. Anne, St. Catherine, and St. Barbara*, £30, and two or three others. By Paul Potter, *Le Berger*, with the address of Clément de Jonghe, fetched £24; and the *Head of a Cow*, a rare work, £25—both high prices for the prints of Paul Potter. Marc Antonio was unrepresented, but by a member of his school there was the *Venus and Cupid accompanied by Pallas*, from the centre groups of the well-known *Judgment of Paris* by Marc Antonio Raimondi, £35. Coming to the etchings of Rembrandt, of which there were not very many, we should chronicle the *Portrait of Rembrandt leaning on a Stone Sill*, a fine impression of the rare first state, £116 (Thibaudeau); *Abraham entertaining the Three Angels*, £27; the *Rest in Egypt*, £27; the *Baptism of the Eunuch*, £11; the *View of Amsterdam*, a fine impression, £34 (Thibaudeau); the *Goldweigher's Field*, a warmly toned impression of this masterly landscape, £40 (Davidsohn); *Dr. Faustus*, a really brilliant impression and full of burr, £44; *Clément de Jonghe*, third state, after the first changes in the plate, £16—a fine impression of that rather late state. Again there was the *Goldweigher*, second state, £124—a fine impression of this doubtful plate. Finally, among the Rembrandts, *The Great Jewish Bride*, a fourth state, £50. By Martin Schongauer, we note *The Crucifixion* (from the Conyngham collection), £72; the *St. Barbara*, likewise from the Conyngham collection, and an early impression of this pretty little print, £20; *The Virgin seated on a Throne near the Saviour*, rare and fine, £60. By Adriaan van de Velde, a brilliant impression of the *Cow and Two Sheep at the Foot of a Tree* fetched £10. Among the works of the great artist known under three styles—Jacob Walch, Jacopo de' Barbarj, and the "Maître au Caducée"—there occurred the *Judith* (£21), and a brilliant impression of the *Three Men tied to a Tree*, £38 (Thibaudeau). By Johann Waechtlin, of Strassburg, the three-coloured print of *Orpheus playing to the Animals* sold for £46. It is stated to have been bought for the Berlin Museum. Of English last-century works there occurred hardly any, but a magnificent proof of John Spilsbury's mezzotint after Sir Joshua Reynolds—the portrait of *Miss Jacobs*—sold for £65 (Colnaghi). It has been announced in the press that a certain number of prints were bought in; but, however this may be, the purchase of the Crace collection of views and plans of Old London—a collection unequalled of its kind—must have been greatly facilitated by this sale of duplicates.

The sale of the Walferdin collection caused considerable interest among *connoisseurs* and dealers in Paris last week. The paintings by Fragonard, which formed the chief feature of the sale, fetched high prices. Two decorative works, painted by him for Mdme. du Barry, were particularly warmly contested, and sold for 30,000 frs. *Les Amants heureux*, one of the most admired works in the collection, sold for 20,000 frs.; *L'Etable*, for 15,000 frs.; *Le Début du Modèle*, for 15,000 frs.; and *Le Vœu de l'Amour*, for 10,000 frs. The two busts by Houdon of Mirabeau, one in terra-cotta and the other in marble, were both bought by the State for 8,000 frs.

NOTES ON ART AND ARCHAEOLOGY.

Many of our readers who are interested in Venetian art are doubtless aware that Mr. Bunney has for the past three years been engaged on a large painting of the west front of St. Mark's. They will be glad to hear that the picture is approaching completion, and will probably be exhibited in London in the course of the summer. The effect chosen by Mr. Bunney is that of early morning, the façade being in tone against a luminous sky; this has enabled him to give the full depth of porphyry and serpentine, marble and mosaic, relieved by the occasional golden flashes, which is, perhaps, the most impressive aspect of the wondrous Basilica. With the exception of the background of Gentile Bellini's picture in the Accademia, we believe St. Mark's has never before been painted on so large a scale; and the singular force and accuracy of Mr. Bunney's work will enable those who have not seen the original to realise it as it actually stands. The picture is a commission for Mr. Ruskin, and we understand will find a permanent resting-place in his museum at Sheffield.

Messrs. Bickers and Son have in the press for speedy publication the Lectures on Art delivered at the Royal Academy by Henry Weekes, R.A., with a portrait and short biographical sketch of the author and eight selected photographs of his works.

At a general assembly of the Royal Academy, held on the evening of Friday, the 23rd ult., Mr. Charles B. Birch, sculptor, was elected an Associate, and Mr. Frederick Stacpoole, an Associate Engraver.

The front pillars of Torregiano's altar, which Mr. J. H. Middleton discovered a few months ago in the Ashmolean Museum, and which the university authorities have since given up to the Dean and Chapter of Westminster, were replaced in their old position in the Chapel of Henry VII. on Monday last. The altar to which they originally belonged was destroyed in 1643.

Mr. W. Holman Hunt delivered a lecture on the colours used by artists on Wednesday last, the 21st ult., at the Society of Arts, Sir Coutts Lindsay in the chair. The lecture had been carefully written, was of considerable length, and gave the audience the result of something like twenty years' experiments and observations. After some account of Theophilus, Cenini, and other early writers, Mr. Hunt described the ignorance of the materials he used and of the chemistry of his pigments now experienced by the painter, resulting from the facilities afforded him by the colourman and canvas preparer. He dwelt upon the practice of Reynolds and later men, showing that the experience of painter after painter was lost from the want of united action, and of any record of their practice; and ended by advising a remedy for this state of things in the shape of a society possessing a library and a laboratory for testing and preparing materials. The last portion of the lecture, which was listened to with great attention by a full audience, was illustrated by several sheets of trials of colours and tints applied to the canvas, some of them as long ago as 1860, showing, as far as possible, the mutual destruction of certain pigments and the changes of others. These sheets were exhibited by means of a colourless light of intense brilliancy. We understand that the lecture will be published.

The fifth volume of the *Catalogue of Oriental Coins in the British Museum*, by Stanley Lane Poole, will be published in May, succeeding the fourth volume at an interval of four months. The present volume describes the coins of the various Mohammedan dynasties of North Africa and Spain from the conquest of the Peninsula and Morocco by the Almoravides to the present day. The rich series of these princes, and of the Almohades, the Hafsides of Tunis, the Merinides and Sherifs of Morocco, form one of the most remarkable sections of the Oriental side of the national collection. The square coinage of the Almohades was the parent of the *Millarès* of Marseilles and the Riviera; while the *Maravedi*, or Almoravide denarius, is well known to mediaeval students as the only gold currency of Europe between the time of Charlemagne and the thirteenth century that could presume to compete with the *bezant* or Byzantine solidus. At the end of the volume are described some thirty coins of the Yemen, some of which are unique, and all of which illustrate a most obscure portion of Oriental history. A lengthy Introduction deals with the historical bearings and inscriptional difficulties of the coinage. The sixth volume of the Catalogue, comprising the Mongol issues, is, we understand, in the press.

We have received a dainty volume which leads us to hope that Messrs. Sampson Low and Co. propose to issue *éditions de luxe* of at least some of their series of "Biographies of Great Artists." Mr. W. B. Scott's *Little Masters*, beautifully printed on thick paper, neatly bound in Roxburghe style, and containing several inserted permanent photographs admirably executed, deserves to be called by this name. It is a great boon to be able to possess at a small cost such a little treasury of early German art. Among the new illustrations are Barthel Beham's *Fight of Naked Men*, Sebald Beham's *Melencolia* (very interesting from its likeness to Dürer's famous print), Aldegrever's *Frieze of Dancing Children*, Binck's fine portrait of *Christian III. of Denmark*, and two interesting Brosamers. The last-named add greatly to the value of the book, as no example of Brosamer is given in the ordinary edition. We are also glad to see that opportunity has been taken to correct several errors in the list of wood engravings.

Mr. Wentworth Cole has offered space on the walls of the Royal Albert Hall for the exhibition of a certain number of works rejected from the Royal Academy. We fear that with the increase in the number of exhibitions the case of the rejected becomes more hopeless every year. The Royal Albert Hall would be an honourable asylum, but it is scarcely the place to focus attention upon neglected merit.

The death is announced of Mr. John Lomax, the well-known dealer in pictures and works of art, and head of the firm of John Lomax and Son, of Cross Street, Manchester. He was himself an artist, and was especially successful in his paintings and drawings of woodland scenery.

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The forty-seventh meeting of the French Archaeological Society, founded by M. de Caumont, will begin at Arras on June 29. The programme is chiefly occupied with questions relating to the history and archaeology of the North of France.

The electric light will be again used at the French Salon this season, although the jury of painting have protested strongly against this mode of lighting as being too unequal and glaring, injuring almost invariably the effect of painting and not improving that of sculpture. M. Turquet expressed his regret that the jury had not made known their opinion last year when the experiment was tried. It was now, he stated, too late to go back, for the Government had signed an agreement with the Jablochkoff Society which bound them to a second experiment. Every modification, however, would be tried, such as using yellow globes, altering the disposition of the candles, &c., so that it might be hoped that a greater success would be gained than was achieved last year.

Meyer's picture of the view from the Rigi, which is upwards of seven feet in length and printed in colours, excels anything which has hitherto been published as a memorial of that amazing prospect. It is too unwieldy to use upon the spot, unless it be first cut to pieces. It has been printed in four sections, which have been afterwards pasted together, but the printers must be a little more careful in their selection of colours, for the copy sent to us registers execrably, a hard blue-green line of grass being joined to a hard yellow-green line of grass. Every mountain, peak, hillock, forest, group of trees, lake, town, or village which one can see from the Kulm is faithfully represented, the names being indicated on the margin. The artist has been over-ambitious to make his panorama look like a picture; the former, especially where the range is so enormous and so infinitely detailed, requires a Japanese severity; the crudeness and conventionality which are out of place in landscape are here in place. Herr Meyer has probably aimed at making the spectator imagine that he is on the summit of the Rigi; and, to do him justice, he has almost succeeded.

The new arrangements at the Uffizi Museum and Galleries have now been made, and all the appointments filled up. By the new regulations, permission to copy will be given only to applicants who can give proofs of capacity and training. They must produce certificates from such public bodies as our Royal Academy or Science and Art Department, and it is hoped that these certificates will be given with due care to competent persons only. They must be presented through a consul.

"These regulations," our correspondent at Florence writes, "if not especially directed against British applicants, will certainly affect them more than any others. Generally speaking, the English are the only people who venture to apply for permission to copy in public galleries abroad without a knowledge of, at least, the rudiments of art. They, however, make no scruple of occupying places and taking up the keeper's time while they make daubs which help to render English art and taste a matter of ridicule to foreigners. A copyist of six years' standing in our National Gallery was sharply dismissed a short time ago from the Uffizi for incapacity. There is, indeed, no test required by the National Gallery with regard to capacity or efficient training on the part of copyists, and, this being the case, the Florentine authorities refuse to admit any certificate coming from that quarter."

This is not a pleasant reputation to have as a nation, but it is to be feared it is deserved, for, while in general English applicants are the most incompetent, they are, at the same time, the most confident. It is to be hoped that these new regulations will open their eyes a little to their own shortcomings, and teach them the desirability of knowing the elements of art before they sit down to copy the works of the Great Masters.

Victor Hugo, even by his most devoted admirers, has not hitherto been reckoned as an artist, in the limited sense in which the term is generally used. Yet it would seem from six drawings by him which are published in last week's *L'Art* that he is well entitled to the name, for these drawings are remarkably effective works conceived in a weird poetic spirit, somewhat in the style of Gustave Doré, who also seeks to convey impressions rather than absolute facts. His artistic processes are peculiar. "I generally," he explained laughingly to a questioner, "make use of my ink bottle as a palette, and then in order to make my tints lighter I throw half a glass of water over my paper, or sacrifice a few drops of coffee to my drawing." Often it is mere accident that decides the nature of his work. The ink makes a blot upon the paper, and this blot is immediately made to take a form, and is "metamorphosed into a castle, a rock, or *silhouette*; it becomes a veritable design, it extends, and in the end covers just as much space as the sheet of paper on which it has fallen will permit." It would appear from the drawings reproduced in *L'Art* that Victor Hugo is especially fond of ruined castles with storms passing over them, displaying powerful contrasts of light and shade. Unfortunately most of his sketches have been destroyed, he attaching no importance to them. Many of them were done simply for the amusement of children, who have afterwards torn them up. They do not, of course, pretend to any great skill in execution, being merely rough transcripts of impressions, but everything that comes from so great a hand is interesting. The history of Victor Hugo as an artist is contributed to *L'Art* by M. Alfred Barbou, and is well worth reading, though unfortunately it is written with an irritating imitation of Victor Hugo's own style, which becomes intolerable when adopted by a smaller man.

The series of four pictures lately exhibited in Burlington House by Mr. Alma-Tadema, representing the four *Seasons* by classic incidents proper to each quarter of the year, has been engraved in the pure-line manner by A. Blanchard, of Paris, with his usual excellence, and published by Messrs. Pilgeram and Lefèvre. *The Seasons: a Roman Idyl*, is a publication of sufficient importance and beauty to make a longer review desirable than we are at present able to give it. The first picture is *Spring*, in which we see young Roman maidens gathering the flowers for the *festa* to celebrate the opening year. These flowers, that thickly cover the ground like our daisies and buttercups, are the star anemone, which attracts the attention of travellers to the Eternal City. The principal figure is a tall girl in a pale dress, making, as far as the painter's part of the work goes, perhaps the most lovely picture of the four. The engraving, however, is equally admirable, and the tenderness of the tone of the light drapery deserves the highest commendation. The next, *Summer*, is a luxurious subject, as it ought to be, but a little difficult to read at first sight. In the heat of Southern Italy, what can be more desirable than the bath? Accordingly, we find that the Romans in the time of the Caesars esteemed the bath, frigid in summer and warm in winter, one of the great necessities of life. Summer is here represented by a lady languidly reclining in a brazen laver, rose leaves swimming on the surface of the water; an attendant, sitting on the bench above, gently dropping asleep. This engraving, dexterous in the highest degree and charming in texture, is a little ambiguous, inasmuch as the white and red rose leaves obscuring the figure of the bather want the colour to make them quite understood. The third, *Autumn*, shows us the wine chamber after the vintage, where the large *amphorae*, filled for future use, have been deposited, and the daughter of the house offers the pious libation to the god of wine for his generous gifts. This we consider the weak picture of the series. The damsel is not in front of the terminal of the god, nor of the smoking bason into which she pours her offering; she holds a flaming torch, but it has no illuminating effect, and casts no shades. The last of the four, *Winter*, is another contrast. At the foot of one of the columns of a gallery or porch are three women round a brazier, who beguile the time by conversation and a mess of some sort, which one of them stirs on the fire and another tastes. M. Blanchard's share in this concluding design is perhaps his greatest triumph. The purity of the subdued tones and the texture of the marble base of the column that forms the background, by the side of which we have a glimpse of the snowy landscape, are beyond all praise.

Dr. J. P. Richter continues in the *Zeitschrift für bildende Kunst* this month his careful "Lionardo-studies." He deals this time with the various drawings and MSS. at Windsor that relate to the celebrated model for the equestrian statue of Francesco Sforza, concerning which so much has been written with so little result in the way of proof. Dr. Richter is of opinion, notwithstanding the numerous designs for statues with horses on the gallop at Windsor, and Paolo Giovio's description of Leonardo's horse as being "vehemently incited and snorting," that Leonardo represented his horse as standing firmly on his legs, with the rider turned somewhat in his saddle, holding his staff in his hand, in the act of giving the word of command, following in this the motive of his master, Verrocchio. M. Courajod's hypothesis, lately stated in *L'Art*, whereby a drawing by Pollajuolo, preserved at Munich, is supposed to be a copy from Leonardo's statue, is dismissed by Dr. Richter as "too improbable;" but it certainly fits in far better with the received traditions of the work than Dr. Richter's hypothesis, which is founded on certain sentences in the MSS. at Windsor.

THE STAGE.

George Barnwell has been quite a success at the Gaiety, and those who went to laugh remained to applaud. At least this is true of the visitors to the gallery, some of whom were much moved by the diffuse eloquence characteristic of the "palmy days," and by the extremely virtuous sentiments of which modern dramatists are so sparing. But those who were *not* moved were nevertheless somewhat mistaken if they saw in *George Barnwell* nothing but an exhibition of the ridiculous and the dull. The dramatist of "the palmy day" had at least a habit of building up the interest to a climax, and not allowing it to fritter away and die out before the end of the piece—its place supplied by the development of curious character and the play of the dramatist's humour and his gift for repartee. Again, the tall language of the drama is no inherent defect; the expression of sentiment in that fashion suited the taste of the day, and seemed natural to it. We cannot blame it now for being inherently bad, but simply for being out of the mode; and thus its distastefulness to us does not condemn the piece, but points merely to the passage of time and the change of manners. Moreover, this tryingly eloquent language is not peculiar to the class of drama to which *George Barnwell* belongs. The conversation of Julia and Falkland, the model lovers in *The Rivals*, is not a little high-flown; its measured grace and careful artificiality have nothing in common with the elliptical utterances and, we fear, the somewhat prosaic sentiments of the

lovers of the moment. Yet it has never occurred to the most cynical or the most candid of managers to offer the public *The Rivals* as an ironical commentary on the dramatic produce of "the palmy day."

THE events of the week have been the revival of *The Shaughraun* at the Adelphi and the first representation in England of *The Danites* at New Sadler's Wells. The Adelphi revival is a consequence of the engagement of Mr. Dion Boucicault, and a fair share of popularity seems to await it. Mr. Boucicault himself has not visibly aged or lost his vigour, and his sketch of Irish character is nearly as vivid as it was many years ago. The cast of the piece is generally strong. At least, Mr. Boucicault is supported by the possessors of important names: among them are Mr. Henry Neville, Miss Lydia Foote, and Mrs. Alfred Mellon. Mr. Neville succeeds Mr. Terriss as Molineux, and he has more force, but necessarily less of the grace of youth, than Mr. Terriss possessed some six years ago. Miss Foote follows Mrs. Boucicault as Moya, but with an interpretation that is her own, and of course not inefficient, though lacking Mrs. Boucicault's simplicity of tenderness and cheeriness. Mrs. Mellon's is a small part for a long-approved and excellent actress; but the public is the gainer, in the rare opportunity of seeing a small part well played. Mr. E. H. Brooke, Mr. James Fernandez, Mr. Pateman, Miss B. Pateman, and other players complete the cast, and, in a measure, contribute to the success of the piece. *The Shaughraun* is inevitably without the freshness that characterised such Irish dramas as *Arrah-na-Pogue*. The kind of life it deals with had on its production already become familiar to the spectators of *Arrah-na-Pogue* and *The Colleen Bawn*. But there is always enough of interest in the piece and in the playing to save it from the category of failures.

The Danites was brought out this week at Sadler's Wells, and its scenes were watched on the opening night with extreme interest by an audience to whom the life depicted was wholly new. We shall next week be enabled to present our readers with a more detailed record of this production.

MDLLE. SARAH BERNHARDT may possibly be induced, by persuasion or pressure, to resume her place in the Théâtre Français, but at present her departure is an accomplished fact. Mdme. Arnould Plessy left the theatre in like manner some thirty years ago, and on her return to it, when she had become an excellent artist, it was only as a *pensionnaire* that she was received, and as a *pensionnaire* that she continued.

MUSIC.

RECENT CONCERTS.

THE second concert of the Bach Choir at St. James's Hall, on Wednesday, April 21, was one of unusual interest. Cherubini's *Messe Solennelle* in D was performed for the first time in London We learn from the composer's own catalogue that this noble specimen of ecclesiastical music was written in the year 1811. It is the second of nine Masses composed between the years 1808 and 1836. In Cherubini's church music the sixteenth and eighteenth centuries are wonderfully combined—on the one hand, the solemn and severe style of Palestrina and his school; on the other, the charm, sweetness, and also dramatic power of Haydn and Mozart. Cherubini was, however, no mere imitator; he was an original thinker, and possessed the gift of melody; his deep knowledge of counterpoint and fugue enabled him to express his ideas in the clearest form, and to develop them in a powerful and effective manner. He made use of his learning only as a means to an end. The Mass in D is very long, but never tedious; and the result of great labour, yet never laboured. The orchestration is throughout very fine. We cannot enter into details respecting the music further than to mention specially the magnificent fugal writing in the *Kyrie*, the *Cum sancto Spiritu* and the *Amen* chorus, the beautiful *Et incarnatus* for six solo voices, and the lovely *Dona Nobis* for solo voices and chorus. The soloists were Mrs. Osgood, Mdme. Patey, Mr. Shakespeare, and Herr Henschel. Mdlle. Hohenschild and Mr. Beckett took part in the sextett. The performance of the work was excellent, and more than maintained the high reputation already earned by choir and conductor. The programme included, beside Bach's *Sanctus* in D major—the score of which was carefully rewritten by Mr. Ebenezer Prout—Beethoven's *Meeresstille* and Mendelssohn's *Walpurgisnacht*.

Mr. Oscar Beringer gave his third annual pianoforte recital at St. James's Hall on the afternoon of the same day. The concert commenced with a quintett in F by Rubinstein for pianoforte, flute, clarinet, horn, and bassoon—an interesting but unequal composition. Mr. Beringer's first solo was Liszt's sonata in B minor. The music rests on a poetical basis, but the programme is supplied to us, not by the author, but by one of his friends, Herr Louis Köhler. The work contains much that is interesting and much that is beautiful, but at times it seems to us commonplace, and even ugly. The other solos were a small piece by Kirchner, and Weber's *Invitation* with arabesques by Carl Tanzig. It might be called a "metamorphosis" of Weber's *Invitation*. This last piece, and the Liszt sonata, both of which are replete with difficulties, were magnificently played by Mr. Beringer. We had occasion only last week to speak of his fine playing, and are pleased to have to refer to it so soon again. A *chaconne*, by Raff, for two pianos, was played by Mr. Beringer and his clever pupil, Miss Randegger. Miss Antoinette Stirling was the vocalist, and sang songs by Brahms, Franz, Liszt, and Schumann.

A large audience assembled at the Crystal Palace on the occasion of Mr. Manns' benefit concert. The *Programme Plébiscite* was as follows:—Beethoven's pastoral symphony (247 votes), Wagner's *Tannhäuser* overture (also 247), Handel's largo in G (239), and Mendelssohn's concerto in G minor (223). This last piece was, however, changed for the violin concerto played by M. Emile Sauret. The symphony which obtained the fewest votes was Hofmann's *Frithjof* (10); of overtures Bazzini's *King Lear*, Bennet's prelude *Ajax*, and Heap's concert overture had each only three; while of miscellaneous pieces for orchestra, Mr. Davenport's prelude and fugue in C only received one vote. On the voting paper were given all the pieces performed during the last season at the Crystal Palace. J. S. SHEDLOCK.

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No. 418, *New Series.*

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LITERATURE.

Old Glasgow: the Place and the People. From the Roman Occupation to the Eighteenth Century. By Andrew Macgeorge. (Glasgow: Blackie & Son.)

THE present city is so essentially modern that to many the very idea of *Old* Glasgow will be a novelty. There are towns whose continued existence depends more or less upon their past reputation; but Glasgow is not one of them. Neither architectural antiquities nor historical association form an appreciable part of its present attractions. Socially and intellectually it is of the nineteenth century, utilitarian; and the home of its inhabitants is therefore utilitarian—and modern. For the pulse of life that beats in its streets is the vigorous throb of modern civilisation, impatient of all that hampers its course, and ready to remove the ancient landmark long before it has had time to become venerable. The map which is placed at the end of the present volume affords sufficient proof of this characteristic. There, in the centre of a large double-page plan of Glasgow in 1879, a few red dots scattered about the intersection of two streets indicate its size only a hundred years ago; and the population, which was then little over 4,000, is now estimated at more than 740,000. To the outward eye, therefore, Old Glasgow is now almost invisible. For modern Glasgow has done more than engulf the ancient city; the City Improvement Trust has well-nigh improved it off the face of the earth. Since the college buildings were turned into a railway station, the grand old cathedral is almost the sole remaining monument of the past; and its patron, St. Mungo, though he yet remains in name at least the city's tutelary guardian, has long since been supplanted in the commercial affections of its inhabitants by his brother-saint, Rollox—whose name, by-the-way, the author shows to be a corruption of St. Roche—of evil chemical odour, very different from the appropriate one of sanctity in which he doubtless died.

But the grimy embodiment of nineteenth-century utilitarianism has a past, and an interesting one, as readers of the present volume cannot fail to discover. Its author, a local "writer"—*anglice* solicitor—of well-known antiquarian knowledge, in an account of the armorial bearings of Glasgow, privately published by him some thirteen years ago, indicated his conviction that the early history of the city had still to be written, and expressed the hope that it might soon be undertaken. No one, probably, is more competent for the work than Mr. Macgeorge, and by the present handsome quarto in which he has embodied the results of his labours he has placed under a deep debt of gratitude, not only his fellow-citizens, but all who are interested in the antiquarian history of the district, or, indeed, in that of the South-west of Scotland generally. For it is really only by a figure of speech that one can talk of Glasgow in the time of the Roman occupation; and the first six or eight chapters of Mr. Macgeorge's book, in which he discusses the legend of the first bishop, the name of the city, the early church, the early inhabitants, their language and houses, and the tenure of property, contain remarks and illustrations more or less applicable to the whole of the Lowlands of Scotland at that time. Indeed, as he himself observes, even in the eighth century Glasgow must have been all but unknown, and its municipal history may properly be said to commence only with the charter of William the Lion, which, in 1175, constituted it a Bishop's Burgh. But the opening chapters are, nevertheless, among the most interesting in the book, no less from their wide scope than from the range of authorities and varied sources of information from which they are compiled. Beginning with the landing of Kentigern, and his establishment, about A.D. 560, of a mission station on the shores of the Clyde, just within the great Roman wall which stretched from that river to the Forth, and on the very confines of civilisation at that time, Mr. Macgeorge describes the condition of the country under the British kings whose dominion succeeded the departure of the Romans a hundred years before. It does not appear that Roman civilisation made any lasting impression on this part of the country; and if the "weems" and "crannogs" which have been of late discovered in this and similar districts are referable to this period, the houses of the inhabitants certainly do not show much amenity in their mode of life. For his account of these "Ancient Britons" Mr. Macgeorge lays an immense variety of sources under contribution, including one or two pieces of Roman sculpture which he describes with considerable vividness, drawing inferences from the figures upon them even as to the moral qualities of the British captives supposed to be represented which do at least as much credit to his own imagination as to the powers of the Roman artist. With regard to the language spoken in these times, Mr. Macgeorge shows that, while at first it was undoubtedly Keltic, and differed probably little from that now spoken in Wales, the Anglo-Saxon tongue soon became the vernacular of the lowlands of Scotland; and, indeed, the English of Canute's song was, allowing for provincial differences, "the same language that was spoken at that time in the little fishing village founded by Kentigern on the banks of the Clyde." Of the remains of the ancient Welsh or Keltic speech some interesting instances are given, notably in the names of the city and its patron saint. Kentigern is derived from two words, *cyn*, a Welsh word meaning chief or principal, its Gaelic equivalent being *ceann*, a head—and *teyrn* or *deyrn*—in the Gaelic *tighearn*—a lord. The saint's other and commoner name is pure Welsh, being derived from *mwyn*, gentle or friendly, and *cu* or *chu*, dear, which in composition becomes *gu*; hence Mungu or Mungo means simply "dear friend," and remains a common enough name in Glasgow and its neighbourhood to this day, an evidence of the extent to which the Welsh vernacular was anciently in use in the district. For the name of the city various derivations have been sought, the favourite being from the Gaelic branch of the ancient language; but Mr. Macgeorge shows that it also is pure Welsh, meaning "beloved green place," from *glas*, green, and *cu* or *gu*, dear, as in Mungu. He also clears up a difficulty, which has puzzled many archaeologists, with regard to the name Glasgow, which appears as *deschu* in the MS. life of Kentigern by Jocelyn, the Monk of Furness, in the British Museum; by showing that what there appears a *d* is nothing but a careless joining by the transcriber of the letters *c* and *l*; the word really being *cleschu*, the same as *glaschu*, which Jocelyn says it was called in his time. Once introduced, Anglo-Saxon rapidly became the Lowland Scottish vernacular, and the specimens of it given by Mr. Macgeorge—the oldest being from among the papers of the family of Murray of Auchtertyre in Perthshire, of date 1385, and thus older than the oldest given by Prof. Innes—are readily intelligible to the English reader who has a slight familiarity with the broader sounds of the Scottish accent. An older one still, of date 1379, is worth quoting as a specimen of the language of Glasgow people five hundred years ago. It is given by Thomas of Walsingham in his Chronicles, where, describing the inroads of the Scots into England, he tells us that they found a pestilence prevailing in the country, which they were told by the pious inhabitants had come upon them by "the special grace of God," and quotes in the vernacular the invocation which the Scots adopted against it:—"Gode and Sainct Mungo Sainct Romayn and Sainct Andrew schield us this day fro Goddis grace and the foule death that Englisch men dien upon." The early intimacy between France and England soon led to the introduction of many French words and idioms, of which Mr. Macgeorge gives various examples from the town council records, such as the prohibition of "doyts" and "dinnaries"—the former still surviving in the colloquialism, "not worth a dite," the expression "paises," for "weigh," and words such as "ashet," "jigot," "caraffe," and others still familiar enough to Scotchmen, though unknown south of the Tweed. A good many of these terms date from the time when Queen Mary's Court at Edinburgh was more directly under French influence, such as the old cry of "gardyloo" (*gardez l'eau*), with which the housewives of the capital accompanied the discharge of dirty water from their windows into the street below. And Mr. Macgeorge might also have cited that typical Scotch coin, the "bawbee" (*basse pièce*), as a familiar instance of the admixture of the French language with the Scotch.

The social and political condition of the people does not seem to have been much better than that of their houses, which, so late as 1661, are described by a traveller as

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covered in front with "fir-boards, nailed one over another, in which are often made round holes or windows to put out their heads;" for Mr. Macgeorge is unable to agree with Prof. Innes in supposing that serfdom died out in Scotland soon after 1364, when the last claim of "neyfship" was proved in a Scotch court. He quotes a charter of James VI. in 1584, *veteri nativo*—*i.e.*, as he explains, to one of the old native population who had long been in a state of slavery; and it is certain that till the Act of George III. in 1799 a species of property in the persons of salters and colliers was recognised by the law, they passing as *fundo annexa* in a sale of the ground on or in which they worked. Mr. Macgeorge also points out how small were the rights of the "bishop's men" as compared with those of the king's burgesses, differing on this point, and apparently with reason, from Prof. Innes' opinion that there was little distinction between the two classes; and shows that the government by "provosts, aldermen or wardens, and bailies," of which some of the city's historians have boasted as showing its comparative independence so early as the year 1268, was more nominal than real. The term *propositus*, indeed, seems to have been a generic name for representatives of the bishops appointed by themselves to rule the city. In one charter of 1322 quoted by the author, the word does not occur at all, although the bailies are mentioned; and he tells us that there was no "provost" of Glasgow, as we understand the term, till the middle of the fifteenth century.

The tenure of property was, of course, strictly feudal, held of the bishop, as afterwards of the king, for the services of watch and ward, the rural proprietors being termed "rentallers"—a species of copyholders, who paid a small rent or, in certain cases, rendered services for the land. These latter had no written title, their names being simply entered by the archbishop himself in the rental book of the diocese, a volume of which, in the handwriting of three successive archbishops from 1509 till 1570, is still preserved. Their tenure was also subject to several local customs, one of the most curious of which was that called "Sanct Mungo's Wedo," by virtue of which the widow of a rentaller was entitled to retain possession of the lands during her widowhood.

But the condition of the burgesses under the bishops, though nominally one of dependence, was favourable enough to their material prosperity. The prelates were in a position to secure for their burgh many valuable privileges, and their rule was notoriously more benignant than that of the feudal barons—as the saying "better under the crozier than under the lance" testifies. It is scarcely surprising, then, that "in Glasgow there was an influential party by no means favourable to that great movement which resulted in the reformation of religion and the subsequent abjuration of episcopacy." And, indeed, as Mr. Macgeorge goes on to say,

"the effect of the Reformation was at first very injurious to the prosperity of Glasgow. The seizure by the Crown and the great barons of property which had originally been gifted by private liberality for the benefit of the people, and which belonged to the Church, after as before it was reformed, by a title as indefeasible as that by which the lords held their own lands, was an act of unjustifiable spoliation. And it was rendered still more oppressive by the mode in which the lords exercised their usurped rights."

Mr. Macgeorge is evidently a warm friend of the Church as by law established, and the defence he makes for it is worthy the notice of Scottish ecclesiastical politicians as at least novel. In discussing the inquisition of David I. and its effect on the see of Glasgow, he takes occasion to protest against the common idea of a State Church.

"With certain trifling exceptions in our own day—so small as not to be worth mentioning—the Church in Scotland has never received any endowment either from the Crown or from the State. If David was 'a sair saunt for the Crown,' the see of Glasgow certainly experienced none of his bounty. It was endowed, as all the other parishes both in England and Scotland were endowed, by the private voluntary liberality of the great landowners, and it is a remnant of these grants, and that a very small one, which now forms the endowment of the Church of Scotland—a Church whose doctrine has been from time to time modified or reformed, but which in historical continuity and in a strictly legal sense, is identically the same Church as that on which the endowments were first bestowed."

It would be interesting to hear the criticism of the "great landowners" themselves upon these observations. They might possibly have a word to say about the *preces et lachrymae* for which they all—with the exception, perhaps, of the late Mr. Baird—carefully stipulated in making their grants, and, in this view, "historical continuity" seems a rather dubious defence for the present Kirk of Scotland in its legal aspect.

Passing from the "bishop's burgh" to the "royal burgh," which Glasgow was created by the charter of Charles I. in 1636, Mr. Macgeorge describes in detail the municipal and social condition of the "king's burgesses;" the ecclesiastical discipline after the Reformation; the early history of trade and commerce, and the successive improvements upon the River Clyde; the sanitary condition of the town at different times, and its police arrangements; the amusements and education of the citizens and their literary activity; and the value of property and prices of commodities in the city at various times—all subjects of interest to present-day Glaswegians; and concludes with a comparison—eminently flattering to them—between the former and present condition of the city. In all this we have a minute and most interesting picture of the every-day life of Old Glasgow from the earliest times, drawn from a varied collection of sources, among which the most important are probably the Selections from the Town Council Records, recently edited for the Scottish Burgh Record Society by the present town clerk of Glasgow; but it is impossible within present limits to do more than mention the mass of useful and interesting information thus presented. From the chapter upon the university the curious fact may be mentioned that its constitution and discipline appear to have resembled, even more closely then than now, those of the German universities of the present day, even to the *carcer*, a room in the old tower now demolished. And Mr. Macgeorge mentions a trial of a student for murder, conducted by the rector, the dean of faculty, and three regents as assessors, with the help of "ane inqueist of honest men," who, however, having doubts of the competency of the court's jurisdiction, carefully stipulated beforehand that the university should hold them free of all cost, danger, and expense

"in regaird they declaired the caice to be singular never haveing occurred in the aidge of befor to ther knowledge, and the rights and priviledges of the universitie not being produced to them to cleir ther priviledge for holding of criminall courts and to sitt and cognose upon cryms of the lyke natur."

With the cathedral Mr. Macgeorge deals from a point of view too exclusively antiquarian, and it is at least difficult to sympathise with his wholesale condemnation of the authorities for the time who, some thirty years ago, removed the last of the two towers which formerly disfigured its western front. That these were of an age at least equal to that of the nave itself there is perhaps little doubt, but that they were as certainly an afterthought appears from the pages of Mr. Macgeorge himself. For

"the jambs of the west window of the north aisle, which was covered up by the tower, were found when exposed to be quite fresh. *There was no chase cut for glazing*, and evidently the window had never been used before the erection of the tower."

Even, therefore, had western towers formed part of the original design, the idea was, perhaps from want of means, subsequently abandoned, and though re-adopted was certainly not in the contemplation of the builders of the nave. In a series of skilful architectural drawings of the cathedral published in 1835 by a Mr. Collie (from which, by-the-way, some better views might have been obtained than the tame and somewhat exhausted-looking plates of the crypt and Lady Chapel which Mr. Macgeorge gives), the towers appear overlapping the central western window on both sides, and their style is certainly little in keeping with that of the body of the church, as, indeed, may be seen from the frontispiece to the present volume. Demolition to some extent is perhaps inseparable from restoration, but visitors to the most perfect ecclesiastical structure in Scotland may be safely left to judge for themselves whether or not, in Mr. Macgeorge's words, "the mutilated building remains a disgrace to the city and a monument of bad taste and ignorance." It does not, certainly, follow that demolition is restoration; but Mr. Macgeorge appears in his antiquarian zeal to have rather overstated a case for which a more moderate advocate would probably have obtained a better hearing. It would have been interesting, too, to have had from the author some explanation of the curious irregularity which exists in the outside wall of the chancel or Lady Chapel at its south-east corner. Apparently there has been an error committed in laying off the site, which it is just possible some old records might mention.

It is impossible here to discuss *Old Glasgow* at greater length, but enough has

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probably been said to show that it in all respects realises the promise of its Preface.

It only remains to add that the book is printed and bound with taste and elegance, and illustrated with a number of woodcuts and engravings of various degrees of artistic and antiquarian merit. In the former respect perhaps more might have been desired. The frontispiece is said by the author to be from a drawing by "my friend Mr. W. L. Leitch, one of the greatest of living artists." It is a rather unfortunate specimen upon which to maintain so high a title, for which, indeed, the author's friendship appears a much more probable foundation. If the view of the Old Bridge on p. 166 is really printed, as Mr. Macgeorge believes, from the original plate, it is certainly to be regretted that all the qualities of an etching have been lost by the glaze put over it, which gives it the appearance of an ordinary *facsimile*. But this is perhaps hypercriticism, and it is a pleasure to speak of *Old Glasgow* as the careful handling of an interesting subject by one who knows and loves it well. Geo. Burnet.

Path and Goal. A Discussion on the Elements of Civilisation and the Conditions of Happiness. By M. M. Kalisch, Ph.D., M.A. (Longmans.)

The first and strongest impression of most readers of this book is likely to be surprise at its having proceeded from its author. Everyone knew that Dr. Kalisch was a man of candid and open mind—a man, moreover, not afraid to confess to having changed the opinions that he had once not only held, but published; but few would be prepared to expect from a German Jewish scholar either the encyclopaedic culture or the thorough and hearty sympathy with the most opposite schools of thought that characterise this work.

For it would be scarcely possible for any one man to give a clearer or fairer summary and statement—it would be difficult for anyone to give a more temperate or more judicious estimate—of the various forms in which the thought of the present day is cast. Orthodox and liberal Jews, Christians of various degrees of orthodoxy and liberalism, German Biblical critics, Hellenising neopagans, a Materialist of the school of Haeckel, a Moslem, a Parsee, a Buddhist, and a member of the Brahmo Somaj are made to state and advocate their respective views as to the end and the conditions of human life in terms which can hardly be thought inadequate by the actual adherents of the systems represented. If we think that the author has not been as successful in harmonising the elements of truth and goodness in every system as in doing justice to each separately, this is no more than saying that his book is not the last word of speculation—not the final and supreme solution of all the problems of religious and philosophical thought.

But judged as a statement of the present "situation" in the world of thought, the book is excellent, though even so not perfect. For one thing, the form is not as good as the matter. The book is "a discussion" or dialogue between a wealthy and cultivated London Jew, and fifteen of his "native and foreign guests" "during the year of the last International Exhibition." Now the form of a dialogue is not only a difficult one to treat artistically; it forces on the author a sort of dilemma—either the parties to it must be mere dummies, or their individual characters will modify, and their individual frailties impair, their mode of advocating their opinions. Dr. Kalisch has chosen the latter alternative, and perhaps it is well for his readers that he has. The characters introduced cannot, indeed, as in the *New Republic*, be identified with living persons, though in one or two individual features may be recognised; yet they are not mere conventional types, but men as much alive as the author could make them. The dramatic power displayed is not perhaps very high; still, each of the speakers is pretty well individualised; and there are occasional touches of a rather elephantine humour—especially where the self-confident and jovial Materialist thinks himself called upon to preach the formulae of a solemn pessimism. And but for such relief as these features give, the learning, and even the cleverness, of the book would not prevent its being dull; as it is, it is readable enough, and is written (with a few exceptions) in very good English. Only one could wish that the interlocutors were rather more courteous in their manner toward each other, and gave less frequent occasion for the host to intervene as Moderator. It is no more than natural, indeed, that some of them should sometimes lose their tempers—it is, perhaps, in accordance with probability that the rigidly orthodox Humphrey and the materialist Attinghausen should do so oftenest; but it gives to the host (and perhaps to the author) an unfair advantage when those he criticises rouse prejudice against them by their bad manners, while he himself is made by his position secure of the last word.

Still it is not easy to name more than two points in which the argument seems unfair or defective. One is, that Christianity is treated throughout as synonymous with Protestantism. Most Catholic and all liberal Christians would feel that their faith was misrepresented in Mendoza's argument (pp. 175 *et seqq.*) against the doctrine of the Atonement in its crudest "Evangelical" form; while most liberal and all Catholic theologians would feel untouched by the arguments that follow against the Calvinistic doctrine of Election and the Lutheran one of Justification. It is a double unfairness when "Christianity" is held responsible at once for the intolerance of Catholics toward Jews and others and for the rash and crude over-statements of Protestant controversialists.

A more subtle and perhaps less certain objection may be made to the author's attitude towards Theism, which, together with the doctrine of a personal immortality, is treated as an open question, the solution of which is not essential to the attainment of the highest religious life. It is argued powerfully that a philosophic explanation of the universe is possible—perhaps in our time is easier—without the hypothesis of a Creator; it is shown practically, by the tone of this book itself as well as by the extracts from Spinoza, that an earnest and high-minded religion is possible without it; while the existence of Buddhism has long been known to prove that such a religion may not only be formulated, but may stand being preached and popularised. But the history of Buddhism might also prove that, though a religion may exist without a god for the beginning or the end of life, it cannot dispense with one as the guide of life; if not wanted as an answer to speculation, he is needed as an object for affection. It is useless to denounce the deification of the Buddha as inconsistent with his own teaching; the question remains, Why was he deified in spite of it? After all, the thoughtful religions of the world have agreed in this—they have offered a supreme object to the emotions (in their higher forms especially to the love) of their adherents; and a religion which gives us no one and nothing to love is, *ipso facto*, unable to claim the whole heritage of the existing "positive" religions. The want is half acknowledged in the last sentence of the book, where it is hinted that sexual or conjugal love may supply the void. Now most religions (Buddhism is an important exception, Christianity an important instance) have yielded to the instinct which bids us consecrate and idealise that passion, and have faced the moral risk involved in doing so. But have they justified this consecration to the intellect—have they even escaped the moral risk—except so far as they have represented the sacredness of the passion as typical or sacramental? And what means are to be found for doing so apart from Theism?

William Henry Simcox.

History of the Zulu War and its Origin. By Frances E. Colenso. Assisted in those portions of the work which touch upon military matters by Lieut.-Col. Edward Durnford. (Chapman & Hall.)

We have no hesitation in pronouncing the present work the fairest, the most complete, and altogether the most valuable which has appeared on the Zulu War and its antecedents. The subject is one so full of painful matter from beginning to end that the natural desire to put it aside, and if possible forget it, may be pardoned. But it is not by forgetfulness that wrongs can be redressed, or a vicious policy reversed. The more the true facts of the case are laid clearly and impartially before the public, freed from the verbiage under which interested parties well know how to hide them, the better prospect there is of such a change being brought about in the management of South African affairs as to make a recurrence of such events as Miss Colenso treats of impossible.

Miss Colenso apologises for undertaking a work which her father or sister would have done so much better. No apology is necessary on her part. It would have been difficult to set out the causes of the Zulu War with greater clearness and ability, or to expose with a firmer hand the long course of chicane, misrepresentation, and double-dealing which brought that war about.

The relations between the Zulus and the colonists had for twenty years before the war been those of perfect peace and quiet. The tranquillity of their border was a matter of

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pride as compared with the disturbed and uncertain boundaries between Zululand and the Transvaal. These peaceful relations might have been maintained to the present day had not the project of a South African empire dazzled the eyes of certain politicians at home and in Africa. Once started, their project was to be carried into effect at all hazards, and it found able as well as unscrupulous supporters. We agree with Miss Colenso in thinking this project the first cause, but it was not the only cause of the Zulu War. In our opinion the long hostility to the Boers and the greed of the colonists had their share in the deplorable result, though she does not dwell on them.

The first in the chain of events which led up to the war is the so-called coronation of Cetywayo (Miss Colenso endeavours to indicate the sound by writing Cetshwayo) by Sir T. (then Mr.) Shepstone. It was frequently asserted at the time in Natal that this coronation ceremony was nothing better than a farce, and so indeed it was if we only look at the coronation robe of a lady's opera cloak and the pasteboard and tinsel crown (the meanness of which was not lost on the King); but it was undertaken with a purpose, and was part of a policy which bore bitter fruit.

The next act in the drama was the destruction of the Ama-Hlubi tribe, and the trial and condemnation of Langalibalele, to be immediately followed by the attack on the well-to-do and quiet little tribe of the Putini. These wretched creatures, taken by surprise, hardly made any resistance. The whole tribe, men, women, and children, were taken prisoners, and carried down to Pietermaritzburg, their cattle and goods confiscated, their homes destroyed. For this act the Lieut.-Governor of Natal, Sir B. Pine, was recalled. The gallant Col. Durnford, as long as he lived, spared no pains, and risked his popularity, to obtain some recompense for the Putini. Up to the present time but scanty justice has been done them. What Lord Carnarvon thought of these two outrages is clear, but how is his own subsequent conduct to be accounted for? Was his keen sense of right and justice dazed by the splendour of the South African empire?

We now come to the annexation of the Transvaal. Miss Colenso writes:—

"It has been amply shown since that the real feeling of the country was exceedingly averse to English interference with its liberties, and that the congratulatory addresses presented, and demonstrations made in favour of what had been done, were but expressions of feeling from the foreign element in the Transvaal, and got up by a few people personally interested on the side of English authority."

The one excuse, and the only one, in Miss Colenso's eyes, for our seizure of the Republic was the ill-treatment of the natives by the Boers, in which she entirely believes; but the mouths of those men who brought about the annexation are shut on this point. No sooner was that violation of international law perpetrated than its authors, partly to pacify the Boers, but chiefly to carry into effect the policy of which the annexation was a part, adopted the quarrels of the Boers, turned against the very people whom the Boers were accused of ill-treating, and, by the wars against Sikukuni and the Zulus, caused more misery, shed more blood, and destroyed more property than can be laid to the charge of the Boers since they first set foot in the Transvaal.

The chapters on "the disputed territory" and "the Boundary Commission" are perhaps the ablest in the whole book. The authoress has thoroughly grasped a very intricate subject, has mastered its details, and made it clear to all who choose to follow her. The Boundary Commissioners did their work thoroughly and honestly; and had their award, which was approved of by Sir Henry Bulwer, been carried out, peace would have been maintained. Miss Colenso is clear that long ere this Sir Bartle Frere had resolved on war. Her reasons will not easily be opposed, and certainly the way in which Sir Bartle shifted his ground and altered the award is capable of no other construction. The ultimatum he issued, containing thirteen demands, was such as no independent potentate could possibly have agreed to. One of these demands was, "Observance of the coronation 'promises.'" Now we have the authority of Sir B. Pine and the three secretaries for the colonies—Lord Kimberley, Lord Carnarvon, and Sir M. Hicks-Beach—that no such promises were ever made. The Zulu King was pressed in the harshest way, all explanations disregarded, all requests for time treated as insolent pretexts, and our preparations for invasion hurried on. Yet he had attempted to fulfil some of the conditions demanded, and it was plain enough, according to Miss Colenso, that, even when he found that war would be forced upon him, he only contemplated self-defence. Up to this time his anxious wish, during his whole reign and previously while he governed for his father, was to live on good terms with the colonists. He seems to have listened patiently to the lectures of Sir T. Shepstone, and to have trusted him as long as possible; he led, according to Miss Colenso, a simple, moderate, useful life, and ruled his people well according to his lights. She asserts that he was not a treacherous and bloodthirsty Sovereign, and shows how much his military organisation and the number of his troops were exaggerated, and even makes no allusion to the commonly received stories of the necessity for his young men "washing their spears." She considers all the charges against him *seriatim*, and upon every one of them makes a very good case for him. The epithet of "bloodthirsty" is unfortunately more applicable to some of the missionaries who urged on Sir Bartle Frere the utter destruction of the Zulus.

We have no space left to go into the war itself, and yet this part of the book is not less interesting than the other. The authoress very wisely did not trust herself to enter into military details, but has been so fortunate as to obtain the assistance of Lieut.-Col. Edward Durnford, brother of him who fell at Isandhlwana, and who is responsible for this part of her work. The conduct of the campaign is unsparingly criticised and Lord Chelmsford severely dealt with. Miss Colenso carries her history down to the settlement of Zululand by Sir Garnet Wolseley, and concludes with a very remarkable letter from the Dean of Pietermaritzburg to Mr. Gladstone.

William Wickham.

"ENGLISH MEN OF LETTERS."

Cowper. By Goldwin Smith. (Macmillan.)

This is, we believe, the first time that Mr. Goldwin Smith has essayed to write on a purely literary subject. He has won his spurs on another field, and it may be doubted whether this new adventure will enhance his reputation. The merits of this monograph are chiefly negative. That the book is written in good English and with adequate care need not be said. There is much in the narrative that is admirable in thought and utterance, but it conveys the impression that the author has accomplished a task instead of writing about Cowper because he is interested in the subject. Of Cowper as a humourist, as a wit, as a writer of inimitable letters, Mr. Goldwin Smith's estimate is far from satisfactory. It may be questioned, too, whether he appreciates correctly the strength of Cowper's position in the line of our poets; and his slighting allusions to Pope seem to show a lack of sympathy for different forms of poetical development. It may be true that Pope was an "arch-versifier," and the term "hard glitter" when applied to that poet may not be wholly inappropriate; but the impression conveyed by such designations is, we conceive, a false one, just as false as the general allusion to Pope's great critic and biographer as "the tasteless and illiberal Johnson." When, by-the-way, the writer observes that the relations of man with Deity transcend and repel poetical treatment, and that there is nothing in them on which the creative imagination can be exercised, one recals instantly the sonorous, well-balanced, but illogical assertions on the same subject in Johnson's *Lives of the Poets*. It would be easy to point out trifling statements in the biography which are fairly open to discussion. Such statements must occur in every book in which the author exercises an independent judgment. If the story told by Mr. Goldwin Smith is less attractive than some of the earlier narratives in this series of "Men of Letters," its fault may be due partly to the theme. The pathetic life of Cowper has been written so often, and in a few instances so well, that the author may have found it difficult to treat a subject already familiar to his readers.

Whether Cowper's religion sent him mad or was the means of restoring him to sanity has been discussed again and again by "old women of both sexes." Those of us who believe that Christianity is divine may allow that the form in which it was presented to Cowper had many aspects that were far from godlike. The sensitive poet was nurtured in a religious school that is apt to mistake Calvin for Christ; and, generous as was John Newton's friendship for Cowper, it was not likely, by his own confession, to minister to a mind diseased. Nothing, too, could well have been less fortunate than the physical conditions under which the poet fought with the melancholy that embittered his life; but he did fight bravely almost to the last; and, considering the vast relief he found in the trans-

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lation of Homer, we cannot agree with the biographer that in undertaking that work he was under an evil star. "The translation of Homer is," he says pithily, "the Polar Expedition of literature, always failing, yet still desperately renewed;" and he adds that although Cowper preserves at least the dignity of the original, and never lacks the guidance of good taste, his translation, while commending itself in a certain measure to the taste of cultivated men, "delights nobody." The assertion is inaccurate. Cowper's *Homer* has charmed many men of culture. Thomas Campbell, among others, expressed for it the warmest admiration; and Rogers, who could not read Pope's translation, said:—"I delight in Cowper's *Homer*; I have read it again and again."

It is difficult to judge of Cowper's poetry apart from the author. In perusing his verses we remember the man, and read between the lines the principal incidents of his life. In relating one of the earliest and saddest scenes in the tragedy the writer observes:—"Let those whom despondency assails read this passage of Cowper's life, and remember that he lived to write *John Gilpin* and *The Task*." But he lived also to write *The Castaway*, and died "in the depth of hypochondria"—"so near was he," says one of the best of his biographers, "to the eternal sunrise, and yet not a ray of its light appeared to herald the day-dawn." Melancholy as Cowper's biography is it has many lovely gleams of brightness, pictures which live in the memory and make the poet's name dearer to some of us than an impartial criticism of his poetry would justify. Mrs. Browning has expressed this feeling in tender, womanly verse; and in his graceful prose Southey has shown how even this mournful lot had its exquisite alleviations. Truly does he say that sad as Cowper's story is it is not altogether mournful. No man had ever more loving friends, he had never to complain of injuries or neglect, men had no part in bringing on his calamity, and "he would not have found the way to fame unless he had missed the way to fortune." Some of Cowper's characteristics as a poet are thus defined by Mr. Goldwin Smith:—

"Of the lyrical depth and passion of the great Revolution poets Cowper is wholly devoid. His soul was stirred by no movement so mighty, if it were even capable of the impulse. Tenderness he has, and pathos as well as playfulness; he has unfailing grace and ease; he has clearness like that of a trout stream. Fashions, even our fashions, change. The more metaphysical poetry of our time has, indeed, too much in it besides the metaphysics, to be in any danger of being ever laid on the shelf with the once admired conceits of Cowley; yet it may one day in part lose, while the easier and more limpid kind of poetry may in part regain, its charm."

This is true, and might perhaps have been put more strongly. It was said by a critic of the last century that after a certain period men grow weary of the natural and search after the singular. Happily, what is fantastic in literature, however attractive for the hour, makes no lasting impression. If a poet be led astray by false lights, the deception soon ceases to deceive, and men return gladly to the old paths of simplicity and truth. There is much in Cowper that the world will readily let die, but there is much also which goes to the heart of nature, and it is impossible to believe that he can ever fall into the rank of poets whose works still stand upon our shelves but are read only by the curious.

JOHN DENNIS.

Œuvres de Millevoye. Edition publiée avec des pièces nouvelles et des variantes. Par P. L. Jacob, Bibliophile. (Paris: A. Quantin.)

ALTHOUGH there have appeared at least eight or ten editions of the collected works of Millevoye since his sad and premature death, the present one is in reality the first which can be called complete; all its predecessors have been more or less wanting; some have monstrous typographical errors, others are faulty in the important matter of punctuation, while none have comprised many of the poet's loveliest *jeux d'esprit* scattered and forgotten amid the mass of ephemeral literature of his time. The volumes before us altogether eclipse all previous attempts to present one of the most versatile of French poets. M. Quantin, the intelligent and enterprising Paris publisher, has added another triumph to his recent publications; the text is a masterpiece of accuracy and care; the seven etchings by Lalauze are among the best we know of his exquisite illustrations. But the editors, in their attempts to adequately present the poet, have had no easy task before them Millevoye, who foresaw his early death, set himself manfully to the task of preparing a posthumous edition of his works; and, tormented as he was, according to Nodier, by the demon of correction, his MSS. must have been left in most perfect condition. Yet, though it is known that these came into the possession of the poet's old tutor and of Charles Nodier, not a vestige of them has yet been found. This edition, therefore, has been based with great care upon that of 1822, while a number of neglected or forgotten verses have, after careful authentication, been added. A similar destiny has befallen the story of the poet's life; it had been undertaken by those who were competent to tell it, but these have passed away before the fulfilment of their task. Under these circumstances, the notes of the Bibliophile Jacob and the notice by M. Louandre are most praiseworthy.

Charles Hubert Millevoye was born at Abbeville on December 24, 1782. He studied at the college of that town, where he found professors who encouraged him to follow those antiquarian studies for which he early manifested a great liking. These, however, received a sudden check through the political stir of the moment, which led to the closing of all schools. In 1793 he went to Paris and entered the Ecole des Quatre Nations, where he carried off the first prize for literature. It was here that he had for professor M. Dumas, who afterwards proved his counsellor and friend, and who brought out the first edition of his works. Millevoye had started with the idea of qualifying himself for a *procureur*, but, like so many poets before him, his spirit rebelled against the dry details of the law. In 1801, thinking to find the work more congenial to his tastes, he entered a bookseller's. But the new vocation proved not much better than the old. His master, finding that he pored over the books in the shop, one day said to him, "Jeune homme, vous lisez; vous ne serez jamais libraire." It is said that this remark decided him as to his unfitness for affairs, and he then threw himself into literature heedless of the consequences. His first attempt was the essay, *Le Plaisir du Poète*, which was received with some favour, and followed up by greater successes. Millevoye had now gained for himself quite a name, when the Government offered him a pension of 6,000 francs. With this he was enabled to follow his bent freely, and to see something of the world. But, during the First Empire, the pleasures of society and the town were as fatiguing as at most times, if not more so; and Millevoye, finding that the whirl of Paris life was wearing him out and interfering with the realisation of his hopes, left the city for his native place. Here he married a Mdlle. de la Molière, and took a charming little house bordering on the valley of the Somme. At this place he lived in almost perfect happiness, dividing his time between work and long rides in company with his young wife over the lovely country around. But a similar fate was awaiting him to that which befel a brother poet, Gilbert, whose dying words, "Au banquet de la vie," are among the finest of his inspirations. On one of these rides Millevoye had a severe fall and broke his thigh bone. The shock to his system brought on pleurisy. He returned to Paris in the hope of checking the progress of the disease by better advice. But all was to no purpose. He grew worse and worse, and on August 11, 1816, he pressed his young wife's hand and bade her a last farewell.

It is not easy in so brief a notice to dwell at any length on the numerous productions of this poet, whose versatility was so great. At a time when translations from the classics were much in vogue, he took precedence even of Delille by publishing the *Bucoliques*, the *Idylles de Théocrite*, and the *Dialogues des Morts*. In his laudable attempts to present pictures from the Middle Ages, however, he met with less success; his *Charlemagne à Pavie*, his *Emma et Eginard*, &c., met with the reception usually given to innovations, and Sainte-Beuve reproached him with having "enjolivé le moyen-âge." But Nodier has explained the anomalous position of the young poet. "Living at a time," he says, "difficult both for men of imagination as for statesmen, Millevoye appeared romantic among the classicists and classical among the romanticists." But whatever difference of opinion there may have existed as to his efforts to resuscitate the Dark Ages, all agreed that he was a master of *poésie légère*; indeed, the admiration expended on *La Chute des Feuilles*, *Le Poète Mourant*, &c., has led to the neglect of his other works.

Millevoye is in a sense the Keats of France. There is about his work the same yearning love of the past, the same deep veneration for the great dead; the same worship of the "vaste Homère," as he calls him. It might almost be said of him, as it has been said of André Chénier, that the Muses hushed him

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into a sleep of two thousand years. No crown of thorns reddened his brow; the tears of a Madeleine never fell on his hands. Theocritus gave him his flute. He snatched Apollo's golden bow from the hands of Orpheus. He turned towards the past as did Prudhon and Pradier; he discovered that the dead lived more than the living.

A. Egmont Hake.

NEW NOVELS.

The Felmeres. By S. B. Elliott. (New York: Appleton & Co.)

Eldorado. By Alfred Leigh. In 2 vols. (Remington & Co.)

Honor Carmichael. By Henrietta A. Duff. In 2 vols. (R. Bentley & Son.)

Three Recruits, and the Girls they left behind Them. By Joseph Hatton. In 3 vols. (Hurst & Blackett.)

The real divergence of English and American taste is naturally more clearly marked in novels than in poetry, where the temptation to follow, if not to exaggerate, a few popular models may account for much, both of coincidence and dissimilarity. Unfortunately, in our estimate of even the best American work we are so keenly alive to the sinfulness of little sins, especially of those we ourselves have no mind to, that we seldom pause to enquire whether that which our fixed canons, our instincts, our prejudices, forbid us to regard as written aright is, or is not, worth writing at all. To this rule *The Felmeres* is only at first sight an exception, for, though its style is always pleasant, sometimes even eloquent, and never in the least smart or flippant, the pervading tone somehow jars upon what we cannot but call our healthier religious prejudices. Our first thought is that an Englishman could have written it much better; our second that he never would, and probably never could, have written it at all. While in form a legitimate novel, it is really a study of a single character—a good and noble woman whose lofty and exquisite nature finds expression less in high-flown sentiments than in fearless candour and masculine sense. She has been educated in complete seclusion by her father, an enthusiastic materialist. Strengthened by her reverence for his memory and example, her convictions remain proof against the assaults of the Christian superstition which she finds strangely rife in the new world and new family to which her marriage introduces her. Her grave surprise at the hollowness of fashionable New York piety is soon exchanged for sharper trials. She has to endure with a good conscience the horror of her genteel relations; her mother-in-law's steady hatred; her husband's cowardly and superstitious desertion; her old lover's reproaches—for he, too, is a Christian, and, unlike the rest, a real one; the loss of her child, rescued from her contaminating influence; and at last the persuasive eloquence, both of speech and life, of her own brother, whom she recognises in a fervid parish priest to whom she has gone for advice. Again and again she wavers as her ideal of life crumbles beneath her, but to the last she refuses to sacrifice, to what she regards as an unmeaning formula, her reasoned opinions and her father's memory. As a Christian, her gain must be his loss; if she is saved, she must believe him damned. Here we cannot but own that an English writer would inevitably have lost the unity and symmetry of art in an orthodox conclusion. Deserted, hopeless, and dying—the eager advocate of Christ kneeling beside her in the person of her only friend, the brother she had for years longed and hoped to meet, and imploring her for her own sake, for his, for their father's—she would assuredly have found peace at the last. But she dies without a sign. This is at least real tragedy, but it is attained at a heavy cost. For as the authoress clearly assumes the standpoint of Christianity, if of a somewhat vague and Deistic type, art is for her but a poor excuse for a drama so sombre and distressing. It is in these deeper instincts and susceptibilities rather than in mere superficial peculiarities that we must seek the real characteristics of American literature. This book raises a phantom it cannot lay, morbidly pursues a problem which it owns insoluble, and is finally lost in a dilemma from which it does not even try to escape. The wan light of its assured faith pales before the glory of its Atheist martyr; which in its turn but serves to show that, if Christianity is absurd though comfortable, Atheism is, though reasonable, essentially unhappy, and so by its own materialistic laws equally untenable. This profound inconsistency—the mark of a mind acute, candid, and untrammeled, but not yet rightly or firmly poised—lends peculiar interest to a work otherwise of considerable merit.

Eldorado is prettily printed and neatly bound. Beyond this all is vanity and intensest vexation of spirit. If one feels sometimes inclined to remind some authors of the golden rule, and to ask them how they would like to read such books themselves, one can at least cheat one's misery by the revengeful illusion that to write them must be at any rate as exhaustive an exercise as to read them. Wearily and hopelessly have we voyaged on with Mr. Claridas, the consumptive epic poet, over well-known seas, strewn with familiar wreck—lost wills, cruel parents, blind heroines, and derelict peers—till at length we reached the Golden Shore, when not a little to our relief, as often happens after more real journeys, he took a hasty and unceremonious leave—in other words, when Miss Constance Vivian, after long delays, at last says "Yes," Mr. Claridas falls down dead in the "Eldorado" of her dignified embrace. Few are the distractions we met with on our course. Travellers tell that the monotony of a long voyage blends all its events in a hazy paralysis of memory. We can well believe it; for at this moment we are only dimly conscious of having quite early in the book "passed the line," as it were, in the following tropical description of a parent's feelings at the prospect of becoming the father-in-law of an earl:—

"The enraptured Peri, as she sped heavenward on eager pinions, bearing the penitential tear that was to remove the crystal bar excluding her from Eden, heard already the musical ripple of the river by Allah's throne, and bathed her senses in the odours of the celestial flowers; even so Mr. Vivian heard already the envious congratulations of friends, the courtesy of aristocratic connexions, and the rustling sound of rich marriage settlements."

Honor Carmichael is a study after Miss Broughton, chastened by devotional feeling; in other words, the clerical element prevails over the military. Though weak and conventional, it is neither dull nor in its way uninteresting, apart from the plot, which is of the unwieldy three-generations-curse type. Of this the sand-built foundations are laid in a sort of prologue or first book describing the very surprising *ménage* of two extremely young orphaned French countesses in their ancestral *château*, free from the encumbrance of a *chaperon*; the still more surprising conversations they held there, in which a profuse sprinkling of French words and scraps lends local colour to general imbecility; and the by no means surprising effrontery of "Comtesse Arlotte," the younger sister, who numbers among her perfections a "bell-shaped face," and who at the age of sixteen dances in one evening from an assignation in the garden with the announcement that she has just engaged herself to her sister's former lover, a villanous English colonel endowed with "a nose fashioned after a well-known ducal model, and a fine aristocratic air generally." Negligences and ignorances are by no means rare. The later part is far better, especially the home scenes in a poor London vicarage. Certainly one feels all the time that one has read it all before elsewhere; but some of it is of the sort which is pleasant in repetition. Of course this does not apply to those parts of the book—about a third in all—which consist of the usual moralisings, or rather vapourings, with which ladies now love to pad their books, and which will hardly bear reading more than once in the longest lifetime.

Mr. Hatton's new work is of an unambitious order, and its workmanship coarse and commonplace enough, but it is pleasant reading. There runs throughout a thread of melodramatic villany, in which upon the stock scene of the ruined chapel and secret passage appear the usual wicked earl, scheming lawyer, and adroit Bow Street runner; hence the third volume flags seriously during the clearing up of this heavy business. Otherwise the interest of the book is fresh and healthy. One feels at least that one is dealing with real people and places, for the characters are familiar Derbyshire types, and the scene is laid at Chesterfield somewhere about the beginning of the century. At all events, it was before steam and telegraphs, as the author is perpetually reminding us in long passages of *radotage*, where he often flounders among dates and fashions. Nor is he always free from obscurity. We may guess that by a "lace pillorine" is meant a *pélerine*, and by a "mocking miasma," the phantasmagoria, but we cannot even try to guess why a kingfisher should be called a "winged ruby." The serious blemish of the book is, as usual, the padding, which here is peculiarly tiresome, being copied, at a long interval, from Thackeray's "roundabout" style. The merit of the *Three Recruits*—and it is a high one—lies in the simplicity and freshness of the characters, and in the

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manly, spirited, and straightforward tone which pervades its best pages.

E. PURCELL.

CURRENT LITERATURE.

A Turkish Manual, by Captain C. F. Mackenzie (W. H. Allen and Co.), is a book which ought never to have been published. The author apologises for his work by saying

"we have striven to the best of our ability to place before the British public as briefly as possible, for their guidance amongst their future fellow subjects in the Levant, such Turkish as we ourselves picked up in the old Turkish Contingent, and therefore far from immaculate, or free from the hypercriticism of 'midnight-oil' linguists!"

Then, referring to the origin of the Turks, he says:—"Their origin is a mystery, lost in bygone ages, and all the theories which have been started by the learned, either of their own or of other nations, are naught but flatulencies." After reading this renunciation of the pedantry of learning, we are a little surprised at finding him define the dative case as "the indirect regimen which expresses a movement of tendency." In reality, the book is not only imperfect and superficial in its treatment, but full of blunders, some of which can only be referred to extraordinary carelessness. We have noted down a few of these. On p. 18, *odah-dah* is translated "*to* the room" instead of "*in* the room." On p. 24, *leri* is translated "yours" instead of "theirs." On p. 85, "mid-day" is translated by *euileh* and *ikindi*, the latter of which words means "afternoon;" and on the same page both "Monday" and "Tuesday" are rendered by *Bazar ertesi*, the name of the former of these days. Among the adjectives, *güzel* is made to represent not only "pretty" but "strong," with which word it has nothing to do; and among the verbs, *kesmek* "to cut" is given as "to eat." And what are we to say to the following sentence from the Preface?—

"Confounded by the earliest known Muhammadan writer (Rashid-ud-Din) with the Mongols, and by subsequent scribes with the same race, we shall do little good and waste much time by following any of these so-called authorities; we purpose equally to omit Chinese and other authors—until, in the year 1299 of the Christian era, Osman, or Othman, first invaded the territory of Nicomedia."

The book does not even possess a table of contents.

THE same unpardonable carelessness is found in *The Levant Interpreter: a Polyglot Dialogue Book for English Travellers in the Levant*, by the Rev. Anton Tien, Ph.D. (Williams and Norgate). This consists of conversations in four languages—English, Turkish, Italian, and modern Greek—arranged in parallel columns. The Greek, as well as the other languages, has been given in English characters with an attempt at phonetic spelling; and on first dipping into the book we began by debating with ourselves whether any reader could be the gainer by this, and whether, for instance, it was necessary to spell the Greek for "a tailor" as *ipodimatopioo*. Our conclusion was that, as no Greek grammars are published, so far as we know, without the Greek character, so that every one who learns the language must learn the character also; and, as on the other hand the Greek words in this book are unaccented, so that, if pronounced by a person unacquainted with Greek, they are certain to be pronounced wrongly, the employment of the English character was no advantage, but the reverse. A little further inspection, however, taught us that such investigations were unnecessary, because of the number of mistakes with which the book teems. Thus, in the table of contents, "to buy several articles" is translated *aghorasis diafora praghmata*; and "landing" is *okatabloos*, in one word; and later on we find *skonfia* for σκούφια, "a cap"; *koorosmenos* for κουρασμένος, "tired"; plokhos for πτωχός, "poor"; *etekostos* for ἑξηκοστός, "sixtieth," *to ftheuoporon* for φθινόπωρον, "autumn," and in the next line *o kheernon* for χειμών, "winter," and so on. Similarly in the Italian part we meet with such forms as *alsare*, *moztarda*, *colbevole*, *tristro*, *diocinove*; and other careless mistakes, though not perhaps so numerous, in the Turkish. Such inaccuracy renders the book altogether untrustworthy, and some of the errors seem to proceed from a more deep-seated cause than mere hurry.

Climate and Health in South Africa. By James Bonwick, F.R.G.S. (S. W. Silver and Co.) This little compilation has the appearance of being made to order. It consists mainly of short extracts from various writers relating to the climate and salubrity of the different districts of South Africa; with a few statistical tables. It contains no original matter. We cannot see that it will be of any use to an invalid, beyond suggesting enquiries to be pursued further. The compiler puffs his wares throughout, and verges on the ludicrous when he recommends invalids to go to South Africa in preference to the usual resorts of consumptive patients, as being a British colony where they may secure British society, British customs, and British comforts. We should suppose Cannes alone would furnish more British society, as the word *society* is usually understood, than the whole colony of Natal. And we should certainly prefer French and Italian customs and comforts to the customs which obtain and the comforts which are provided in the greater part of our South African possessions.

England and the Holy See. By Willis Nevins. (Williams and Norgate.) This book seems to be intended for an historical essay, written with the object of showing the advantage which the State has derived in the past from its connexion with an infallible Church. Mr. Nevins begins with some strange political philosophy. He says that every State claims to be infallible, inasmuch as it enforces obedience to its laws; but its infallibility needs limitation by an infallible Church, to see that its laws are in accordance with the laws of God. We always thought that the State rested its laws on expediency, and was ready to change what was less expedient for what could be shown to be more expedient for the community, and that its objection to the infallible Church rested on the fact that the Church did not care for what was expedient for the community, but what was expedient for itself. Mr. Nevins gives a capricious selection of facts bearing on the relations between England and the Papacy from the time of William the Conqueror to the end of the reign of Elizabeth. We fail to see any method in his book, half of which consists of translations of papal bulls, which are not a very entertaining form of literature. Mr. Nevins does not seem to be a great scholar, as he tells us with care that some of these translations have been made by his friend, "J. C. Earle, Esq., and so can be relied on as perfectly exact." Indeed, exactness is not Mr. Nevins' strong point, nor is moderation of language. He thinks that the fact that a cat was hung up in Cheapside, shaved and habited like a priest, amply justified Mary's persecution of the Protestants. "Such," he says, "the act of creatures whose death by burning was no more than they deserved." When we remember the rough, coarse play with things sacred which the mediaeval Church allowed, we think that it is a little hard to condemn the Protestants because they did not at once rise to an unknown standard of reverence. We were a little surprised to read that "Mary was requested to put Jane Grey to death, but refused." A note, however, reconciled us to the accuracy of this remark. "Her implication in the Wyatt rising of course made it hopeless to suppose that the Protestant clergy would cease to bring her forward. They, not Mary, are responsible for her death." Those who are amused or interested by reading history written on such a method will find abundant gratification in Mr. Nevins' book.

The Seven Heroines of Christendom, by Charles Duke Yonge (Mullan), is a somewhat arbitrary piece of bookmaking. We fail to see why the mystic number seven should be applied to heroines selected at the present day; it is a corrupt following of antiquity which rested on tradition. Moreover, we cannot see in what sense the heroines selected are called heroines of *Christendom*. Charlotte, Countess of Derby, Flora Macdonald, even Margaret of Anjou, are of very local and partial importance. The other four are Joan Darc, Isabella of Castile, Maria Teresa, and Marie Antoinette. It is rather difficult to find a common factor among these heroines, or to discover the conception of the heroic element of character which dictated their choice. As regards the book itself, it is too dull for a story book and too slight to rank as anything higher. The greatest praise that we can accord to Prof. Yonge is that he is bold enough to try and set the name *Joan Darc* in place of the popular error *Joan of Arc*.

IN *Exemplaria Cheltoniensia* (Macmillan) Mr. Kynaston, the accomplished head-master of Cheltenham College, gives fifty-three specimens of translations into Latin verse of various English passages, many of them familiar to schoolboys and undergraduates through Holden's well-known *Foliorum Silvula*. The metres selected are very various, including some of the most difficult, *e.g.*, that of *Lydia dic per omnes*, into which Euripides' lyric to Peace is translated, and *Non ebur neque aureum*. The iambic trimeter, followed by a dimeter, as in Horace's Epodes, occurs frequently, and is managed with considerable skill. No. xxxiii., *Happy the first white age, when we*, from H. Vaughan, is felicitously modelled on *Beatus ille*, which it closely resembles in subject; xxxiv., Bryant's ode, *'Tis sweet in the green spring*, is given in very charming sapphics, part of which we should be glad to quote if space were allowed us; the same metre is used for H. Vaughan's *'Tis not rich furniture and gems*. Less successful, in our judgment, are the alcaics, No. ix., *Paeana clare cor vacuum metu*, in which seven triplets from *The Two Voices* of Tennyson are rendered, often, indeed, with much happiness of individual expression, but with some loss of the nervous strength of the original. If Mr. Kynaston has any fault, it is perhaps more perceptible in this metre than elsewhere—a tendency to let the stanzas flow on too uninterruptedly, and a marked disinclination to let the sentence close with the end of the fourth line. The hexameters are, we think, all admirable, especially xliii. and xxv., with the last part of xvii. The least satisfactory verses in the volume are perhaps the hendecasyllables xviii.

An English Garner: Ingatherings from our History and Literature. By Edward Arber. (Southgate, N.) More than a half of this volume is occupied with a reprint of Prince's *Chronological History of New England*, and, as that work has never before been published in this country, Mr. Arber has supplied his readers with an entertainment alike novel and delightful. Prince poured a wealth of learning into that part of his history which dealt with the progress of Puritanism in England; and, in the narrative of the troubles of the first settlers of New England, he, with consummate judgment, used the very words of the writers who themselves shared in the sufferings and ultimate

triumph. Is there a more affecting story in all literature than that of the founders of New England? They were a handful of men in the midst of enemies; they were often without resources, even destitute of bread for their daily food, yet they wavered not in their high purpose. To the student of our early history this will form the most gratifying part of Mr. Arber's "ingatherings," though in the rest of his selections there will be found many curious and interesting pieces. The excerpt from the *Historia histrionica* (1699) compresses into a small compass the chief points in the history of the London actors from the days of Ben Jonson to those of Jeremy Collier. The *Paladis tamia* of Meres briefly compares the chief poets and musicians of England with those of Greece and Rome, and shows us the estimates formed by contemporary opinion on the chief writers of the sixteenth century. To the "best wits of both our universities" Warner appeared our English Homer. Numerous extracts from Byrd's collection of psalms, sonnets, and songs are given by Mr. Arber, who announces his intention of including in subsequent volumes a large selection from the printed madrigal literature which was produced in that great era of English poesy from 1588 to 1640. His poetical subscribers will derive further gratification from Constable's *Diana* and Sir Philip Sidney's *Sonnets and Translations*. If the poetry and prose which Mr. Arber has culled from so many sources were grouped together in one harmonious whole there would be no room for the only objection which criticism can now make against his labours. As it is, these volumes are marvels of cheapness.

How to get Strong. By William Blaikie. (Sampson Low and Co.) It is a pity that this book, which is in other respects excellently calculated to impress the importance of physical education upon young Englishmen, should be written in such an abstruse American dialect that it is more than doubtful whether any Britisher not given to the study of comparative philology will have patience to read it. What with "ball-nine," "coasting," "pitcher," and such-like mysteries, the mere English reader is very likely to put the book down as applying to some other race and sphere than his. It is also unfortunate, though perhaps unavoidable, that Englishmen should be held up through the book as models of muscular development, which we fear, except in some very limited classes, they can hardly be said to be. Still, Mr. Blaikie's interest in his work is so great, his knowledge of the subject so extensive, and his hints as to the erection and utilisation of cheap gymnastic apparatus so clear and good that we cannot but hope his book may have some circulation on this side of the water. It is dedicated, as it should be, to Mr. Archibald Maclaren, from whose work and practice not a few of the hints and illustrations are drawn.

Miecislas. From the original. By T. L. Oxley. (Kerby and Endean.) Some similarity in his own circumstances to those of the author seems, as far as we can understand, to have prompted Mr. Oxley to translate this little book, and publish it in luxurious type on glossy but otherwise attractive paper. It is the history of a young Polish volunteer, Miecislas Kamienski, who joined the French army in 1859, was wounded in the arm at Magenta, and, an amputation having been resorted to with unfavourable results, died, to the great grief of his father, the author. The narrative, though very slight, is touching enough, but neither the facts related nor the manner of relation seem to us to have sufficient elevation above the common to deserve the trouble of translation and republication.

At the Lion. By the Author of "An Elder Sister." (Bemrose.) This is a pretty little story enough of the parochial kind, telling the fortunes of an innkeeper's family. It begins better than it goes on, the author having apparently the knack of describing childish days and childish things. Afterwards, the interest lessens, and the characters and facts introduced are treated with much less raciness. But the writer seems to have some faculty of writing books of the kind—a kind for which there is an unceasing demand, and in which there is no small scope for improvement and for the display of power.

Erchomenon; or, the Republic of Materialism. By * * * * (Sampson Low and Co.) Mr. Fourstars' work is one of the kind which a few years ago the example of *The Coming Race* made common for a time. *Erchomenon* does not display great liveliness of fancy or a very intimate acquaintance with "advanced" opinions, but the imaginary world which it draws is depicted with a flowing pen and with some narrative power. The "coming" republic of materialism has adopted free love, general adoption of children by the State, the practice of killing off incurables, aërial navigation, &c., &c. The author exhibits as best he can the inconveniences of these practices. By a certain inconsistency his English communards of the twenty-fifth century believe the Bible to be an almost lost work, of which a copy or two survives in the British Museum, and yet have in their midst more than one Christian community retaining the liturgy and the Bible itself in full use. The dream (for the author of *Erchomenon* has followed Bunyan in his machinery) winds up a little audaciously with the Last Judgment; and a comic episode about the descendants of Darwin is not in the best taste. Also, though the author attempts to disarm verbal criticism by mentioning that circumstances have prevented him from correcting the proofs, it must be admitted that "Grand d'Etre" several times reprinted is a curiously unhappy misprint.

Belmere. By Mrs. Townshend Mayer. (Moxon, Saunders and Co.) This second of Messrs. Moxon's new venture of original sixpenny novels is not so good as the first. It is a story of the course of true love and inheritance failing to run smooth, as the course of inheritance and true love has very frequently failed before. If we were not afraid of insulting the author we should say that it was not bad for the price, just as its forerunner, *My Sweetheart when a Boy*, was remarkably good therefor. Mr. J. Moyr Smith, who has illustrated it, cannot, we think, be an expert in boating. His frontispiece represents an oar in a position wherein a real oar would pretty certainly snap or wrench the rowlock off.

The Life of Joseph, illustrated from Sources external to Holy Scripture, is the title of a very interesting paper lately read by the Rev. H. G. Tomkins before the Victoria Institute. The sources are naturally for the most part Egyptian, and Mr. Tomkins has brought together a great deal of curious matter which he has extracted with considerable care and labour from the best authorities on the subject. Higher praise cannot be awarded to the monograph than that it forms a worthy pendant to the author's *Studies on the Times of Abraham*.

Definite Reform in English Land Law. By Alfred Hopkinson. (Simpkin, Marshall and Co.) The writer of this little pamphlet has a threefold qualification to be heard. He is both a practising conveyancer and a professor of jurisprudence, and his sympathies are on the side of reform. His suggestions are no less thorough than practical. First, simplification of title; then, transfer by registration. The former would be by itself an unmixed advantage. The latter will become possible only when the former has been accomplished. The details of Mr. Hopkinson's plan need not be alluded to here; our only criticism is that he seems disposed to leave registration optional. He has appended a series of tables showing how his scheme would work in the complicated case of land cut up for building purposes.

Our Scientific Frontier. By W. P. Andrew. (W. H. Allen.) Mr. Andrew is not unfavourably known as an enthusiast for improved railway communication in the East. He has here collected a good deal of information from various quarters bearing upon the question of the Candahar Railway now in course of construction. The title of the book is confessedly misleading, for Mr. Andrew has as poor an opinion as could be wished of the strategic value of the line laid down by the Treaty of Gandamak. But his labour will not be lost if he succeeds in fixing the attention of the public upon the gross neglect displayed by successive Indian Governments in the matter of railway communication on our own side of the frontier. That the Indus should be still unbridged is the most damaging criticism that can be passed upon the rash plans of the extreme party of advance. We strongly object to the Star of India upon the outside of this volume, unless perchance the publishers intend to adopt it as a species of trade-mark. No firm has a better right than Messrs. Allen and Co. thus to identify themselves with India and things Indian.

NOTES AND NEWS.

IT has been decided that the memorial to the late Prof. Clerk Maxwell shall take the shape of a bust and a collected edition of his scientific papers. The cost of these projects will be about £700, and if the sum of £900 should be realised (as is hoped) a commission will be given to some prominent artist for an oil portrait of the deceased professor.

WE understand that Dr. James Geikie, F.R.S., will shortly send to press a work entitled *Prehistoric Europe: a Geological Sketch*, which treats of the principal climatic and geographical changes which have taken place in our continent since the commencement of the Pleistocene or Quaternary period. Mr. Stanford will be the publisher.

MR. JAMES T. FIELDS, the well-known American author, possesses among other literary curiosities, original MSS. by Thackeray, Dickens, Hawthorne, and Whittier; books once belonging to distinguished authors, and having their pencillings in the margin; a copy of Boccaccio (printed 1684) given by Leigh Hunt to his wife; Charles Lamb's copy of Pope's *Rape of the Lock*; Southey's copy of "Ben Jonson," marked by Coleridge; and many other works equally valuable.

MR. QUARITCH bought, on the 29th ult., at the Walpolean sale in the rooms of Messrs. Sotheby, Wilkinson and Hodge, a not quite perfect copy of the celebrated Chronicle of St. Albans, printed in the abbey about 1483. It had been described in the auction catalogue, and was sold, as a Caxton; but was discovered by the purchaser to be an article of much rarer occurrence than a specimen of Caxton's press. The half-dozen books which issued from the monastery of St. Albans are perhaps the rarest of all the productions of early English typography.

THE American edition of Mr. Austin Dobson's poems is prefaced by an appreciative and beautifully written essay by Mr. E. C. Stedman. It is dedicated to Mr. Oliver Wendell Holmes, and has been awarded a very cordial welcome by the American press. It is published by Mr. Holt, of New York, and contains the best poems in *Vignettes in Rhyme* and *Proverbs in*

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Porcelain, beside a few which are not included in either of those volumes. The book is charmingly printed and bound.

Twelve months ago a journal under the title of *Replies* was started for the purpose of furnishing "answers to correspondents" on a wide range of subjects. The novelty of the idea excited some attention, and the response it met with showed that such an organ was wanted. But on the completion of the second volume, it was decided to re-organise the venture on a more popular basis, and the paper will in future be published by Mr. H. J. Infield, 160 Fleet Street, under the title of *The Oracle and Correspondent*, the price being reduced to 1*d*.

Messrs. J. and R. Maxwell intend to publish at an early date a new novel in three volumes, by a new author, entitled *Matrimonial Bonds*, by "Florian."

The *Revista Euskara* announces the discovery by the Jesuit Father F. Fita, in Santiago de Compostella, of a MS. of the middle of the twelfth century which contains a *diccionario vasco-navarro*. If true, this antedates by nearly three centuries the earliest Basque document known, and will be of the greatest importance to philology. We hope for a speedy publication of this valuable text.

Mr. Westwood will be glad to receive the particulars of local and privately printed publications for insertion in a new edition of his *Bibliotheca Piscatoria* which he is preparing. This work has been long out of print. Mr. Satchell will be the publisher.

M. Militchevitch, Under-Secretary of State in the Servian Ministry of Education, is publishing at Belgrade a collection of biographies of the most important personages in the history of Servia.

The following scholars have been entrusted with missions by the French Government:—M. Menant to England, to pursue his studies on the Assyrio-Chaldean cylinders; M. Maurice Faucon to Italy, to examine documents relating to the French domination at Asti, in the fifteenth century; and M. Lartet to Syria, to carry out excavations in a Phoenician necropolis.

M. Jules Breton, the eminent painter, has just published (Charpentier) a rustic poem entitled *Jeanne*.

At the meeting of the Clifton Shakspere Society held on April 24, *3 Henry VI.* was the play for critical consideration. Mr. E. Thelwall brought up a report on the grammar of the play. Dr. J. E. Shaw gave "A Further Note on the 'Farmyard and Menagerie Man.'" Miss Florence O'Brien read a paper "On Some of the Characters in *3 Henry VI.*" Mr. P. A. Daniel's time-analysis of the play (read with the time-analysis of the other histories before the New Shakspere Society on June 13, 1879) was brought before the society.

Studies of the Eighteenth Century in Italy—a work treating of the plays of Metastasio and Goldoni, and the music of Marcello and Pergolesi—by Vernon Lee, will be issued next week by Mr. Satchell.

The first Report of the Mitchell Library, Glasgow, has just been published, and contains an interesting account of the establishment and progress of the public library due to the bequest of £70,000 by the late Mr. Stephen Mitchell. The library opened in 1877 with 14,432 volumes, which, by the end of 1879, had increased to 28,532. They include three special collections—one of books, &c., relating to Glasgow; one to illustrate the early history of printing in Glasgow; and one which has attained considerable dimensions, and some fame—the "Poets' Corner." The "Corner" contains already the works of 1,222 Scottish poets in 1,920 volumes and tracts. A notable feature is that the library authorities determined to buy no fiction. Nevertheless, the issues are already very large, and, together with the general management of the institution, reflect great credit upon the committee and the chief librarian, Mr. F. T. Barrett.

M. Berenstam, of Tiflis, announces the publication of an important work on the Caucasus, which is to appear about the beginning of next year. It will be published in Paris, and in the French language, under the title of *Le Caucase*. It will comprise an account, not only of the history, geography, and natural features of the Caucasus, but also of its commerce and administration, and will be illustrated by numerous engravings, plans, and maps. The price is fixed at ten roubles.

M. Odobesco has published in the Roumanian language a costly work which treats comprehensively of the relics of Scythian antiquity discovered in Russia.

There was opened on April 13, in the principal archives of the Ministry of Foreign Affairs at Moscow, an exhibition of plans and views of remarkable localities and buildings in that city during the various epochs of its existence. The plans date from the year 1497, and the views from the year 1634. The entire collection consists of upwards of a hundred MSS., engravings, photographs, and reliefs, the last named being the results of recent investigations made by MM. Rashkof and Zharkof. M. Rashkof's reliefs, which are formed of plaster of Paris, indicate the course of the rivulets which no longer exist; while those of M. Zharkof, executed in *papier maché*, mark the direction of the streets. The grouping of the plans is so arranged as to show clearly the gradual development of the ancient Muscovite capital.

The May number of *Scribner* contains a very careful and exhaustive study of Edgar Allan Poe from the pen of Mr. E. C. Stedman, an author who exhibits the rare combination of poet and critic unbiassed by prejudice against any particular school.

M. André Theuriet is publishing with M. Charpentier a volume of novelettes called *Toute Seule*, from the title of the first.

M. Victor Wilder, the musical critic of *Le Parlement*, has just published a very interesting history of Mozart, considered in his life and writings, under the title of *Mozart: l'Homme et l'Artiste*.

The first elections for the Conseil Supérieur de l'Instruction Publique took place in France during the month of April. The great establishments for the higher education, such as the Collége de France and the Ecole des Chartes, as well as the faculties of Paris and the provinces, as a rule nominated their deans and directors, MM. Laboulaye, Quicherat, Vulpian, &c. The Institute elected MM. Jules Simon, Bertrand, Giraud, Delaborde, and Egger. The votes of the electors in the department of secondary education were for the most part given to professors whose names are less known, but who, there is reason to believe, are generally chosen from the candidates favourable to the proposed reforms in secondary education.

M. Paul Viollet is about to publish, through Champion, a French adaptation of Adolph Schmidt's book on *France during the Revolution*, from the Reports of the Secret Police. It will be remembered that the invaluable documents on which that work is based were destroyed in the fires of the Commune in 1871.

The death is announced of Prof. Wilhelm Wagner, of the Johanneum, Hamburg, best known for his publications of mediaeval Greek texts; and of Michael Mesropovich Miansaroff, author of the *Bibliographia Caucasica et Transcaucasica*.

We have received *A Golden Sorrow*, by Mrs. Cashel Hoey, new edition (Sampson Low and Co.): *My Lady Greensleeves*, by the author of *Comin' thro' the Rye* (Sampson Low and Co.); *To Oberammergau and Back*, by McQueen Gray (142 Strand); *The World as it is, and the World as it might be*, by R. T. Stothard (E. West and Co.); *Sketches of Parochial Life and Character*, by the Silent Member (E. W. Allen); *The Scientific Structure of the Universe*, by James A. Moncrieff (Marcus Ward and Co.); *Our Public Offices*, by Charles Marvin, second edition (Sonnenschein and Allen); *Politics and Art*, by T. H. Hall Caine (Liverpool); *Four Addresses on the Sacrifice of the Cross*, by the Rev. H. S. Holland (Rivingtons); *The United States of Europe*, by James Bryce Killen (J. A. Brook and Co.); *The Children of the Street*, by Mary H. Hart (Sonnenschein and Allen); &c.

AFRICAN EXPLORATION.

The Royal Geographical Society have received from Mr. Joseph Thomson, leader of the East African Expedition, an account of his journey along the western side of Lake Tanganyika, in the course of which he traversed a line of country unexplored for the most part by any European traveller.

Leaving Pambete near the south end of the lake on November 10, Mr. Thomson ascended the precipitous face of the hills bordering its shore, and passed along a barren, slightly undulating country to the River Lofu at a point where it forms a lake eight miles long, tapering towards the west. Here he camped the majority of his porters at Liendwé, and started on his northward journey with only thirty-seven men. On entering Itawa, the next country, he found a region more difficult than any of the mountainous tracts he had previously traversed. He was not very hospitably received at the capital, Pamlilo (Cameron's Akalunga), and had some difficulty in getting a guide. From Pamlilo he marched to the Lonangwa, which flows through a deep marshy valley. That part of the Itawa country through which the expedition passed is a hilly plateau rising in altitude from 500 feet near the Lofu to 2,000 feet or more at the Lonangwa, with the exception of which river almost every stream disappears in the dry season. Mr. Thomson states that it is impossible to give an adequate idea of the physical difficulties of his route; there was not a mile of level ground, hills following hills of the most precipitous nature, with only here and there a lower ridge. The population of Itawa is small, and chiefly located at the *embouchures* of small streams. The people are, on the whole, comparatively good-looking, and very dark in colour. In some places game is plentiful, but, as is mostly the case near the lake, the elephant is nearly exterminated. The next country, Marungu, presented even greater difficulties, from the nature both of the ground and of the inhabitants. The mountains rise to a height of 7,000 feet, with smooth rounded outlines, except where they face the lake; large streams are numerous, and difficult to ford; and the climate on the mountains is damp and rainy. The people are most excitable and suspicious from rarely seeing strangers, but were eventually made friends of; they are extremely dark-coloured, especially those living on the mountains, who are much afflicted with swellings in the throat, a disease not seen on the borders of the lake. They dress in goat-skins and bark-cloth, the latter being chiefly used in the low grounds. Marungu is separated by the Lofuko from Mpala, a narrow strip of rich alluvial ground along the lake shore. Marching northwards from a place called Tembwe, Mr. Thomson found that the mountains decreased very much in altitude, and that along all the streams there were broad rich alluvial tracts

supporting a large population. Early on Christmas-day Mr. Thomson had the pleasure of seeing in the distance the Lukuga, as a noble river, flowing with rapid movement away to the west. Examining the part where Mr. Stanley places a barrier, he found that the river narrowed to half its breadth, and rushed through with the force and noise of a mountain torrent. The barrier of mud and papyrus had been swept away two or three years previously, and the level of the lake had consequently fallen seven feet. Mr. Thomson next went on to Ujiji for about a fortnight, and left on his return journey on January 12. He purposed passing down the Lukuga for three or four days, and then his intention was to strike straight across the unknown country south of it to Liendwé. He would there collect all his porters, march by way of Marema and Lake Hikwa, through Uhéhé to the Uranga, following it to its junction with the Ruaha, and then strike for the sea-coast at Kilwa.

MAGAZINES AND REVIEWS.

The most noteworthy article in this month's *Contemporary Review* is the first instalment of one on the "Eleusinian Mysteries," by Prof. Lenormant. The author argues, against Lobeck and his followers, in favour of their antiquity, and endeavours to weaken the argument against it derived from the silence of Homer and Hesiod by an appeal to the Homeric hymn to Demeter. It must be confessed, however, that, so far as the evidence from the use of the digamma goes, this particular hymn must be one of the latest, and must belong to a far later date than either the Homeric or the Hesiodic poems. M. Lenormant traces, clearly and learnedly, the gradual amalgamation of Eleusinian and Athenian worship, the introduction of a moral element into the mysteries, the association of Dionysiac rites and myths with them, and finally the influence exercised upon them by the Orphics. This influence, no doubt, was at first subtle and almost insensible in its action, but in the fourth century B.C. was suddenly and powerfully aided by two causes. One of these was the completion of the new temple of Eleusis, which was planned by Iktinos and finished by Xenokles of Kholargê; the other the extinction of the ancient family of the Daduchi, which claimed descent from Triptolemos, and its replacement by the Lykomidae, who brought with them the tenets and books of Orphism from Phlya. The severity of the punishments decreed and enforced against anyone who had been unfortunate enough to fall under the displeasure of the priests of Eleusis is very curious, and shows that in the heyday of Athenian power the life of a freethinker was not altogether a comfortable one. Diagoras, who had scoffed at the mysteries, for instance, "found a price set on his head by a special decree engraved on a table of bronze, which promised a reward of one talent to anyone who should kill him, and two to anyone who should bring him alive."

In the *Library Journal* for March, Mr. Cornelius Walford writes on "The Longevity of Librarians," and suggests that "there may be a well-defined law of mortality applicable to each specific class of brain-workers." At present, at all events, this is but an anticipation, and Mr. Walford only attempts to consider the conditions of the librarian's life and to put together statistics of longevity in librarians as a basis for a future induction. Surely, however, a very little labour might have considerably increased a list which offers only forty-three names. Several of these are misprinted—unfortunately a too common failing of the *Library Journal* even when dealing with the best-known names in literary history. The remaining contents of this number are chiefly of technical interest. Mr. Foster prints four of the "Reference Lists on Special Topics" to which we referred last month. Mr. Melvil Dui reports that it is "a new Boston idea" to convert a church which has proved useless for its intended purpose into a Public Library.

Mind opens with a clever criticism of Mr. Balfour's *Philosophic Doubt* by Mr. Leslie Stephen, and there are at least two other articles in the number deserving of attention. Mr. Balfour, it will be remembered, sought to direct attention to the contradiction of the empirical, transcendental, and common-sense philosophies, and to place theology on a level, at all events, with science in its explanation of the world. But Mr. Leslie Stephen carries the argument a little farther. He does not, indeed, accept Mr. Balfour's results as to the postulates of knowledge; he argues with his usual acuteness against the views expressed in *Philosophic Doubt* about the uniformity of Nature and historical evidence. But his main point is that Mr. Balfour's scepticism cannot stop with science. Either, he argues,

"theology is a scientific theory—in which case any mode of comparing between different scientific theories is equally applicable to deciding upon this theory, and, if there be no method, we are driven to 'suicidal' scepticism—or theology must escape by retiring altogether to the metempirical world, where it can have no relation to any scientific doctrine, that is, in Mr. Balfour's acceptation of the word, no relation to any particular facts."

The dilemma is probably not more cogent than dilemmas usually are—but it is effective enough *as against Mr. Balfour*. Probably of more absolute value is Mr. H. Sidgwick's criticism of Mr. Herbert Spencer's Ethical System. Mr. Spencer's claims to have given a "scientific" treatment to ethics must be allowed to be considerably invalidated by the points to which Mr. Sidgwick calls attention. Thus he notices—though this is only in a foot-note—the different attitudes towards teleological explanations of phenomena adopted in the *Data of Ethics* and in the *Principles of Biology*; observes that Spencer's short way of confuting pessimism by the common moral judgments of mankind is "not establishing morality on a scientific basis;" and concludes that "the imagination which Mr. Spencer has exercised in constructing his ideal society has none of the characteristics of a really scientific imagination," and that "a society in which there is no such thing as punishment is necessarily a society so unlike our own that it would be idle to attempt any close imitation of its rules of behaviour." Mr. Spencer's doctrine that pain is the correlative of actions injurious to the organism, pleasure of actions conducive to its welfare, may be said to be the text of Mr. Grant Allen's discourse on "Pain and Death." It is an interesting bit of writing, but can hardly be said to throw much new light on the subject. Mr. Sully discusses with his customary ability the "Pleasure of Visual Form" (as contrasted with that of colour); but most readers will, we expect, find more interest in Mr. Shadworth Hodgson's discussion of the "Free-will Question," in reply to Dr. Ward's prolonged defence of "Indeterminism" in the *Dublin Review*. Mr. Hodgson holds, as might be expected, the only rational theory of free-will—the theory which views it as self-determination. "There is," he remarks, by way of introduction, "an inner necessity of a man's nature, as well as an external necessity acting upon him from his environments, and the action of that inner necessity is his liberty." It is not surprising that after this Mr. Hodgson should find that "the facts, as Dr. Ward describes them in all the cases of anti-impulsive effort which he gives, are perfectly compatible with determinism." No doubt Dr. Ward will say something in reply; meanwhile he contents himself with re-affirming, in a "Note" in answer to Prof. Bain, his doctrine of an "anti-impulsive effort and effectual resolve" against a "strongest motive" and "predominant desire."

The second number of the *Modern Review* is better than the first. Several of the articles are interesting; the most instructive are "The Doctrine of 'Uniformity' in Geology," by H. W. Crosskey, and "Synesius of Cyrene," by R. Crompton Jones.

The *Church Quarterly Review* also has a good number. There is a clever article on "Debased Hellenism and the New Renaissance," not well written as a whole, but full of telling sentences: *e.g.*,

"This [the interest in morbid states of the emotions] is the sting of that variety of the serpent which haunts modern Hellenism; and all we have to say of him now is that he is not, in fact, handsome; that he does not create beauty, but spoils it; and that Pheidias and Sophocles would have been ashamed of him."

"The Past and Future of Parish Registers" calls attention (not for the first time) to a question of some interest and importance; and the review of Ashwell's *Life of Wilberforce* is not only more candid than might have been expected in its estimate both of the biographer and its subject, but gives, for the first time, the Bishop's own defence of his conduct in the Hampden case—which, in one or two points, is more complete than appears to readers of the Life.

SCANDINAVIAN NOTES.

Copenhagen: April 23, 1880.

Allow me to jot down a few remarks connected with certain archaeological and historical branches of literature in Scandinavia of late.

Commencing with Sweden, I would point out a new and enlarged and handsome edition of the classical *Swedish Ballads* ("Svenska Folkvisar") published more than sixty years ago by Geijer and Afzelius. The new editors are R. Bergström and L. Höijer, the latter of whom has arranged the airs, adding sixty fresh ones. Hr. Bergström has drawn up the interesting notes. It will be in about eight octavo parts, of which three have already appeared.

I have also received from Stockholm the first part of a work in large octavo, which is of standard value. It is on *The Middle Age of Sweden* ("Sveriges Medeltid"), treating of the life, manners, and condition of the nation from about 1050 to about 1530. It is the largest, as it is undoubtedly the best, work yet written by its productive author, Dr. Hans Hildebrand, who has just succeeded his well-known father as Swedish State-Antiquary ("Riks-Antiqvarie"), and who has had such exceptionally favourable opportunities for worthily carrying out his great task. In his interesting pages, Dr. Hildebrand has done his acknowledged talents justice by allowing himself time to be careful and mature, and the result is, accordingly, most satisfactory. The subject is exceedingly wide and of vast importance, but he has gathered from all available quarters a mass of information, with many piquant and little-known details, and has worked up his materials into pleasant and popular reading. He has also scattered through his text a great number of elegantly engraved woodcuts of all sorts of subjects. In this way we become acquainted with a choice selection of the art treasures of Sweden, as preserved in its National Museum and elsewhere. This first section deals with the country and its physical changes, agriculture, the habits of the landed classes and the peasantry. The following parts will treat of Lapland, Estland, the towns, trade, the King and his officers, costumes, war, the Church, the

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slaves, the poor, and many other subjects. The whole will contain upwards of five hundred illustrations. Much of what the author has thus brought together is also applicable to, or throws light on, the other Scandinavian lands and our own country, and I have no doubt that many Englishmen will hasten to consult its valuable pages. Paper and printing are excellent, and the price low. The whole will be in four volumes.

Another Swedish book, remarkable in a different way, is Adjunct K. F. Söderwall's *Some Swedish Middle-Age Words* ("Några Svenska Medeltidsord;" Lund), an octavo pamphlet of sixty-eight pages. It consists of specimen columns from his great *Dictionary of Middle-Swedish*, on which he has been toiling for so many years. It shows that we shall get a most welcome, solid, and scholarly gift when the whole volume is published. Everything is worked out with judgment and minuteness and linguistic ability; all the chief different forms of each word are given, the genders and grammatical forms are pointed out, and so much of the context added in every citation as to make it really clear and instructive. The absence of this is one of the many faults in Stratmann's *Dictionary of Middle-English*, which he mis-names "Old-English." And, also unlike Stratmann, where he does not know the meaning of a word, he does not omit it, but gives it special room with what quotations he has, and asks future help towards its elucidation. Söderwall has collected all the words in every bit of printed Middle-Swedish known to him, except the language of the old and provincial laws. But these, as you know, have been published in one common glossary by the veteran Schlyter in his invaluable quarto, and Söderwall refers to these law-words in their places, adding remarks where he has anything new to say. English lexicography will gain much from Söderwall's labours, and his finished work will be a boon indeed to students of all the Scando-Anglic dialects. Let us hope that no long time will elapse before the palace—of which this brick is a specimen—is raised up with shouting.

In Norway I would draw attention to a paper by Dr. G. Storm, in the *Transactions* of the Christiania Society of Science. It is on *Havelok the Dane*, our famous English romance. Dr. Storm ingeniously identifies this chief in Danish North England, and shows how, in fact, he was a North English king in contrast to South England. According to him, Havelok is Olaf Kuaran, the Norse king of Dublin, Anlaf, Olaf, becoming Abloc, Aveloc, Havelok, in Keltic mouths. This Olaf Sigtrygson eventually reigned—942-944—over all Danelag north of Watling Street. He also explains how it came to pass that our hero, in a popular poem produced in North England, could have a father assigned him named "Birkabeyn."

The learned Norwegian priest, Dr. A. C. Bang, has produced a book small in size but great in value—*The Church and the Roman State to Constantine the Great*. It is written with admirable grasp and with many new side-lights. After examining how the Church sprang from the synagogue, and the influence of the Jews on the ancient world and the early Church, following the gradual emancipation of the latter from Judaism, he treats of the Roman State-religion and the growth of Christianity to the times of Trajan's Rescript and the Christian Apologists. Afterward comes a masterly sketch of the actual position of the new faith, and how far it was, or was not, persecuted in the east and the west, till, under Constantine, we see the Emperor as heathen Pontifex, then as Neoplatonic Rationalist, then as the tolerant deist trying to create a new worship based on the sun and Christ as one and the same Omnipotent, till he gradually makes Christianity the favoured national cult, not finally breaking with heathenism till his baptism and death in 337. Dr. Bang's last words are—"How, out of this state of things, grew up a State Church in the east and a Church State in the west is outside our purpose here to describe. For this brings us beyond antiquity and lands us in the Middle Age." I heartily recommend this sound and clear sketch. The latest modern research has been everywhere laid under contribution, and I know nothing so good of its kind elsewhere. It only occupies 274 pages in octavo.

In Denmark I will only speak of a couple of novelties. First we have a third volume of Johannes Steenstrup's historical researches. Its title is *The Danish and Norse Kingdoms in the British Islands during the times of Danish Lordship*. It is Part I. which is now before us. Like its predecessors, it re-writes important sections of our olden history, and must be carefully studied by all who hereafter handle the subject. In abundance of material painfully collected from all sources—Scandinavian, Keltic, Romance and Latin, &c.—Steenstrup far surpasses any former digger, and in breadth of view and happy combination he has no fellow. Faults of detail may occur, as in all other good work.

With one other Danish publication I conclude. It is an elegant pamphlet, in large octavo, on the famous oaken stall-carvings in Roskilde Cathedral here in Sealand ("Reliefferne over Korstolene i Roskilde Domkirke"). All these interesting bas-reliefs are now for the first time accurately drawn and published by the Danish architect, J. B. Löffler, a gentleman well known for his zeal in antiquarian pursuits. The plates are by the accomplished engraver, Prof. Magnus Petersen; while the copious descriptive text is drawn up by Prof. Julius Lange. Artists and archaeologists everywhere may, therefore, now with full confidence study these costly specimens of Middle-Age wood-carving in Denmark, so much the more noteworthy as their date is fixed as 1420. The engravings, forty-eight in number, offer valuable details as to the costume and weapons of the time, besides illustrating the local treatment of the incidents handled by the old "woodsmith," which are chosen from the Old and New Testament, almost the only legendary group being that of St. Christopher, which is very happily treated. I dare not dwell on particulars, but among the exceptional figures introduced is an elephant (No. 20), in a battle-piece concerning the Maccabees. Prof. Lange has executed his part, which offers several difficulties, very well indeed, as was to be expected from so distinguished an art-critic. Besides the full Danish text, a *résumé* of the whole is given in French; the admirable engravings all can understand. Would that similar cheap but first-class monographs could be produced on the carved remains adorning the stalls at Ringsted, Lund, and elsewhere in these lands!

GEORGE STEPHENS.

SELECTED BOOKS.

General Literature.

AMBROS, A. W. Aus Italien. 1. Bd. Pressburg: Heckenast. 6 M.

BARBOU, A. Victor Hugo: sa Vie, ses Œuvres. Paris: Duquesne 3 fr. 50 c.

DEROME, L. Le Luxe des Livres. Paris: Rouveyre.

DRAKE, Sir William R. A Descriptive Catalogue of the Etched Works of Francis Seymour Haden. Macmillan. 16s.

ENGLISH POETS. Ed. T. H. Ward. Vols. I. and II. Macmillan. 15s.

HILLEBRAND, Karl. Six Lectures on the History of German Thought. Longmans. 7s. 6d.

HUEFFER, F. Musical Studies. A. & C. Black. 6s.

MAHÉRAULT, M. J. F. L'Œuvre de Moreau le jeune. Paris: Labitte. 30 fr.

OBER, F. A. Camps in the Caribbees. Douglas. 12s.

PFIZMAIER, A. Der Anfang der japanischen Erklärungen der Werke d. kleinen Sprechens. Wien: Gerold's Sohn. 4 M. 80 Pf.

ROCHER, E. La Province chinoise du Yün-Nan. Paris: Leroux. 25 fr.

Theology.

GENER, P. La Mort et le Diable: Histoire et Philosophie des deux Négations suprêmes. Paris: Reinwald. 10 fr.

WICLIF, J. De Christo et suo Adversario Antichristo. Ein polem. Tractat. sum ersten Male aus den Handschriften hrsg. v. R. Buddensieg. Gotha: Perthes. 2 M.

History, &c.

BELLI sacri, quinti, scriptores minores. Ed. R. Röhricht. Geneva. 12s.

DOCUMENTS inédits relatifs à l'Histoire de la Grèce au Moyen Age, p.p. C. N. Sathas. 1re Série. Athens. 20 fr.

FOCKE, F. Aus dem ältesten Geschichtsgebiete Deutsch-Böhmens. Prag: Kosmack. 8 M.

GIBSON, T. Ellison. A Cavalier's Note Book: being Notes, &c., of William Blundell, of Crosby, Lancashire, Esquire. Longmans. 14s.

GURDEMANN, M. Geschichte d. Erziehungswesens u. der Cultur der Juden in Frankreich u. Deutschland (10.—14. Jahrh.). Wien: Hölder. 6 M.

ITINERA Hierosolymitana et descriptiones terrae sanctae, bellis sacris anteriora, edd. T. Tobler et A. Molinier. I. 2. Geneva. 12s.

LACROIX, P. Dix-septième Siècle: Institutions, Usages et Costumes. Paris: Firmin-Didot. 30 fr.

MUELLER, G. Paul Lindenau, der erste evangel. Hofprediger in Dresden. Leipzig: Hinrichs. 1 M. 20 Pf.

RAVAISSON, F. Archives de la Bastille: Documents inédits. T. XI. 1702-10. Paris: Durand. 9 fr.

ROBIQUET, P. Histoire municipale de Paris depuis les Origines jusqu'à l'Avènement de Henri III. Paris: Reinwald. 10 fr.

WAUWERMANS, H. Albert Dürer: son Œuvre militaire, son Influence sur la Fortification flamande. Bruxelles: Muquardt. 2 fr. 50 c.

Physical Science and Philosophy.

CAIRD, J. An Introduction to the Philosophy of Religion. Glasgow: Maclehose. 10s. 6d.

DEMONTZEY, P. Studien üb. die Arbeiten der Wiederbewaldung u. Berasung der Gebirge. Wien: Gerold's Sohn. 36 M.

GERVAIS, H., et F. AMEGHINO. Les Mammifères fossiles de l'Amérique du Sud. Paris: Savy. 8 fr.

SZAJNOCHA, L. Die Brachiopoden Fauna der Oolithe v. Balin bei Krakau. Wien: Gerold's Sohn. 4 M. 40 Pf.

Philology, &c.

DOMANIG, K. Parzival-Studien. 2. Hft. Der Gral d. Parzival. Paderborn: Schöningh. 1 M. 50 Pf.

FORCHHAMMER, P. W. Mykenä u. der Ursprung der mykenischen Funde. Kiel: Universitäts-Buchhandlung.

HOVELACQUE, A., E. PICOT, et J. VINSON. Mélanges de Linguistique et d'Anthropologie. Paris: Leroux. 4 fr.

MICHAEL, H. Die verlorenen Bücher d. Ammianus Marcellinus. Breslau: Maruschke & Berendt. 1 M.

PEYRON, B. Codices Hebraici manu exarati Regiae Bibliothecae quae in Taurinensi Athenaeo asservatur. Torino: Bocca. 25 fr.

RYSSEL, V. Gregorius Thaumaturgus: sein Leben u. seine Schriften. 5 M. Ueber den textkritischen Werth der syrischen Uebersetzungen griechischer Classiker. 1. Thl. 2 M. 40 Pf. Leipzig: Fernau.

CORRESPONDENCE.

MENHIRS IN THE DISTRICT OF OTRANTO.

Canons Ashby, Byfield: April 30, 1880.

In the *Rassegna Settimanale* of March 14 is a communication by Cosimo de Giorgi on the menhirs in the district of Otranto. This district is in the province of Lecce in the South-east of Italy. The author uses the term "menhir," which belongs to Brittany, Wales, and Cornwall, but he gives as the local name "pietra fitta."

He refers to a former communication in which he describes ancient buildings in the same district apparently allied to the *nuraghi* of Sardinia; but this communication I have not seen. The present one is on *pietre fitte* alone. These he defines as rectangular parallelopipeds fixed in an erect position in the rock or soil. They are in general of Leccese stone, which is calcareous magnesian clay—hardly ever of sandstone. They appear to be numerous, and spread all over the district. He states that all the writers are agreed as to their age, but disagree as to their designed use. All *Italian* writers may agree as to their age, but the writers of this country certainly do not; and the probability is that the erection of a large stone was a custom of all ages and for various purposes, as tombstones, boundaries, commemorations of battles, &c. However, the Otranto stones, according to the author, have certain characteristics in common which lead to the conclusion that they were not far different in date and were all for the same purpose, whatever that may have been. They have the faces

well defined and the angles regular, and all are parallelograms in *plan*. This form probably was favoured by the nature of the stone.

The author asserts that they show the use of iron tools; but it is evident that they required no more perfect tools than the dolmens of Brittany or the great circle of Stonehenge, which have not yet been asserted to testify to the use of iron.

The following dimensions are given in mètres and decimals, which I have translated into English measure, omitting fractions of inches. He gives the *height* of one only, but states that some are more than thirteen feet in height from the surface:—

	Width.		Thickness.		Height.	
	ft.	in.	ft.	in.	ft.	in.
Largo Trice	1	6	1	1		
Largo Cuti	1	7	1	1		
Opposite Miggiano	1	4	1	2		
Giallini	1	3	1	2		
Station Zollino	1	9		10		
Martano	1	7		11		
Merine	1	6	1	0		
Ruffano	1	7		11		
Giuggianello	1	3		10		
Miggiano	1	1		10		
Carpignano	1	10		10		
Largo S. Antonio	1	7	1	1	13	8

All these stones are of much more slender proportions than any I have met with in Great Britain, France, or the Netherlands, and were, therefore, necessarily let into the rock or soil. The author does not state the depth of the socket. The stones of the *lines* in Brittany are all set on the surface. But the most interesting fact about the Otranto stones is that, without exception, the long sides are placed north and south (true), or within 7° of it, and the deflexion, if any, is almost always towards the east. The measures show that the sides are always unequal, but not so wide in proportion to thickness as most stones of the same thickness in other countries. Many of the "standing stones" and stones of circles in Orkney, Shetland, and Caithness do not greatly exceed in thickness those of Otranto, but their width is much greater. For instance,

	Width.		Thickness.		Height.	
	ft.	in.	ft.	in.	ft.	in.
At Harray, Orkney	3	5	1	0	7	6
W. Brough, Burrey	1	3		8	5	0
Wasshow Tresness	4	0½		5	13	4
Circle Stenness	4	4		10½	13	8
" "	4	8	1	4½	13	3
Bridge of Brogar	5	5	1	5	15	0

The flatness of the faces of stones in Orkney is caused by the stratification of the stones, and is not to be attributed to tooling. In Brittany and the Netherlands this form is rare. It is stated that at the base of Largo Trice and Largo S. Antonio were found sepulchres excavated in the rock containing large skeletons. Notwithstanding this, the author's conclusion is that these *pietre fitte* are gnomons or sundials, erected "to serve as guides to travellers forced to cross those vast tracts."

The traveller was supposed to know the position of *pietre fitte*, and so he could, if the sun were shining, be certain of twelve o'clock, and could approximately guess other stages of daylight. Midday was to be known, not by a shadow cast by the stone, but by the equal illumination, or want of it, of the two long sides.

It must be noted that for the purpose of a gnomon, a wide thin stone, more like the Orkney stones mentioned above, would be preferable to the stones of Otranto. Nevertheless, some may have been erected for such a purpose; in any case we have the curious fact that all are similarly disposed as to their long and short diameters. If we examine the menhirs of other districts, we shall seldom find such flat and regular faces as the author describes these to have. This, as before mentioned, he attributes to tooling. Capt. Oliver has noticed that certain menhirs in Brittany, apparently not parts of lines or circles, show more careful formation than the stones of lines and circles.

Mr. Lukis observes, in his observations on "The Devil's Arrows" at Boroughbridge, that "writers on prehistoric monuments have been and are too apt to regard *ruins* as perfect and typical examples, and then to classify them." He shows the probability of the *three* "Devil's Arrows" being a part of a much more extended series; and possibly some of the Otranto stones may belong to a line or circle of which the remainder is destroyed.

I have seen but few "tall stones" still erect *unconnected* with others, which have flat faces and unequal sides, so that I cannot compare their position with those of Otranto. The stone at Harray has its long sides east and west. That the lines of Brittany and the dolmens of that country, of Scotland, and the Netherlands were placed in a certain position on a system is evident to anyone who will examine the monuments or the plans of them. A Brittany dolmen is generally a chamber nearly square, with a long passage in an east or south-east direction, the outer end being lower and narrower than the chamber end. Many Scotch dolmens are the same. The "lines" of Brittany are groups of stones in slightly convergent lines, of which the large ends (widest intervals and largest stones) are to the west or north-west.

The Netherland hunne-beds are nearly parallelograms, lying generally about north-east and south-west, with short narrow entrance passages on their east or south-east sides. That the position of all these monuments has some reference to the sun appears highly probable, though it is not for the purpose of denoting midday. The Devil's arrows are in a line nearly north-north-east and south-south-west. The north stone of the three is eight feet by three feet ten inches, and has its long diameter at right angles to the line; which fact induces Mr. Lukis to suppose it the original north end of the line. The three great stones at Trellech, in Monmouthshire, are in a line north-east and south-west. Not having seen Mr. Lukis's plans of the Devon and Cornwall monuments, I cannot state whether they follow the same system as those before mentioned. Superstitions have attached to many of the menhirs in Brittany, and, in consequence no doubt, they have been Christianised by having crosses cut on them or erected on them. Similarly, Signor Giorgi states that crosses have been cut on many of the *pietre fitte*, and that the country people place on them branches of blessed olive. The author intends to continue his researches, and it will be interesting to know whether menhirs in other districts (if any remain) have the same peculiarities as those of Otranto.

H. Dryden.

"MIRACLE PLAYS AND SACRED DRAMAS."

Exeter College, Oxford: May 3, 1880.

As Mr. Saintsbury's interesting and suggestive notice of this book in your last number appears to attribute to the translator and editor a design which they had not entertained, will you kindly allow me space for a word of explanation? The notes added by the editor were not intended to supplement the work generally, or to bring it as a whole up to the level of the most recent information, but merely to give some account of the English religious plays to which Prof. Hase had made hardly any reference. The translation was not addressed to special students of the drama, but to those readers who might wish for a general sketch of the religious drama of Europe, such as no English book exactly supplies. To use Mr. Saintsbury's words, "the translators merely wished to give English readers the opportunity of acquainting themselves with a pleasant and instructive work."

W. W. Jackson.

SENSE-PERCEPTION IN DOGS.

University College: May 1, 1880.

A "suggestion" about sense-perception in dogs, ascribed to me by Mr. Grant Allen on p. 326 of to-day's Academy should rather have been ascribed to Mr. A. R. Wallace. At least, it was Mr. Wallace who gave first expression to it in *Nature* some years ago.

G. Croom Robertson.

ON A PASSAGE IN "HAMLET," III. iv. 160.

Temple: May 3, 1880.

I presume that the etiquette which closes a writer's mouth when criticism takes the form of a review does not apply when it comes in the shape of a letter. I therefore ask permission to say a few words in answer to Mr. Aldis Wright's remarks upon a quotation from my *Elizabethan Demonology* made in your very kindly notice of it which appeared in your issue of April 24. I have carefully read Mr. Wright's letter upon the meaning of the word "assume," and it appears to me that the latter part flatly contradicts the former; and that the interpretation contained in the former does not differ in any respect from the one I have offered, unless it be in felicity and clearness of expression.

In the first paragraph Mr. Wright says that Hamlet

"appeals to his mother, whose conscience is now thoroughly awakened, to refrain from the further indulgence of her guilty passion:

"'Good-night; but go not to mine uncle's bed;'

and, to strengthen her weak will, he urges that this abstinence, though not the immediate offspring of a virtuous purpose, *yet will grow into a virtuous habit, and the virtuous principle will follow.*"

I agree perfectly with all this; and I cannot see what is at issue between Mr. Wright and myself. I said, "The context plainly shows that Hamlet meant that his mother, by self-denial, would *gradually acquire* that virtue in which she is so conspicuously wanting." It really seems as if the process which Mr. Wright has taken several lines to describe might be explained shortly by the words "acquiring a virtue" without much likelihood of misconception.

But after this statement of the meaning of the line, it is rather startling to find Mr. Wright saying in the second paragraph of his letter that Shakspere never uses the word "assume" in the sense of "acquire;" and still more startling to be informed that with him the word "to assume" always "signifies to put on something external to oneself, a form or shape, *not to get or acquire anything as a possession or inward principle.*" How abstinence, growing into a virtuous habit, and a virtuous principle following, can be described otherwise than as a process of getting or acquiring an inward principle, I fail to see.

It was a far other interpretation of the line in question at which I was striking. There are many people who, dissociating the line from its context—probably being ignorant of its context—complacently defend all manner of minor immoralities and hypocrisies by saying: "Oh, doesn't Shakspere say you're to assume a virtue if you haven't got it?"—that is, "If you don't happen to fast particularly frequently, at any rate let the public get the idea that you do." If Mr. Wright has never been nettled by the casuistry of such interpreters, he is more fortunate than myself.

Thos. Alfred Spalding.

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3 St. George's Square, N.W.: May 3, 1880.

Our Latin dictionaries say that the primary meaning of *assumo* is "take to one's self." Shakspere is noted for going back to the primary meanings of words. Mr. Spalding says he does so in Hamlet's *assume*; that he bids Hamlet's mother take to herself a virtue if she has it not. Mr. Wright says, "No; he tells her to put the virtue on without taking it to herself." Would not this process require the help of a lady's maid? To prove that Shakspere's *assume* cannot mean anything that is really part of a man, Mr. Wright cites the instance of cowards' beards, which wearing or growing of beards Shakspere calls "assuming valour's excrement;" and Schmidt rightly defines "excrement" here and elsewhere as "that which grows out of the body—hair, beard." I submit that when Shakspere assumed his (own and not his theatrical) beard, when a coward assumed his Mars-beard, he *did* "get or acquire it as a possession," and that it was part of him. Shakspere was capable of using the word *assume* in its primary as well as its tertiary sense. Mr. Wright agrees with Mr. Spalding that the modern connotation of hypocrisy or falsity did not belong to Shakspere's use of *assume*; he cannot fairly deny that if a woman is to put on a virtue as a habit she must take it to herself; then why does he quarrel with Mr. Spalding for saying so? To me, Mr. Spalding has put a richer and truer meaning into Hamlet's *assume* than I formerly understood it to have, and has rescued it from its later degrading associations. F. J. FURNIVALL.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 10, 8 p.m. Society of Arts: "Decoration and Furniture of Town Houses," VI., by R. W. Edis.

8 p.m. Victoria Institute: "On the Data of Ethics," by Prof. Wace.

8.30 p.m. Geographical: "Journeys in the Interior of British Guiana," by E. F. im Thurn.

TUESDAY, May 11, 1 p.m. Horticultural.

3 p.m. Royal Institution: "Wind and Weather," by R. H. Scott.

7.30 p.m. Education Society (Stockwell Branch): "Recent Discoveries about Shakspere and his Surroundings," by the Rev. F. G. Fleay.

7.45 p.m. Statistical: "Ten Years' Statistics of British Agriculture, 1870-79," by Capt. P. G. Craigie; "On the Home Produce, Imports, Consumption, and Price of Wheat over the Harvest Years 1852-53 to 1879-80," by J. B. Lawes and J. H. Gilbert.

8 p.m. Civil Engineers.

8 p.m. Anthropological Institute: "Notes on Prehistoric Discoveries in Central Russia," by C. H. E. Carmichael; "Notes on the Occurrence of Stone Implements of the Surface Period in South Russia," by W. D. Gooch; "Notes on the Western Regions," by A. Wylie.

8 p.m. Colonial Institute: "The Botanical Enterprise of the Empire," by W. T. Thiselton Dyer.

8 p.m. Photographic.

WEDNESDAY, May 12, 8 p.m. Geological: "Structure and Affinities of the Genus *Protospongia*, Salter," by W. J. Sollas; "Note on *Psephophorus Polygonus*, von Meyer," by Prof. H. G. Seeley; "Review of the Family *Diastoporidae*, by G. R. Vine; "On Annelid Jaws from the Wenlock and Ludlow Formations of the West of England," by G. J. Hinde; "On the Occurrence of the Glutton, *Gulo luscus*, Linn., in the 'Forest Bed' of Norfolk," by E. T. Newton.

8 p.m. Microscopical: "On the History of *Grantia Compressa*," by C. Stewart; "The Elasmodia of Myxomycetes," by the Rev. H. H. Higgins.

8 p.m. Telegraph Engineers: "On the Use of the Dynamo-Electric Current in Horticulture and in Metallurgy," by Dr. C. W. Siemens.

THURSDAY, May 13, 3 p.m. Royal Institution: "Light as a Mode of Motion: Theories of Light and Colours," by Prof. Tyndall.

4.30 p.m. Royal.

8 p.m. Society of Arts: "Optical Properties of Crystal, and Some of their Practical Applications," by Prof. W. G. Adams.

8 p.m. Mathematical: "On Cremonian Congruences," by Dr. Hirst; "On Some Statical and Kinematical Theorems," by Prof. Minchin; a Paper by Prof. Cayley; "On Binomial Biordinals," by Sir James Cockle.

8.30 p.m. Antiquaries.

FRIDAY, May 14, 8 p.m. Astronomical.

8 p.m. New Shakspere Society: "On Shakspere's Treatment of Fate and Free-will in his Characters," by F. D. Matthew.

9 p.m. Royal Institution: "Certain Aspects of Social Democracy in Germany," by Lord Reay.

SATURDAY, May 15, 3 p.m. Royal Institution: "The Dramatists before Shakspere," by Prof. H. Morley.

SCIENCE.

A Physical, Historical, Political, and Descriptive Geography. By Keith Johnston, F.R.G.S. Maps and Illustrations. (Stanford.)

WHEN Mr. Keith Johnston succumbed to dysentery on the road from Zanzibar to the interior of Africa we had to lament the loss of an explorer whose qualifications and previous performances held out a promise of a thorough and substantial addition to our knowledge of African geography. Still greater, we believe, has been the loss which scientific geography sustained through the premature death of this earnest student and enthusiastic explorer. No country has in recent times more largely contributed to the extension of our knowledge of the earth's surface than England. There is no part of the world where British pluck and enterprise have not let in a flood of light upon what was previously unknown to us. But it is not sufficient to collect facts; it is also needful that the information gathered should be systematically arranged and sifted. And for such a task, which requires a special training and peculiar qualifications, no less than much discernment joined to the power of lucid exposition, our lamented friend was exceptionally fitted. His previous performances as an author justified us in looking forward to a time when he would have occupied a foremost place among writers on geographical subjects. The work now under review, a work only completed on the eve of his departure upon the journey which was to prove fatal to him, bears out our opinion. It is a text-book of geography revealing in its every page the author's thorough knowledge of the subject he deals with. It can be warmly recommended for the use of schools, and may be perused with profit and pleasure also by those whose school-days are past, and whose knowledge of geography has grown somewhat misty and antiquated, but who, for these very reasons, are desirous of refreshing their memories, and of obtaining, within the limited time at their command, a general idea of the extent to which we are at present acquainted with the earth's surface features.

In an introductory chapter the author deals in a thoroughly satisfactory manner with the principles of astronomical geography, and furnishes a lucid explanation of the manner in which surveys are made and maps produced. This chapter should be attentively studied, for it lays the foundations for a due understanding of maps, which play so large a part in geographical instruction. Equally satisfactory is the chapter on Physical Geography, and this is only what might have been expected from the author's previous achievements in that department of science.

The bulk of the volume is devoted to a general description of the continents and of the various States and countries into which they are divided. The physical features are very properly dwelt upon at somewhat greater length than is usual in text-books of this description, for they largely influence the social, industrial, and political development of each country and determine its capacities for future advancement. Very ample details are given of the natural and industrial productions, and a set of maps very much enhances the interest of these descriptions and conveys at a glance what even pages of letterpress would fail to render equally clear. If there is a portion of the volume which does not quite meet our views it is the "Sketch of Historical Geography." The author there supplies more than is conveyed by the title, and in a future edition it might, perhaps, be advisable to eliminate purely historical matters which have no connexion with the progress of geography and geographical exploration.

E. G. RAVENSTEIN.

HEBREW GRAMMAR IN THE MIDDLE AGES.

Opuscules et Traités d' Abou-l-Walid Merwan ibn Djanah de Cordoue. Texte arabe, avec une Traduction française par Joseph Derenbourg et Hartwig Derenbourg. (Paris: Imprimerie Nationale.)

THIS book is more than a contribution to special grammatical history. It is not a mere edition of the controversial tracts of a famous scholar. Had it aimed only at this scope it would have been accepted by every Hebraist as a welcome addition to our too scanty and little accessible means of knowledge in a department of high interest and importance. But MM. Derenbourg have made their labours valuable to a larger society than that of historical philologers. Their Introduction, a performance of truly French clearness and precision, has given them the opportunity of opening to us a phase in the civilisation of the early eleventh century, little known out of the Israelite Church, a phase that reveals the power of the Jewish genius in availing itself of resources even remotely suggested to it, of rising at a hint to prominence and sway in the midst of a different and unfriendly religion. It speaks also of the laborious vigour of the independent and self-sustained nation, of their patient and persevering toil under the oppression of those who should have been their helpers instead of their envious rivals. The Jew stood under small suspicion among his fellow-subjects of the Mohammedan kingdom. But never were the little bitternesses of the Jewish brotherhood of scholars more intrusive and arrogant. MM. Derenbourg tell us how Menahém ben Saruq, the lexicographer of Tortosa, was goaded into an abject submission when a hostile critic displaced him in the favour of the all-powerful physician-courtier Hasdái, the chamberlain of Abd-er-rahmán III. (p. iii.). The republic of letters was becoming a despotism, and the free prosecution even of such impersonal enquiries as grammar and lexicography came to depend almost on the will of one whose dignity secured him the power of patronage and the licence of social excommunication.

Abu-l-Welíd suffered perhaps as much as any from the fluctuations of literary opinion. But his temper was happily free from their depressing influence. He was as careless of the applause of the great as he was sensitive to the esteem of his fellow-scholars and to the respect due to the memory of his master, Yehuda Hayyúj. In a phrase that recalls Plutarch's story of Demosthenes, he boasts, "I give days and nights to my indagations and studies, in such measure that I expend twice as much for oil as others for wine" (p. lxxv.,

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n. 2). And his energy was piously devoted to the continuation, in a liberal spirit, of the work of Hayyúj. Hayyúj is the true founder of the Jewish school of grammarians. Abu-l-Welíd, following in his steps, is as earnest in his declamation against those who traverse the method he had taken up as against those dogged literalists who accept the blind tradition of a master as a fixed rule, and refuse either to divaricate or to enlarge. It is against both classes of scholars that the tracts contained in the present volume are directed. Their special scope is fully detailed in pp. xx. *et seqq.* of the Introduction. The wider issues merit a repeated summary. In effect, was Hebrew philology to be kept separate from the systematised science of the Arab grammarians?

Arabic was closely classified in a scheme of triliteral radicals. Weak letters, theoretically considered as strong, were held not to affect the uniformity of the system. Was Hebrew capable of so symmetrical an arrangement? Hayyúj sought partly to assimilate the grammar of the two languages; but the barrier of religion and race constantly tended to keep them apart. Abu-l-Welíd set himself against this tide, and, while discriminating certain cases of real biliteral formation, he endeavoured to establish a prevailing triliteral rule. An example will distinguish him from his more compromising contemporaries. Samuel Hallévi, "the Nágíd," held all hollow roots (as *qám*) for biliterals (*cf.* the *Opusc.* 311 *et seq.*): this was the traditionary view. Abu-l-Welíd, like the Arabs, treated them as triliterals. He restricted the biliteral name, under the modified title of "reduplicate biliterals," to such words as *tal* which may appear (before suffixes) with dagesh, but never have the second letter actually repeated (p. xxvi.). Except in this case, the Arabic parallel was everywhere accepted; and here conspicuously Abu-l-Welíd is the precursor of modern grammarians (*cf.* pp. lxxvi. *et seqq.*). The Nágíd was, in other respects, perhaps, in advance of him; and the manner in which he argues the original identity of verbs *lamed-he* with *lamed-yod* (p. xix., n. 1) shows a discriminating use of the comparative method which contrasts well with the reckless habit of heaping together heterogeneous examples too characteristic of the grammatical illustration of the time (*cf.* the *Opusc.* 250, 291, and *Intr.* lxxxv.).

In conformity with his principle Abu-l-Welíd passes in review, in the tracts here edited, the different explanations of his own and of Hayyúj which had been discredited or misunderstood by the critics. The phenomena of the language are brought together and sifted with scholarly completeness, and not seldom with fine judgment. The wealth of material is valuable alike to the historian of grammar and of exegesis. The latter is made accessible by a full index of Biblical places; in the former department a single instance may be of interest, and it will serve as a specimen of the author's treatment. The seven vowels of the Hebrew scale he divides into three primitive, *shureq*, *hireq*, and *patah*; and four derived, *hólem* and *qámeç* from the first, *çéré* from the second, *segól* from the third (pp. 275 *et seqq.*). For the pronunciation, it is noticed as a possible theory that *séré* may come alternatively from *hireq* or *patah*. Of greater importance is the statement which traces *qámeç* to *shureq*. "*Shureq* is above *hólem*, and *hólem* above *qámeç*" (p. 276). *Qameç hatuph* is non-existent; in fact, "little qámeç" is a name for *çéré* (p. 284, *cf.* lxxxi., n. 1). It is needless to add that *qibbuç*, the fond invention of empirical grammatists, has not yet been elevated into its distinct though undistinguishable place among the vowels.

It remains to speak of the sources of this scholarly edition. The MS. is that of the Bodleian, which the courteous tradition of that library allowed the editors to study in their own country. In the first of the four treatises printed in this volume MM. Derenbourg have had the advantage of comparison with a Hebrew translation of the fourteenth century. They have also added the fragments of a fifth work recently discovered at St. Petersburg by Mr. Neubauer (*Intr.* pp. xxxv.–lxxiii.; *cf.* p. v.), whose experience as editor of the same author's *Book of Roots* has been valuable in the critical part of the present book, which completes as far as is at present possible the bibliography of the writer.

The text and translation are worthy of the reputation of the two Derenbourgs. If there be anything to regret, it is that their lavish learning has led them to fill the notes of the Introduction with a mixed store of illustration often detached from the subject of the page. The arrangement may distract and sometimes confuse the reader. But we can scarcely blame the scholar for communicating his unique knowledge; and the permanent gain is perhaps greater than the occasional perplexity. Reginald Lane Poole.

NOTES OF TRAVEL.

We regret to learn that M. Soleillet, whose journey from the West Coast of Africa in connexion with the Trans-Sahara Railway project we have more than once alluded to, has already met with a serious reverse, and been compelled to return to St. Louis, having been completely pillaged by the Uled-Delim nomads. After refitting, however, he intends to start again for Timbuktu.

After a long silence news has at last been received of the Roman Catholic missionary expedition, which left Grahamstown about a year ago with the intention of penetrating to the Upper Zambesi. The last letters received were dated from Gubuluwayo, the capital of the Matabele country, where the party are stated to be on excellent terms with the redoubted Lobengula. Père Depelchin, we learn, intends to cross the Zambesi during the present month, and found a station to the north of the river. Four additional priests have lately left England for the purpose of joining this expedition, and are expected to reach Gubuluwayo in September.

The Rev. J. Milum has lately sent home an account of a visit which he paid at the end of last year to Bida, the capital of Nupe, or Nyffe, an important region in the Niger basin. He ascended the Bakoo affluent of the Niger in a canoe to Wanagi, whence, after a pleasant two hours' ride through fine farm land, the horizon on either side being skirted with beautiful hills, he arrived at Bida. The town is surrounded by a square mud wall, with a trench, and it measures some six or eight miles across from gate to gate, containing a population of about 100,000. The people are industrious, smelting and working their own iron; they also card and dye their own cotton, weaving it into cloths of a variety of patterns. Glass melting and other industries are also carried on.

Dr. Regel, Director of the St. Petersburg Botanical Gardens, has returned from his botanical exploration of Eastern Turkistan. Owing to political complications with China, he appears to have been prevented from carrying out his proposed work in Kashgaria, and was compelled to confine his operations almost entirely to the Ili basin. He has succeeded, however, in accumulating much interesting information in regard to the flora of the country he examined.

The French Geographical Society have given their great gold medal for the year to Prof. Nordenskiöld; and other gold medals have also been awarded to Dr. Jules Crevaux for his recent journeys of exploration in equatorial South America, and to the Abbé Desgodins for the excellent services he has rendered to science on the Thibetan frontier of China for more than twenty years past.

News has just been received of M. Miklukho-Maklai, dated December 10. He was then in the Solomon Islands, and intended afterwards to visit the Louisiade Archipelago, a group of small islands near the South Cape, New Guinea. After this excursion, which would occupy him about a month, he was to return to Sydney.

The principal contents of the May number of the *Monthly Record of Geography* are Lieut. Temple's account of his voyage on the coasts of Norway and Lapland, and Mr. E. Hutchinson's paper on the ascent of the Binué branch of the Niger last year by the Church Missionary Society's steamer *Henry Venn*. Both of these are illustrated by good maps, containing much new information. The map of the Binué is from Flegel's original surveys made during the expedition, under Mr. Ashcroft, of which he was himself a member. Among the geographical notes will be found one dealing with Tsushima Island in the Japanese group, an account of an interesting journey made by Mr. Chalmers in New Guinea, and a sketch of Mr. Haybittel's expedition in search of the Trek-Boers, to which we briefly alluded some time back. Under the head of correspondence, there is a letter from Mr. Griffin W. Vyse correcting some erroneous statements respecting the Tal-Chotiali route from India to Pishin and Candahar. Among the notes on new maps are long lists of recent publications by the Ordnance and Indian Government Surveys.

SCIENCE NOTES.

An exhibition of German prehistoric anthropology will be held at Berlin in August next. It will comprise objects selected from all the museums of Germany, and will be under the superintendence of a committee, with Prof. Virchow for president.

A large and influential committee of shipbuilders and marine engineers has been formed in Glasgow for the purpose of promoting an exhibition of naval and marine engineering models in Glasgow. It is proposed that the exhibition shall be opened in the Corporation Galleries in November, and remain open for six months. Mr. James Paton, the superintendent of the Glasgow Museum and Galleries, has been appointed secretary to the committee.

The Council of the Society of Arts have decided to summon a public conference to consider the question of supplying London with pure water. The date for the conference has been fixed for Monday, May 24, and succeeding days. The arrangements for the conference are now being considered by a committee, and

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full announcements will be made as early as possible.

The Geology of Scarborough.—A short description of the oolitic and cretaceous rocks which occur to the south of Scarborough has just been issued by the Geological Survey, in explanation of a portion of the National Map. The memoir is written by Mr. C. Fox-Strangways, to whom the survey of the district has been entrusted, while the lists of fossils have been revised by Mr. Etheridge, the president of the Geological Society. The area under description is one of considerable interest, since it includes the well-known watering-places of Scarborough and Filey, and the grand promontory of Flamborough Head. Within this area the geologist finds representatives of many of the oolitic and cretaceous strata, with glacial and post-glacial deposits. A more detailed account of the oolitic rocks is reserved for a special memoir, which the Survey intends to issue, on the Yorkshire Oolites as a whole. The high price of several publications of the Survey has been the subject of unfavourable criticism on more than one occasion in these columns, and it is therefore only fair to remark that the present memoir of forty-four pages is issued at the moderate price of one shilling.

MEETINGS OF SOCIETIES.

Society of Antiquaries.—(*Thursday, April 29.*) A. W. Franks, Esq., V.-P., in the Chair.—Mr. F. Seebohm read a paper upon the connexion between serfdom and the open field system of cultivation, on which latter subject he had previously expressed his views before the society. The question to be considered was whether the usual holding of a villein, which was generally a virgate or yardland—i.e., two bovates or thirty acres, or a quarter of a hide—was originally the free share of the land held by the free Anglo-Saxon, afterwards degraded into serfdom, or whether this holding had been always by servile tenure. In the Domesday survey, the *socmanni* or free tenants were found almost exclusively in the counties on the eastern side of the island, which were partly inhabited by Danes. Of *servi*, the greatest proportion were in Wales and Cornwall, and they formed altogether about nine per cent. of the population. About three-quarters of the cultivated land was held by *villani*, who were about thirty-eight per cent. of the population, while the *bordarii*, or cotters, a still inferior class, were about thirty-two per cent. The total acreage under the plough at that period was approximately 5,000 000 acres, the present amount being 12,000,000. In the time of Edward I. the villeins paid their lord by compulsory personal service, and had no right to leave the land. These few circumstances Mr. Seebohm considered to be the notes of serfdom. When the Hundred Rolls were compiled, personal services were gradually being commuted for payments in money; and it was the attempt of the lords after the Black Death to reintroduce the old state of things that led to Wat Tyler's insurrection. Mr. Seebohm then proceeded to quote the *Rectitudines Singularum Personarum* and the laws of King Ine in Thorpe's *Ancient Laws and Institutes of England*, as well as charters of other kings, to show that the Anglo-Saxon *gebur* and *geneat* were supplied with house and oxen by their lord, and were in return bound to work for him two or three days a-week. If, however, the lord did not supply a house this service could not be exacted of the *gebur*. That this arrangement was not confined to England is proved by cartularies of monastic houses from Picardy to Bavaria, the old home of the Belgae, and by the ancient laws of the Bavarians printed by Pertz. By these laws, the villein was bound to work three days for the lord and three for himself, but, if the lord supplied oxen, all the six days of the week for the lord. In Wales, on the other hand, rent was paid in produce, and no personal menial services were performed by the free landholders, except those of serving in the king's army and repairing his castles. The land was held by the whole family, and redivided at the expiry of each generation until the third, when the division was final. There was, however, another class of landholders, composed of foreigners, bastards, and others not having all the rights of the free Welshmen, who were bound to maintain the lord's servants and render other slight services. The land held by each of these persons was divided equally among the whole community, not only among the relatives of the deceased. Among the Gauls no personal services were paid for land, but they were among the Franks. From these considerations Mr. Seebohm argued that the Saxon landowner settled in England, not as the leader of free men, but as the master of a body of serfs, and he showed that permanent equality of holdings and primogeniture are not marks of allodial freedom, in which state land would be divided among the family, but of serfdom; and he doubted whether free village communities existed at all under the Anglo-Saxon *régime*.

FINE ART.

THE GROSVENOR GALLERY.

[*First Notice.*]

The Grosvenor Gallery has been open but a few years, but it has won, and is likely to sustain, a well-deserved and distinct place in the public estimation. It would be difficult to say in few words in what its character consists, but that it has a decided character which constitutes a fair *raison d'être*, and enables it to hold its own without rivalry or even comparison with the Royal Academy, it would be impossible to deny. It certainly is not that it is devoted to any special clique of artists or phase of art, for no exhibition of its size contains works more dissimilar in spirit or aim. Its main interest has perhaps hitherto consisted in the opportunity afforded of seeing pictures by artists too distinct in their individuality to be welcome in more popular galleries—men who, regardless of conventional taste and the picture-market, were trying to give their own artistic impulses free rein. One of the cleverest, and certainly the most wilful, of these, Mr. Whistler, is altogether absent; the greatest of all—Mr. Burne-Jones—is represented by a design which, however consummate in certain technical qualities, gives no opportunity for the display of his highest powers; and some others, like Mr. Walter Crane, Mr. Strudwick, Mr. Cecil Lawson, and Mr. Hallé, add rather to the variety than the beauty of the exhibition. Nevertheless, the collection is one of remarkable interest. If it is full of eccentricity, it is at least almost free from conventionality; if it contains a good deal of weak, unfinished, and sketchy work, it contains much that is strong and nearly perfect of its kind. It is, on the whole, a pleasant but puzzling exhibition, full of disappointments on the one hand and of pleasant surprises on the other.

The disappointments are of two kinds—one, the absence of certain artists such as Messrs. Whistler and Tissot, whose works, though not always pleasant to see, were too individual to be missed without regret; and the other the presence of works by distinguished men which do not yield the expected pleasure. As Mr. Burne-Jones's name has been already mentioned, and is more than any other associated with the Grosvenor Gallery, the reputation of which he may be said to have crowned, while it, on the other hand, has greatly enhanced his own, we will begin with his solitary contribution to the present exhibition, which he has called *The Golden Stairs* (120). This is a composition of damsels clad in white, and bearing musical instruments of various kinds, descending a winding stone staircase, without banisters, of a faint yellow metallic tinge. In general scale of colouring it reminds one rather of that remarkable decorative design of *Perseus and the Graïae* which the artist sent to the gallery two years ago, than of his usual pictures. In this, it will be remembered, metals were introduced; and some cunning Japanese metal-worker, with pale gold for the stairs and dull silver for the draperies, with soft greenish, brazen, and coppery amalgams for bush and hair and flesh, might reproduce the design of *The Golden Stairs*, with little alteration in colour and tone; and this is no small praise, for it is to say in other words that its few subdued tints are arranged with consummate mastery and perfect keeping, and that the whole effect is soft and lustrous. Neither is it cold in appearance, as might have been expected from a composition chiefly made up of white linen dresses and stone steps, especially as the figures, with the exception of feet and ankles, hands and faces, are almost completely draped, while the flesh is of no warm rosy tint, and the drapery is opaque. The whites are of course not pure whites; no two garments of quite the same shade come together, warm and cold grays alternating with occasionally a sleeve or instrument of stronger tint or purer silveriness. As an example of the harmonies to be produced from a few soft notes of colour, the picture is a marvel. Nor is this all; as a composition of form it has much beauty. Given the particular maidens, in their particular dresses, on their particular staircase, and it would be difficult to give greater variety of simple and graceful attitude, to make prettier combinations of feet and ankles, arms and heads. It would be useless to protest against Mr. Burne-Jones's ideal of beauty in woman; he has a right to it; and, if he cannot or will not vary the type, we must submit. Nor is it necessary to object to the stairs; they answer their purpose of a curved line and a warm background; nor even to the drapery, though its material is doubtful and its folds highly artificial. It may be objected that the damsels appear to increase in height in a sort of inverse perspective the farther they are removed from the eye, and that all have ceased playing but one, who, for reasons best known to herself, is feebly drawing an archaic bow across an archaic violin. All these things allowed to pass without comment, there is yet good reason for disappointment that the artist of *The Days of Creation*, of *Merlin and Vivien*, of *Pygmalion and Galatea*, and of many other pictures remarkable not only as feasts of colour, but as masterpieces of subtlest human expression, should have nothing for us this year but a technical triumph—an example, it may be said, of the purest art, but nevertheless of an art which appeals to little beyond the eye, and is purified by the exclusion of nature among other things.

It may seem churlish to be disappointed with a picture which gives pleasure of a refined kind because it does not give as much or as high pleasure as has been derived from other works of the same artist, but there can be unfortunately no such scruple with regard to the only contribution of another artist of great fame. Not only no pleasure, but extreme pain, is produced by Mr. Holman Hunt's portrait of his son (89). Perhaps the less said about it the better, for it is not agreeable to laugh at the mistakes of so skilled and conscientious an artist as Mr. Holman Hunt, and to describe either this portrait or its frame with perfect gravity is simply impossible. It would seem that, while prodigal of other gifts, Nature has denied the artist a sense of humour, though even this will not account for the oppressive colour of this unintentional caricature.

We are sorry to have to include Sir Frederick Leighton and Mr. Albert Moore in the list of slighter disappointments. The President has seldom painted a face with so little distinction as *Rubinella* (69); and though Mr. Moore's supreme talent for harmonious arrangement of colours has not deserted him, his figures in *Jasmine* (95) and *Rose Leaves* (105) fail to reach his accustomed level of simple grace. It is a matter of regret

that Miss Clara Montalba, hitherto noted as much for her careful execution and modesty of design as for her rare sense of colour, should indulge in such unsatisfactory work as her scene from Venice (155), which, though audacious and clever, is painty, sketchy, and unreal. To the list of those who do not come up to their usual standard might be added some few others, but it will be more pleasant to turn to those artists in whose achievements full compensation may be found for the shortcoming of others.

The Song of Miriam (136) shows that leap toward the front rank which we have been long expecting from Mr. W. D. Richmond. It is refreshing to turn from the passionless minstrels of the golden stairs to this vigorous and graceful incarnation of spiritual music. Miriam and her maidens singing their song of triumph on the barren sandhills of the Red Sea shore, with hands, and hearts, and feet, and voices lifted with lyrical exaltation and solemn joy, is a subject to tax the talents of a greater artist; but Mr. Richmond has proved that his imagination and skill are equal at least to rendering it with much beauty and dignity. The picture is large, and long, and decorative in treatment; the principal group, of Miriam and her fair company in various robes of primrose, citron, and rose, are advancing toward the spectator, dancing and singing on the bright sand; their faces are all lit with musical emotion, and are finely contrasted with the careful faces of the male musicians and the weary ones of the carriers. All of these are relieved against a background of deep blue, composed of mountain, sea, and sky. The artifice by which this colour is continued in the drapery of some figures in the background is too apparent, and the figures on the right seem weak in comparison to the rest; but it is scarcely fair to criticise details of an unfinished picture.

Of very different aim is M. Legros' large picture of *L'Incendie* (67), which fully sustains his power as a painter of the poetry that underlies the rough surface of ordinary hard-working existence. The present picture verges on tragedy; a cottage is burning furiously, and two women have escaped leaving behind a child whose empty cradle is by their side. The mother, with her back to the conflagration and her hands over her ears, as though she would shut out both sight and sound, is kneeling in front of the elder woman. From the house a man with the baby safe in his arms has just issued, holding an arm before his blinded face. The elder woman is proclaiming the joyful news to the younger, whose face, half raised, is truly tragical in its momentary pause between agony and joy. There is a noble simplicity and repose in this design, the work of an artist who not only conceals his art, but himself, dealing with an awful subject in a way that brings home the terror and pathos of it without melodramatic gesture or sensational colour.

Cosmo Monkhouse.

THE ROYAL ACADEMY.

[*First Notice.*]

The present exhibition of the Royal Academy has provoked a full measure of unfavourable comment. It has been widely and confidently assumed that in quality of workmanship the mass of paintings displayed upon the walls will not bear to be judged by the standard of preceding years, and it has been roundly asserted that this decline is due as much to the increased incapacity of the titled painters as to the diminished excellence of the works accepted from the general body of English artists. I think it may fairly be doubted whether either of these opinions is absolutely warranted by the facts. That the exhibition is, in regard to certain specific classes of art work, but poorly furnished must, perhaps, be granted. It by no means follows, however, that the executive ability of our school is therefore in decay. On the contrary, there is, I believe, ample evidence to show that the advance in technical proficiency which has been remarked for several years past is still steadily maintained. This is an advance, be it observed, that is, to a large extent, independent of the worth of the intellectual aims in art that are now widely accepted by the race of the younger painters. Critics are free to question the principles of style which find favour in the eyes of contemporary artists, and to deplore the absence or abeyance of the kind of forming and creative faculty which is needed to transform clever studies into pictures truly so called. They may justly regret that, whereas the earlier manner of sentimental or anecdotical painting has lost something of its vitality, the more serious study of nature by which it has been driven out has not yet yielded an appropriate style of its own. The ideas and purposes of our younger school are manifestly unsettled, and their energies are for the moment largely absorbed in the direct rendering of outward facts; but the power that is displayed in this pursuit must be acknowledged, I think, to be steadily developing, and, if it is less strikingly expressed in the two present than in some previous exhibitions, the result is due to accidental circumstances which have no bearing upon the general condition of our art. Nor, on the other hand, is it at all fair to say of this year's show that the interest it awakens owes little to the titled painters. There is no doubt a certain proportion of Academic work which would be a scandal to any exhibition; but, on the other hand, it must be acknowledged that the most remarkable achievements alike in subject-painting and in portraiture are contributed by men who belong to the titled body.

It should be added, however, that the increasing weight of unfavourable criticism, although not always rightly directed, does truly point to a state of things to which the members of the Academy ought to give serious heed. Opinions concerning the quality of the exhibition are perhaps unconsciously coloured by a sentiment of disapproval towards the manner in which the affairs of the institution are conducted. Year by year the feeling that the Academy does not fully or fairly discharge its national functions must surely gather strength, and the feeling will acquire additional force from the fact that the area of artistic effort is rapidly widening. Even if the Academy can ever be said to have satisfied the public requirements of English art, there would still be need of some vigorous measure of re-organisation in order to bring it into sympathy with the greatly increased demands of the time. Such a powerful body cannot afford to sacrifice the position of authority which it has won. Whatever may be attempted or achieved by other institutions in the representation of special phases of contemporary art, the Academy still holds in its keeping the general interests of English painting. Whether it will maintain this dignified position in the future must depend altogether upon the willingness and the ability of its members to adapt themselves to the circumstances of their age; and with the *prestige* they enjoy, and the practically inexhaustible resources at their disposal, this, one would say, ought not to be a task of insuperable difficulty. I do not propose at this time to enter into any general discussion of the constitution of the Royal Academy or to consider exhaustively either its merits or its defects. The criticisms to which I have referred spring out of its management of the annual exhibition, and it is in the proper discharge of this particular duty that the public, at any rate, is most nearly interested. It is to the interest of the public, for example, that the annual display of contemporary work should be as complete and as representative as it is possible to make it. With the grievances or the misfortunes of individual artists the public has little concern; but, if the injustice inflicted in particular cases affects the general character of the display, the result must be admitted to have something more than a personal significance. And, in regard to this matter, it would seem to be established beyond dispute that these annual exhibitions are, under existing circumstances, either too large or too small. If the design of the Academy were merely to collect a series of chosen examples of the highest interest and excellence, then they would notoriously be forced to put a restraint upon themselves as well as upon the members of the outside body of artists; and, with such an ideal to guide them, one room would more than suffice for their requirements. But if the exhibition is intended to embrace all artists who can show that they possess a required degree of proficiency, then the exclusions that yearly take place are in many instances altogether indefensible. The excuse of limited space which is sometimes offered by or on behalf of the Academy is in truth no excuse. A body with the power and the wealth of the Academy has no right to confess that it has not made adequate provision for the due discharge of its duties. It would only be necessary at any time to approach the Government of the day in a proper spirit in order to secure a sufficient grant of public land or of public money for such a truly national purpose. But, unfortunately, in its dealings with the central authority, the Academy has been fettered by a foolish jealousy of its independence, and an unworthy fear lest it should be forced to accept the real responsibilities attaching to its position. It has always avoided the frank acknowledgment of its public and national character; and it has consistently refused, so far as refusal was possible, to render any account of its stewardship to the rightful guardians of the public interests. That this attitude is the result rather of a traditional prejudice than of deliberate design may be freely granted, and it is at least certain that there are many individual members of the present Academy who would gladly welcome a more frank acceptance of the position to which the institution is justly entitled. The Royal Academy has only to place itself loyally at the head of English art in order to obtain from the nation all the facilities it may require; and there is no real reason, if such an attitude were boldly adopted, why English artists, within a very short space of time, should not secure, in one of our great public parks, a building that would not only suffice for the exhibition of all deserving pictures, but would also be suitable for the agreeable display of works in sculpture in a manner corresponding to that which prevails in the Salon at Paris. In the meantime, however, there are reforms of internal organisation that might be effected without any sort of delay. The disappointments dependent upon straitened accommodation are for the moment incurable, but it is always within the power of the Academy so to re-arrange the machinery of selection as to put an end at once to a large number of complaints. There is a rumour that a serious effort in this direction is really under consideration. The Council, so it is said, is to have a resolution submitted to it whereby the number of works which any one artist may exhibit is to be strictly curtailed, and this resolution, if carried, will apply as much to Academicians as to outsiders. Here at least is a step in the right direction; but there remains yet a further reform to be effected, without

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which no system of selection can possibly be satisfactory in its working. Some plan must sooner or later be devised whereby the general body of exhibiting artists shall be admitted to a share in the election of the jury. There are various methods by which this desirable result could be secured, and the plan in force in the Paris Salon at once suggests itself. But if a different mode were considered desirable, it would be easy to form a constituency out of the exhibitors of each preceding year. By adopting some such measure the Academy would be assured of the sympathy of the general body of artists. The existing method of electing Associates and Academicians might still be maintained, for the distribution of titles is of less importance than the just organisation of the annual exhibition. J. COMYNS CARR.

EXHIBITIONS.

SOCIETY OF BRITISH ARTISTS, SUFFOLK STREET.

THIS exhibition of the Society of British Artists, now held in the old place, the fifty-seventh from its commencement, is somewhat more select than usual. The number of works by new men is indeed very small, and here, as in every chartered body, the oldest members continue to claim their privilege, although their works do not show the freshness necessary to attract visitors. The collection consists of over eight hundred pictures, a third of these being water-colours. These last are nearly all of comparatively little importance, small in size and tentative for the most part, landscape being in the ascendant. Among them the first that attracted us was No. 540, *A Pool—on the Glaslyn at Beddgelert*, by Mr. J. Jackson Curnock, a beautiful minor work. *The Building Yard, Southwark*, by Jules Lesson (594), shows a sense of the picturesque, and Mr. Andrew B. Donaldson's two studies in *Dordrecht* (646 and 653) are full of this picturesque with impressive sentiment. Mr. W. L. Wyllie, of whom we shall have to speak farther on, has also some excellent works, though trifling in size, especially No. 659: *Mont St. Michel, Normandy*, and *The Valley of the Rhine*. Among the figure pictures, Miss Helen Thornycroft's *St. Sebastian* (No. 739) is distinguishable by good drawing. The flesh, however, is too hot in colour.

To enter the great room, and come to the more important oil pictures, No. 4, by Mr. W. Holyoake, immediately arrests the eye of the visitor. This is called *The First Night*, and shows us the front row of the dress circle. All the visitors on this happy theatrical occasion are young and beautiful, girls of course prevailing, but the men—only two, if we recollect aright—are of the same sweet age and equally handsome. This uncritical audience, who seem to carry daylight with them on this *First Night*, shows the besetting sin of our English art, from the works of the President of the Royal Academy downwards. *Couleur de rose* is the prevailing pigment, rose-water being the medium. This is certainly simplifying the office of art, but, alas! the art itself is eliminated along with truth to nature. Close to this attractive row of beauties is Mr. A. F. Grace's *First Load: Clouds clearing off for a Fine Day*, a picture which pleasantly recals the haymaking season in a flat, rich country: the early doubtful morning giving way gradually to the kind of weather beloved by the farmer on such occasions. *He jests at Scars who never felt a Wound*, by Mr. H. G. Glindoni (No. 15), shows painting power which ought to produce excellent pictures of the costume order; and No. 20, *Good Folks are scarce*, is, in a quite different way both in motive and execution, worthy of praise. This last work is by Mr. James Hayllar, and represents a worthy, hale, old country gentleman muffled up for a winter journey, the snow falling fast, his attentive housekeeper offering him a glass of ale; a simple subject enough, simply and unaffectedly told. A little farther on we find *Footsteps* (No. 24), by Mr. Yeend King. It represents a party of young ladies in a wood, strongly and ably painted, arrested by the sound of coming steps. The dog here is equally well rendered with the figures and still life; and this point suggests to us the name of Mr. J. S. Noble, the animal painter, who is one of the ablest members of this body, and who contributes two works: No. 35, *The Keeper's Assistants*, a rough pony and two admirably alert pointers, and No. 394, *The Gillie's Friend*, which, however, recals, both in subject and arrangement, certain favourite compositions of Landseer. Other pictures to be mentioned here are No. 40, *The Mischief-maker, Zandvoort, Holland*, by Mr. J. R. Reid, and No. 42, *Going to the Fair*, by Mr. Charles Collins. At the end of the room is Mr. J. Morgan's *Assizes*, an elaborate composition of many figures, full of action, with considerable discrimination of character, but little humour. Our remarks on the picture by Mr. Glindoni are again suggested by No. 140, by Mr. Ludovici, jun., called *Cracking the Last Nut*, full of clever action and well-painted costume, but marred by the vulgar introduction of a badly expressed female listener. In No. 168, *The Last of a Ruined Home*, by Mr. Horace M. Cauty, we find an imitation of Walker, misunderstood altogether, but too obvious. Among the best *genre* pictures in this exhibition are a pair by Mr. A. H. Burr, Nos. 236 and 246, admirable studies of Scotch character. In one, the old countryman is puzzling over his mouse-trap, determined to catch the depredator whose marks were too visible on the "heel of the auld cheese;" and in the other (this task being accomplished) he finishes his evening, "Saturday Night," perhaps, with reading a chapter in *The Word of God*. Another Scottish study equally good is Mr. Weatherhead's *A Braw Fly for Salmon* (No. 213). Our limited space allows only two other pictures to be mentioned before we arrive at the landscapes. These are remarkable in executive ability; one is No. 470, ladies leaving a lighted railway station almost in the dark, by Mr. Lionel P. Smythe, curiously enough called *Summer Twilight*, and the other a cracky and perhaps impecunious *connoisseur*, *A China Hunter*, by Mr. Howard Helmick.

In landscape, which used to be the strong point with the Society, we ought to mention at once Mr. W. L. Wyllie's *Alps*, "The moon is up and yet it is not night" (No. 182), the most poetic rendering of nature we have seen for a long time, and his other picture *Coming Home* (No. 376). Mr. Aumonier's *Cornish Orchard* is also one of the most accomplished productions in the rooms, and one of the most charming. Near Mr. Wyllie's *Alps* we find (No. 176) *The Bass*, by John Finnie, and in the place of honour the large and elaborate work of Mr. Wyke Bayliss, the *Interior of the Basilica of St. Mark, Venice*. This, which must have occupied the talents of Mr. Bayliss during many months, is a work of great interest, full of elaboration, representing the wonderful richness of the mosaic-covered walls from the great altar looking west. Other distinguished pictures we can only mention rapidly. Mr. Stuart Lloyd's large *Deserted Mansion* (No. 235); *View near Alton, Hants* (No. 165), by Alfred Cole; *The Retreat* (No. 183), by Mr. F. Heydenthal, and *Eventide* (No. 237), by Mr. E. E. Ellis, both landscapes with figure interest and sunset effects; *Mouth of the Thames, Shrimpers running in* (No. 250), by Mr. J. Fraser, one of the few sea subjects; and two charming small pictures (No. 286), *The Squirrel's Haunt*, by Mr. W. C. Way, and (No. 298) *Evening Lights: Holland*, by Mr. Andrew B. Donaldson.

THE FOURTH NATIONAL EXHIBITION OF FINE ARTS AT TURIN.

THE usually sedate little capital of Piedmont has lately given itself up to an exuberant display of festivity and loyalty, the occasion being the inauguration of the exhibition by King Humbert. Flags and banners have decorated the streets by day and illuminations have made them brilliant by night; the promenades are thronged by visitors from all parts of Italy, and processions of students and operatives, headed by their banners, are constantly passing hither and thither. The exhibition building has been erected near the Piazza d' Armi. It consists of a long central gallery devoted to sculpture, the pictures being shown in a succession of rooms ranged along either side of the main gallery. Everywhere the lighting is all that can be desired; the pictures are not inconveniently crowded, neither are any hung too high to be easily seen; they are relieved against low-toned green drapery, and flowers and choice plants are mingled with the sculpture, so that the general aspect of the galleries is gay and cheerful.

Though the sculpture, both in the building and catalogue, occupies the most prominent position, it is perhaps hardly the department in which the visitors or our readers will be most interested. A more than cursory examination of it compels us to say that from no point of view is it satisfactory. There is absolutely nothing of high aim. No conception of ideal beauty, no noble thought, wrought out in quiet meditation and severe study, has been transformed into imperishable form. Everywhere the aim has been realism, but not the realism of the grave and serious art of past times, nor is there any trace of its grace and fancy. The motives are as feeble and frivolous as the execution is weak and without true refinement. So trivial are the subjects generally that it would be useless to waste time on their consideration. Sculpture whose chief aim is the representation of lace or the texture of satin, or which delights in squalor and grimace, has passed out of the region of criticism. When, some years since, Italian sculptors were weak enough to accept the applause of the unthinking for their statues of veiled figures, it was easy to foresee the descent of their art; possibly it has not yet reached its lowest depth. However, we would not bear too hardly on the sculptors. The present state of modern Italian sculpture, and, indeed, that of other countries, is entirely the result of the public neglect. To appreciate a really fine bronze or marble requires qualities to be found only in the smallest degree in the art-buying public.

Turning to the paintings in the exhibition we find more that is hopeful, and, in many points, signs of genuine progress. Perhaps the most striking impression suggested on first making the round of the rooms is the strongly imitative faculty displayed by the Italian painters. One naturally sees the larger canvases first, and these almost invariably remind us of pictures we have seen in the exhibitions of other countries, mostly in the French Salon. There are the same nudities either languishing in harems or leering in studios; theatrical Romans, here painted from their descendants—though not perhaps of unmixed lineage; Syrians that have been studied from Algerines; mediaeval warriors, Renaissance nobles, and republicans of '92; all our old Parisian friends go through their old familiar melodrama under nearly the same effects. The acting has, perhaps, lost some of its finer shades; there is an uncertainty and want of finish necessarily pertaining to the next remove from the original. Still, not on all occasions does the inspiration come from abroad. A picture of a *cocotte*, life-sized, stretched on a divan, dead

from the ball of a revolver which has just dropped from her hand, and, needless to say, the due amount of blood staining her transparent drapery, shows that pure and unaffected pathos and poetry are not confined to Paris. The smaller canvases, naturally dealing with more familiar subjects, follow the same general rule, and, as might be expected, the French Impressionists are the favourite models; though in some instances the influence has been derived from men of real genius, as Fortuny and Mr. Alma-Tadema. The former, indeed, may be said to have founded a school in Southern Italy, considerably modified, however, by the later Impressionists. The gentleman who astounded visitors to the Paris International Exhibition by the eccentricities of his frames is here in greater force than ever; the tints of his frames are more pronounced; the star fish, shells, and what not stuck about them are still more rampant than two years back; and his exuberant imagination runs riot in colours that would make the canvases of M. Manet appear quiet and unpretentious.

That it is possible to have strong, intense colour without overstepping the modesty of nature is plainly shown in the works of Signor Pasini. He sends seven pictures, all small in size, but all bearing evidence of his exquisite drawing and imaginative colour; beside two frames of studies which will be peculiarly interesting to artists. Signor Pasini has marked original genius; he is also a diligent student of nature. The consequence is that his work is always satisfying and delightful. A young Venetian painter, Signor Favretto, has earned warm recognition by six charming pictures of modern Venetian life. His style in sentiment and technical qualities resembles that of Herr van Haanen. It is rich in colour, careful and characteristic in drawing, full of light, and with fine appreciation of grays; there is also a genuine fund of humour in his observation of life. *Stampi e Libri* represents a couple of priests looking over a book and print stall. A few other figures make up the composition. The refinement of colour and genial character make this a picture which would be distinguished in any exhibition. We venture to augur a distinguished career for Signor Favretto, hoping that he will never allow his evident facility to degenerate into carelessness. Among the pictures with life-size figures we must not omit to mention Signor Jacovacci's *Michelangelo e Vittoria Colonna*. It represents Vittoria lying dead, and the great painter bending down to give her a last kiss. His aged, grief-worn face is noble and pathetic, the colour is sober and harmonious, strong in light and shade; perhaps the white of Vittoria's dress is somewhat forced. The picture is impressive and the sentiment genuine.

In the department of landscape art the exhibition is not remarkable; we failed to detect any sign of serious study of nature, which is the more to be wondered at considering the opportunities the peninsula presents in this direction.

The portraits, fortunately for the visitor who goes to an exhibition to see pictures, are few, and, remembering English and French work, not of great interest. Signor Spiridon sends a portrait of *M. Gambetta* and another of *Signor Monteverde meditating his Statue of Jenner*, which shows that both these gentlemen are distinguished for an easy good-nature; the former looks like a prosperous Hebrew capitalist, with his clothes of the lustrous black cloth dear to the *parvenu*, while the latter has his hair and beard streaming out in all directions and an expression of such intense though subdued agony that it is evident his ideas when he is meditating hardly flow freely. Signor Morelli has an easy, well-drawn portrait of a lady; the satin dress and accessories are well painted, but the flesh is opaque and not pleasant in tint. The happiest portrait, in every direction, is Signor Bompiani's full length of the Queen of Italy, painted for the Chamber of Deputies. The expression and pose are charming, the colour fresh and silvery; it is rare to find an official picture of such excellence.

If there is no very marked advance, neither is there any decline, in this year's exhibition. We cannot agree with an enthusiastic journalist that there are "capolavori che mi richiamarono alla memoria le gloriose ed antiche tradizioni dell' arte italiana." From the context, this was evidently not intended to be ironical, the probability being that the critic was innocent of any knowledge of the antique traditions of Italian art. There would be more hope for the art of Italy if her artists would seek to penetrate the spirit and teachings of those traditions.

A SHAKSPERE MONUMENT.

ONE of the pieces of sculpture which will probably attract no little attention at the present exhibition of the Royal Academy, but which for obvious reasons we forbear to criticise here, is a seated figure of Hamlet contemplating the skull of Yorick, which has been modelled by Lord Ronald Gower. Another figure by the same young nobleman has been accepted for the Paris Salon, and represents young Prince Hal lifting the crown above his head, and pausing, as it were, for a moment before he dares to place it on his brow. The Prince is very simply clad, and is standing on his left foot, the right drawn slightly back, and the right knee bent. Slim, graceful, and vigorous, with his tightly fitting jerkin and trunk hose, the figure has almost as purely sculpturesque an outline as though it were nude. But though so simple, it is not too severe; and though the figure is poised in complete rest and not without a dignified gravity, there is such spirit in the limbs and such latent audacity in the face that we feel the peace and solemnity is but momentary. Not only has the artist seized the happy moment of arrested action to give the repose necessary to a work of sculpture, but he has suggested the previous moment of thoughtless sport and the future of crown-shadowed care. Whatever future criticism may have to say of this work, there can be no difference of opinion as to the originality and spirit of the conception and the care with which it has been executed. There are signs of fresh vitality in the school of British sculpture, but few more favourable than this statue, which, while telling its story by line and contour alone, is yet thoroughly English and living, appealing in sculpturesque language direct to the knowledge and feelings of Englishmen.

That Lord Ronald Gower is no mere *dilettante* seeking the applause so easily awarded to one of his rank by dallying with the arts, but a painstaking artist whose heart is in his work, and who is determined to be master of it, will be still more evident when we say that this figure and that of Hamlet are only instalments of a greater work in commemoration of the greatest English poet. These are, then, two out of four figures representing famous characters of Shakspere which are to decorate the base of a large monument to the poet on which Lord Ronald has been engaged for some years. The other characters chosen are Sir John Falstaff and Lady Macbeth, the former of which is finished. On the latter, which will complete the work, he is busily engaged. The monument will be surmounted by a group representing Tragedy and Comedy crowning the bust of Shakspere. The bust follows in costume and general appearance that in the church of Stratford, but it is somewhat more youthful and spiritual in appearance than the rather stiff and stolid effigy which is so familiar to us. Tragedy is standing erect on the left of the plinth on which the bust of Shakspere is placed. Young, beautiful, and sad, she holds the wreath in her right hand over the poet's head, the arm being bare to near the shoulder, and extended almost to full length. She is half shrouded in a mantle, which covers her head like a hood, and is gathered round her waist by the left hand. On the other side is Comedy, a figure of exuberant joy, with loose locks and careless dress, scarcely able to perform her part of holding the wreath for the laughter which shakes her sides. She appears as if she had run with gay willingness to her task, and to be half embracing the effigy of her lord and master, her laughing head turned, as it were, to the audience in confident appeal for sympathy in her love for him. The action of this figure is, we think, a little excessive, and not altogether graceful in the lower limbs; but it is a vigorous embodiment, and the composition of the three heads and the arms of the two supporters is bold and successful.

The whole work, when completed, will be too large for any ordinary gallery, and it is to be hoped that arrangements may be made for its exhibition at the Crystal Palace or elsewhere, where it may be fully seen and fairly criticised.

NOTES ON ART AND ARCHAEOLOGY.

MR. H. S. MARKS, R.A., has lately been occupied in painting for the Duke of Westminster twelve decorative panels of Birds to be placed in the ante-drawing-room at Eaton, Cheshire, and has, considerately, before sending them home, given the public a chance of seeing them by tickets distributed by himself at Messrs. Agnew's Gallery in Bond Street. Mr. Marks' taste for the grotesque has made him select flamingoes, cranes, pelicans, and other long-legged and enormous-billed creatures; and these, with the scarlet ibis, macaws, parakeets, and others, afford the brightest and richest tints, so that the whole of these compositions are distinguished by splendour of colour, and the most amusing peculiarity of character. The world of birds Mr. Marks has made his own, in pictures painted year after year, and now in these twelve decorative panels he has completed his right to be considered the king of that division of animated nature.

PROF. RUSKIN will contribute an article on "The Formation of an Art Museum" to the June number of the *Art Journal*.

Now that the colours used by artists in painting important pictures and the media employed by them are attracting considerable public attention, consequent on Mr. W. H. Hunt's lecture at the Society of Arts, we are authorised to mention an important fact. The Royal Academy some years ago took a step which forestals Mr. Hunt's proposal that a record of the experience and practice of artists should be preserved. The Council of that body, under the presidency of Sir Francis Grant, drew up and printed a form of enquiry into the materials and method of painting followed by the members in the production of the pictures contributed by them year by year to the Exhibition. This fact seems exactly to answer the object proposed in instituting any society or committee of enquiry into the matter. The replies, which it is proposed to preserve systematically in the library of the Academy, have not been in many cases returned; that is another matter, and only shows individual indifference.

THE first annual dinner of the Hogarth Club took place at the Criterion on Thursday last, Mr. Alma-Tadema in the chair. Including visitors there were some ninety persons present, among whom were the President already named,

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Messrs. Colin Hunter, Hamilton Macallum, Seymour Lucas, A. C. Gow, T. Graham, C. E. Holloway, J. Charlton, and A. Crofts, A.R.A. After dinner there were a few speeches, Mr. Tadema presiding with great geniality, and Mr. Godfrey Turner returning thanks for the visitors in a happy manner. Some exceptionally good music prolonged the meeting to a late hour.

THE Chantrey Fund has been applied this year to the purchase of four of the most noteworthy and generally satisfactory pictures in the present exhibition of the Royal Academy, namely, Mr. Orchardson's *On Board H.M.S. Bellerophon*, Mr. H. W. B. Davis's *Returning to the Fold*, Mr. Poynter's *Visit to Aesculapius*, and Mr. John Brett's *Britannia's Realm*.

M. FRANCK, a member of the Belgian Academy, has just finished a line engraving of Quentin Matsys' famous triptych in the Antwerp Museum.

AN exhibition of objects relating to the history of the House of Orange will be held at the Hague in August next.

ON Saturday evening, April 24, during the course of the Tiber works, there came to light, near the Ponte Sisto, and just before the river meets the ancient wall of the city, a massive square-stone structure, which was quickly seen to be a *columbarium*, very rich in relics The niches inside must be rather termed *aediculae* than *loculi*, being divided by small and elegant columns, faced with stucco. In the *aediculae* hitherto discovered cinerary urns of marble were found in excellent preservation and of beautiful workmanship. They are all ornamented in relief, with festoons of fruit and leaves, birds and flowers. All contained the remains of the funeral pile, and in one a finger ring of pure gold, the stone of which had been destroyed by the fire, was found among the calcined bones. An urn, in the shape of a simple vase, bears as an inscription the two words, *Minatia Tolla*. In the ground underneath was found intact the large marble inscription which speaks of members of the Sulpician family. There was also found an elegant marble bust of a young girl, and a life-size statue of a woman of mature years. Among the rubbish were broken pieces of a statue of Tiberius, as is plain from a fragment of the head, which clearly shows the lineaments peculiar to that Caesar. But this imperial statue can have had no relation to the monument, which belongs to the age of the Antonines, as the predominating style of the sculptures shows. It seems likely that there may be yet more urns in that part of the sepulchral chamber which remains to be dug out.

WE have received the completed fifth volume of that vast German work, *Kunst und Künstler des Mittelalters und der Neuzeit* (published by E. A. Seemann, of Leipzig). Few modern works of art-biography are more satisfactory than this, for each Life is written by some art critic who has devoted especial study to the artist of whom he treats. This of course precludes the unity of view and scientific aim that might be found in a work written throughout by one author; but, on the other hand, it ensures a far more detailed attention to each subject than would be possible to the art historian who sought to grasp the whole. In the present volume we find Dr. Robert Dohme, the editor of the whole work, responsible for the biographies of Palladio and Lorenzo Bernini; Dr. J. P. Richter for Correggio, Sebastian del Piombo, and Giulio Romano; H. Janitschek for Andrea del Sarto, Giovanni Bellini, Tintoretto, Paolo Veronese, and the Bolognese school; J. E. Wessely for Tiepolo, Canaletto, Bernardo Bellotto, and Pompeo Battoni; A. Rosenberg for Palma Vecchio and Andrea and Jacopo Sansovino; Dr. Max Jordan for Titian; C. Brun for Lionardo da Vinci and Bernardino Luini; O. Eisenmann for Caravaggio and Spagnoletto; H. Lücke for Fra Bartolomeo and Giorgione; and C. A. Regnet for Salvator Rosa. As will be seen from these names, the Venetian school preponderates in the present volume; it is, indeed, the last volume of the series dealing with Italian art, for the sixth and last volume—which is now in progress—will contain only Spanish, French, and English artists. It is advertised to be completed this year, after which a supplementary work, containing biographies of the artists of the present century, will be begun and continued in numbers like *Kunst und Künstler*.

AT the last meeting of the Anthropological Institute a paper entitled "Further Notes on the Romano-British Cemetery at Seaford, Sussex," by Mr. F. G. Hilton Price and Mr. John E. Price, was read, being a continuation of a paper communicated by the same authors in November 1876. During the summer of 1879 these gentlemen revisited Seaford, and made further excavations in the Roman cemetery upon the Downs, in which they discovered several urns, a drinking cup of Durobrivian pottery, Samian *paterae*, flint celts of the neolithic type, and many flint flakes. In one interment a large urn, full of charred human bones, was discovered, having a Samian cup in its mouth, for the purpose of keeping out the earth; another elegant cup of Durobrivian ware was found on its left side, and a food vessel and *patera* of Upchurch pottery on the right side. In close proximity to this interment was a similar one; the urn was much crushed, but beneath a *patera* of Samian ware a coin of Faustina Junior, the daughter of Antoninus Pius and wife of Marcus Aurelius, was found. This was most important, as giving an approximate date for the interments; they could not be earlier than between A.D. 161 and 180. In another part of the Downs, in a place called the Little Burys, black patches were of frequent occurrence in the sand, which were composed of charcoal, fragments of burnt bone, a flint flake or two, and frequently iron nails. In one particular spot a batch of over ninety iron studs was found, mixed up with bone ashes and charcoal. The authors considered that the patches of charcoal without an urn indicated pauper burials, or the burials of soldiers, as this place was a military station.

EXHIBITIONS appear to be coming into fashion in Italy as well as elsewhere. The town of Milan is at present organising one, and a subscription has been opened which has, in the course of about a month, produced as much as 810,000 frs. The French journal *L'Italie* estimates that Milan will probably be able to raise two millions of francs for this purpose if required.

A FINE statue of a faun in bronze, of about the same size as the celebrated *Dancing Faun* of the Naples Museum, has lately been dug out at Pompeii. It was found in a house decorated with paintings near the temple of Fortune. The faun is represented in a drunken attitude and holding under his left arm a pitcher out of which the water of a fountain was probably intended to flow.

THE Cluny Museum has made two important purchases at the San Donato sale. One is a processional crucifix in silver-gilt of fourteenth-century workmanship. It is stated to be the most remarkable work of its kind in any of the public collections in France, for it is in perfect preservation and of the finest execution. Both faces are enriched with figures in high relief, on one side being seen Christ crucified, with the Virgin, St. John, St. Peter, and Mary Magdalene, and on the other the twelve apostles with their various emblems, the whole being executed in rich *repoussé* and ornamented with pieces of rock crystal. The other work is of less choice material, but is almost equally fine in its own way of workmanship. It is a Venetian cabinet in the form of a palace, with five rows of columns rising one above another and a cupola crowning the whole. In the niches between the columns are placed very small figures in bronze gilt, while charming paintings of flowers, arabesques, and figures adorn every portion that is not inlaid with mother-of-pearl and ivory. This ornate cabinet was acquired by M. Sommerard, the director of the museum, for 5,100 *lire*, and the crucifix for 11,100—a very much smaller sum than Prince Demidoff had paid for it some years ago. Both purchases were indeed excellent bargains for the Cluny Museum.

THE magnificent mural paintings by Eugène Delacroix that decorate the Salon du Roi in the Palais Bourbon have been lithographed this year by M. Robaut at the special command of the French Government. The five lithographic plates which he has produced are exhibited in the present Salon.

AN etching by Ramus from a clever picture called *Ouvrières en Perles à Venise*, painted by C. C. van Haanen, is given in *L'Art* this week. It represents a number of Venetian girls engaged in stringing pearl beads. It attracted some notice at the Universal French Exhibition in 1878.

AN important international exhibition of photographic works and appliances is being organised at Ghent by the Syndical Chamber of Industrial Arts. It is to be held next September, and an appeal is made to all photographers, artists, and amateurs to contribute. It will include all branches of photography, for it is meant to show the extensions of which the art is capable. New applications and new processes will therefore find special favour.

UNDER the title of *Le Monde vu par les Artistes*, an artistic geography, illustrated with numerous views and maps, is being brought out in cheap form in weekly numbers by the firm of Ch. Delagrave in Paris. It is edited by René Menard.

A MONUMENT of high artistic pretension has lately been raised at Père-la-chaise over the grave of the Comtesse d'Agoult, better known under her *nom de plume* of Daniel Stern. M. Chapu, the sculptor of the much admired monument to Henri Regnault, has again been the artist called upon to design a memorial to genius. Three symbolical figures of the size of life are grouped against a pyramid supporting the bust of the deceased Countess, the names of her principal works being inscribed on its sides.

THE *Magazine of Art* still continues to provide capital illustrations and pleasant instructive talk on matters artistic. The "Living Artist" dealt with in the May number is Hubert Herkomer, and a full-page engraving of his glorious picture of *Life, Light, and Melody* forms the frontispiece of the number. One of the attractions offered by this journal is the sketches it gives of the "Pictures of the Year." Some from the present exhibition of the Royal Academy have already been engraved.

IT is with regret that we see recorded in the French papers the death of M. Edmond Duranty, an art critic who has become known even in England by his outspoken and clever criticisms in the *Gazette des Beaux-Arts*, *La Vie Parisienne*, the *Temps*, and other journals. M. Duranty, who was born in 1833, began his literary career by founding a Review called *Le Réalisme*. It had only a short duration, but the principles in art that it advocated have been adhered to by M. Duranty through all his writings. He has, indeed, always been known as the enthusiastic exponent of naturalism in art in contradistinction to academic tradition; and it is greatly

owing to his fervour in spreading his convictions that the doctrine of naturalism has gained so powerful a hold over many of the best French artists of the present day. To the general public who care not for matters artistic, M. Duranty is best known as a novelist, one of his novels, *Le Malheur d'Henriette Gérard*, having had considerable popularity. He has written several others, some of which were published in the *Temps* and the *Revue de France*, but it is on his cultured criticism of art that his chief distinction as a writer is founded.

THE STAGE.

"THE DANITES."

The Danites has not been very sympathetically received by the critics, but it is worth seeing, and the public is showing that it thinks so. Dealing, as the daily papers have all told us before now, with the endeavours of two men, representative of an entire company and of a principle, to assassinate the remaining members of a doomed race, it is at some disadvantage in assuming that English audiences are more familiar than they really are with the peculiar conditions and incidents on which it is founded. That is immediately intelligible in Chicago and St. Louis which is a little obscure in the English Midlands or in the suburban neighbourhood of the New River. On the other hand, the piece, from beginning to end, has a freshness for English folk which it cannot have for American. In America the piece may be a melodrama founded on a remarkable and discreditable chapter of history—the existence of a *Vehmgericht* in the farthest West. In England it may be a melodrama lightened by the humours of the log cabin and the drinking saloon. Our own native melodrama has accustomed us to the exhibition of the various stages of boozing, and no English low comedian can be pronounced accomplished—hardly even can he be pronounced popular—if he is not skilled in the representation of a man in his cups. But it is a new thing to see a Yankee, with good-humoured eyes and cheery step, trip across to the bar of a drinking saloon and demand "some more poison;" and it is new, moreover, for an excellent opportunity for the exhibition of the effects of *delirium tremens* to be so sparingly used as it is in the case of the sailor from Boston who has been disappointed in his love. Mr. E. M. Holland, who represents the first of the two personages we have been naming, is a most genial and intelligent comedian, though why he should bear so close a resemblance both to Lorenzo de' Medici and to a modern publisher it is by no means for us to say. Mr. W. E. Sheridan is the actor whose discretion in the matter of *delirium tremens* is bravely calculated to disappoint the gallery. In the camp it seems that the personage he enacts was called "the Parson," "because he could out-swear any man in the camp." But again at the theatre he is a model of discretion; the oath in which he finds the greatest amount of relief—"Darn my boots!"—being, it must be admitted, one which would not seriously compromise a divine.

Considered critically, it is fair enough to say that *The Danites* is not a very complete success. There is but little show of such poetical power as Joaquin Miller—its author—displayed in the *Songs of the Sierras*. The motives of the murderers are not sufficiently analysed to constitute "a psychological study" such as that by means of which Mr. Irving first seized the attention of the public of London. And, bringing our expectations down to the level of the melodrama—a form of dramatic composition and performance, let us say in passing, from which it is by no means so certain that art need be banished—it must be confessed that the literary purveyors for the Porte St.-Martin and the Ambigu would have known better how to arouse interest and to retain and deepen it. We speak, of course, of interest of the intense and serious kind. As it is, people's sympathies go well enough with the persecuted Nancy Williams, the last of her race, and with her deliverer and protector, Sandy M'Gee. And sympathetic laughter follows the performances of the wild brotherhood who assemble in the drinking saloon, and to whom good spirits and "the glorious climate of California" supply the place of everything that in the eyes of wholly artificial Londoners makes existence worth having. Quite excellently arranged, and of seeming spontaneity besides, is all this presentation of the distant life and its wild ways, its rough cheeriness, its leaven of chivalry. The stage grouping is of the most expressive kind. The comic interest—the local characterisation—is not closely welded to the serious. The construction of all this is rather loose indeed. But we forgive it for its freshness.

Of the acting of two of the performers something has been said already. But on Mr. McKee Rankin rests the burden of the piece, and it must, anyhow, be a burden to represent a character who is described to us as an ideal in the rough, "a painter, a sculptor, a mighty moralist, a man who could not write his own name." The perfections of this personage incline one at first to be a little sceptical with regard to him. His moralities, it is true, are beyond a doubt. But one is surprised that he should have been able to teach himself to paint while unable to teach himself to write, until one reflects that after all he may have only painted like a rejected of the Academy on his way to the Albert Hall, in which case it may turn out not to have been remarkable that he was not a writer to boot. However this may be, the character is played with a great deal of homely charm by Mr. Rankin, who does not at all insist upon the "Admirable Crichton" qualifications of the personage, but upon his healthy humanity, his cheerfulness of demeanour, and his excellence of heart. Mrs. McKee Rankin plays dramatically the part of the pursued woman. And Miss Cora Tanner, as a young schoolmistress, who becomes in good time the wife of the hero, and the secret protectress of Nancy Williams, fills her character thoroughly. She is not very noticeable in the earlier scenes—is wholly without pose or forced effect—but as the play proceeds one sees there must be some art behind so much simplicity. Objection has been taken in influential places, and in exceedingly well-written criticisms, to the sentiment of the play. It seems that the inhabitants of the neighbourhood of the New River may deem themselves wronged when a dramatist exhorts them to virtue, or does other than scoff at good principles. It seems that the assumption that anyone can possibly be actuated in any action of life by any motive higher than that of self-interest is an offence to common-sense, which Islington is called upon to resent. But to think so is an affectation of the moment—nursed, it may be, by the fashionable paradox of Mr. Gilbert—and, like other affectations, it will pass away.

FREDERICK WEDMORE.

STAGE NOTES.

School has been revived at the Haymarket Theatre, no new comedy of much merit having apparently been forthcoming. It is now some years since *School* was played last. It is not the most original of its author's productions, for it owes much to a German source, but the charm of familiar style is Robertson's own, and something of the homely incident is also his. The revival of the little play at the Haymarket seems to have been unattended with any of the mischances that befel the management on the occasion of the revival of *Money*. Such of the public as chooses to pay for stalls has settled down to the absence of the pit, and *School* is performed to the satisfaction of the moneyed class, who are no doubt the best patrons of the drama. Mr. and Mrs. Bancroft appear as they did of old at the Prince of Wales's; Miss Marion Terry acts the ingenuous heroine first of all presented by Miss Carlotta Addison; and Mr. Arthur Cecil, always thoughtful, as well as careful and polished, enacts the aged nobleman whom Mr. Hare was wont to represent so funnily. *School* is elaborately furnished with set scenes, which, in the absence of that clever American device written of in a daily contemporary, must necessarily take some *time to* change, and therefore tend somewhat to weaken the interest which the audience takes in the play.

MDME. MODJESKA has appeared at the Court Theatre. It was, of course, impossible to suspend the evening performances of *The Old Love and the New* during what is understood to be one of the most successful runs in London; but the fame of the foreign actress and her positive success at a first representation reduce to a minimum the disadvantage of afternoon performances. Besides, these take place now daily at the Imperial, and are no longer strange to the public. At the same time, there must always remain some portion of the public debarred from attending them. Lawyers, for instance, who are always understood to be among the warmest patrons of the drama and of the drama's professors, are clearly unable to frequent afternoon representations; and doctors, if they see Modjeska in *Heartsease* or Miss Litton as Rosalind, must do so at the peril of their reputation for possessing a good practice. The Bob Sawyer of the day can no more venture to attend an afternoon theatre than to attend church, unless, indeed, it be with careful instructions that he shall be called out in the middle. The fashionable world, however, and a host of unoccupied people in the more remote suburbs, have both leisure and inclination to go to the play between lunch and tea time, and their enthusiasm about Mdme. Modjeska will at all events have been occasioned by a serious artist. An adroit adaptation of *La Dame aux Camélias*—such as we find Mr. James Mortimer's to be—is inevitably interesting; and the actress to whom the principal *rôle* falls has grace, power, tact, and what our ancestors used to call "sensibility." Moreover, she is sufficiently well supported. But we trust we shall be allowed to see the lady in one of her great classical or accepted *rôles* before she

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LITERATURE.

Francis Deák, Hungarian Statesman. A Memoir, with a Preface by Mountstuart E. Grant Duff, M.P. (Macmillan.)

THE anonymous author of this book has made a valuable contribution to the literature of the Eastern Question. As he observes, the brilliant talents of Kossuth long caused the more solid mental gifts of his great contemporary, Deak, to be overlooked; and only the extraordinary outburst of popular feeling in Hungary at the obsequies of the latter in 1875 made the world understand that a great man, in the truest acceptation of the term, had passed away. Since then Deak has been the subject of more than one Western biography. Most of these, however, have been published in Paris, and it is therefore a matter of congratulation that a writer has been found to put Deak's career before the public in an English dress; though it is evident that, although a thorough master of our language, it is not an Englishman who speaks to us. Deak's career falls into five parts, distinguished in the work before us under the names of the periods of "Reformation," "Revolution," "Reaction," "Revival," and "Restoration." In the first of these he is found as the trusted counsellor and finally as the colleague of the patriotic Ministers and statesmen who gave Hungary the reformed Constitution of 1848, accompanied with a great body of social and political reforms which struck down the feudal and aristocratic system whereby the Hungarian people had been made to exist for the benefit of the Hungarian magnates. In the second the lawyer-statesman disappears from the arena, unwilling to have recourse to arms, even under the grossest provocation, and trusting to the final triumph of the ideas of justice and right founded upon law and precedent. In consequence of the adoption of this attitude, when the storm of the revolutionary period was over, and, of the heroes of the War of Independence, some were dead and the others in exile, Deak was able to remain in his country, closely watched indeed by Austrian officials, anxious to have some excuse for sending him, if not after Count Bathyani to the scaffold, at least after Count Andrassy over the frontier; and still more closely watched by his own countrymen, who regarded him as the sole remaining anchor of their political salvation. The present volume ably relates how Deak from 1850 to 1867 resisted the stress alike of the Bach system, which attempted to triumph over Hungary by a mixture of military intimidation and bureaucratic pressure, and of the Liberals of the Rechberg and Schmerling type, who would have tempted him off the safe ground of the historical rights of Hungary into the quicksands of a brand-new Constitutionalism evolved by Viennese *doctrinaires* out of their own inner consciousness. The attitude of the Hungarian statesman brought upon him at this stage of his career the reproaches of many foreign Liberals; among others, oddly enough, of Englishmen, some of whom seemed unable to understand the position of a statesman who entrenched himself on the safe ground of legal right, and preferred it to the schemes of Constitution-mongers, of whose work it may but too often be truly said that it to-day is and to-morrow is cast into the oven. Lord Brougham, with characteristic violence and inaccuracy, made himself the mouthpiece of these criticisms. Mr. Grant Duff, in the Introduction to this volume, happily compares the attitude of Deak to that of Hampden; nor can the reader fail to be constantly reminded of the vindication of that famous man and of the American colonists, his imitators, by Burke.

"Would twenty shillings," he asked, "have ruined Mr. Hampden's fortune? No! But the payment of half twenty shillings, *on the principle it was demanded*, would have made him a slave. It is the weight of that preamble of which you are so fond, and not the weight of that duty, that the Americans are unable and unwilling to bear." (Speech on American taxation, April 19, 1774.)

The Bach system gave way after Solferino. "As the victories of Radetzky in 1848 had once sealed the fate of constitutionalism in Austria, so in 1859 the news of his defeat came like the first dull crash of melting snow that heralds the break up of the long frost-bound winter and the advent of spring and freedom" (p. 134).

The final crash came after Sadowa. Deak, by knowing how to wait, had become master of the situation. The historical rights of Hungary, including the legislation of 1848 and the celebrated Fourth Act proclaiming the responsibility of Ministers and the appropriation of accounts, were recognised by the Emperor, and the dual system under which the Austro-Hungarian empire lives to-day sprang into existence. Of this system a sketch was recently given in these columns. Deak was recognised as the father of his country, while Kossuth remained in a self-imposed and impracticable exile.

Deak has been reproached with having, at this juncture, deserted the champions of the State rights of Bohemia and other countries, with whom he had waged a joint warfare alike against Bach and against Schmerling; but, as the author of this book observes,

"the agreement between Hungary and the great non-German provinces of Austria was of the negative kind, founded upon a common dislike of the existing system, rather than upon any positive harmony of opinion as to the State policy which should be adopted in its stead" (p. 222).

The acute and practical mind of Deak probably also recognised that the claims of Bohemia were not only not so clear as those of Hungary, but also, through the predominance of the German element in that kingdom, especially in the towns, not so easy to support in argument as those of Hungary, where the German and the Magyar stood together. Nor can the so-called "Nationalist" party in the German half of the empire be said to have materially suffered. They may think they might have obtained more by wrecking the dual system. It is much more probable that they would have obtained a great deal less, as the dual system was the father, not merely of Hungarian, but also of Austrian liberty, including the grant of considerable powers to the provincial Landtags, and the fullest freedom of discussion. Dualism also has, perhaps, been safely paving the way for federalism. Hungary, it is well known, has in Croatia a little Bohemia of its own; and there is no subject upon which Hungarians have been more justly reproached than their intolerance with regard to this *pars adnexa* of the kingdom and the other non-Magyar nationalities of the country. It is one of the most creditable features of the consistent career of Deak that in him these bigoted proceedings found not only no supporter but an opponent. The laws of 1843, making the use of the Magyar language compulsory in the debates of the Diet and of the county assemblies, in some branches of the administration, and in public instruction, were passed during his temporary absence from the Diet, and in opposition to his well-known opinions and to those of the most distinguished Hungarian statesmen of the day, Scechenyi, Eotvos, Apponyi, and Mailath. One of the first acts of the restored Legislature was, at his instigation, to repeal these laws so far as they affected the county assemblies (p. 279); and "in view of the palpable fact" that Croatia wished to loosen the bond that attached her to Hungary, he made the famous offer to her representatives of the "blank sheet" on which to inscribe their own conditions for maintaining the connexion with Hungary. The result was the "Ausgleich," one of the most important provisions of which was the right of the Croatian deputies to address the House in their own language (p. 285). There is reason, however, to fear that the majority of the Hungarian Diet has not grown wiser in these matters, and that the unreasoning violence of the "ultra-National Magyar party" (p. 151)—which, at more than one critical moment, almost ruined the statesmanship of Deak during his life—may yet destroy his work after his death by want of foresight and a refusal to recognise existing circumstances.

The Hungarians have been called "a nation of hussars" and also the "Englishmen of the East." The future of their country depends in no small measure upon which element, the Englishman or the hussar, triumphs over the other. The occupation of Bosnia and the Herzegovina has, since Deak's death in 1875, added new and important factors to the already complicated problem of the future of the Austro-Hungarian empire. The South Sclav element has been thereby largely increased, and attracts to itself the discontented Croat elements over the border. The Federal or Nationalist party is active and stirring. Never, indeed, were its hopes higher than at the present moment. If the House of Hapsburg is to win over its new subjects to a true allegiance, it must do so by encouraging their national aspirations; and with such a course

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it may perhaps be doubted whether the dual system is altogether compatible. What the result of the administration of Bosnia has been hitherto it is difficult to ascertain. Mr. Laing (*Fortnightly Review*, 1879, p. 650) says that it is a success. Mr. Arthur Evans (*Fortnightly Review*, 1880, p. 491) says that it is an entire failure. Perhaps it is as yet premature to determine. The whole future, indeed, of Eastern Europe depends more upon circumstances most of which it is impossible to forecast than upon the views of individual statesmen. "To those," says the author of this book (with that impartiality which is a pleasing characteristic of his work),

"who have watched with sympathising interest the introduction and gradual development of the present constitution of Austria-Hungary the thought will inevitably suggest itself, May not there come a time when dualism will no longer fulfil the purposes for which it was designed in 1867? 'I am not a Deakist; only Deak,' Francis Deak once observed. It may possibly be that the statesman who at some future day, under the altered conditions of the Austrian empire, looks towards the establishment of a new order of things upon the basis of old principles will be following more closely in the footsteps of Francis Deak than the thorough-going defenders of the compromise of which the great Hungarian citizen was the author and champion. . . . Had Deak been spared to aid his country with his counsels during the critical phase through which Austria-Hungary has been passing during the past three years, would not the weight of his powerful influence have been still exerted on behalf of the much-abused policy of the Hungarian Chancellor? Judging by the internal evidence to be derived from an examination of the words and deeds of a lifetime, does it not seem probable that the same principles influencing the unpopular and so-called anti-Magyar policy adopted by Count Andrassy and M. Tisza in their attempt to steer the dual empire with safety and honour through the perilous shoals of the Eastern Question would, rightly or wrongly, have guided the actions of Deak himself?" (pp. 269, 302).

Such are the doubts of the author of this book. If they are well founded, the true creator of the Austrian empire may yet prove to have been, not Deak, but his Czech contemporary—the apostle of federalism, Palacky, the author of the phrase, "If Austria had not existed, it would have been necessary to invent her." Whatever in any case the future may have in store, every well-wisher of freedom must desire that Deak's work, so far as Hungarian liberty alone is concerned, may live and prosper, and that neither foreign intrigues nor the violence of ultra-Magyar patriots may destroy it. "The Hungarians are the only people of Eastern Europe," says Mr. Arthur Evans (no mean authority), "whose love of constitutional freedom is genuine, and whose press is really free" (*Fortnightly Review*, 1880, p. 500). Mr. Evans, be it recollected, is the sworn enemy of the German and the Magyar and the apostle of Illyrianism. His testimony is therefore important. Constitutional freedom is, after all, not so cheap and common an article that the disappearance of a nation like the Hungarians from among the free nations of the earth can be looked forward to "avec un cœur léger."

George Wiltshire.

Poems. By W. H. Mallock. (Chatto & Windus.)

Few things are more interesting than the study of the growth of a Soul. When the soul is Mr. Mallock's the psychologist is peculiarly grateful for the opportunity which Mr. Mallock has afforded by the publication of his early poems. Mr. Mallock is the Pascal of the nineteenth century. Substitute his private orthodoxy for Jansenism, and the morality and religion of advanced persons for the casuistry of Escobar, and the parallel is sufficiently close. Without sympathising with Mr. Mallock's disinterested devotion to the Church, and while occasionally regretting the vivacity of his method and the latitude of his humour, one must acknowledge that he has a very keen eye for solemn inconsistencies, and touches with a very sharp point the weak places in the scientific armour. But Pascal was not always arguing with his good Jesuit Fathers; in the nursery he was a mathematician, and in his early youth is thought to have been a little gay. There was also a time when Mr. Mallock dallied with the Muse, not of the cube and square, but of poesy. In an elegant little quarto he has produced the pledges of this dalliance. At the age of eight he composed (in a swing) this amatory song, in which the profanity and precocity are alike remarkable:—

"The breezes are sighing
About me, above me!
Oh, I should be happy,
If Celia would love me!
But without Celia's love
The breezes may blow;
And, for all that I care,
To the devil may go!"

Mr. Mallock is more fortunate than Mr. Swinburne. "Remembrance *may* recover," says the elder bard, "and Time bring back to Time, the name of your first lover, the ring of my first rhyme." But, in our author's case, Remembrance actually has recovered, not only the ring of his first rhyme, but the name (Celia) of his first love. At the age of thirteen he ceased to sigh, and composed "A Boy's Love-Song," in the spirit of Withers's famous renunciation. Probably no such remarkable verses, so full of *aplomb*, so dexterous in the mastery of language, were ever composed by so infantile a phenomenon.

Between the years of thirteen and seventeen, Mr. Mallock seems to have seldom broken into song. At seventeen he was master of an extremely fluent and melodious verse, in which he chiefly expressed a passionate interest in Nature. This verse from "A Boy's Dream" may remind one of the "Dream of Fair Women," but not by way of servile imitation:—

"And triremes with the measured plash of oars,
And foam-worn plumes, and breastplates luminous,
And calm-eyed pilots helming towards the shores
Of leaguered Pergamus."

This again, seems to me a truly original image, and a happy expression of a sentiment that often survives seventeen:—

"As a lone sitter on a sea-rock craves
Headlong to plunge into the clear green seas,
Catching the wavering lustre through the waves
Of ocean palaces,
"So have I longed, ye beautiful dead years,
For you and yours, seeing the things that be
Touch me with cold that nips, or heat that sears,
And have small part in me."

And the conclusion of this poem appears to me to be masterly in expression and admirable in sentiment. "Lux Maligna" is probably not derived from "Les Yeux de Berthe," but accidentally coincides with the ideas of that poem. "Alter et Idem," again, may have been written by one who had not read "Félise," but the cynical sentiment is much the same in both pieces. "On Lake Como" is well worth quoting for the sake of the first and third verses.

"The stars are o'er our heads in hollow skies,
In hollow skies the stars beneath our boat.
Betwixt the stars of two infinities,
Midway upon a gleaming film, we float.
"My lips are on the sounding horn;
The sounding horn with music fills.
Faint echoes backwards from the world are borne,
Tongued by yon dusky zone of slumbering hills.
"The world spreads wide on every side,
But dark and cold it seems to me.
What care I, on this charmed tide,
For aught save those far stars and thee?"

That seems good enough to live, and one might have expected much from the boy who wrote it at seventeen. But "the mount is mute, the channel dry," Mr. Mallock says; or at best the channel only murmurs a dirge over a lamented dog which of late made the joy of the Lady Dorothy Nevill.

The most powerful, and apparently the most sincere, poem in this collection is that named "Natura Verticordia." If Mr. Mallock had written "Aeneas and Dido" later, he would probably not have been so superfluous as to let the Trojans talk of Pallas's "owl-like eyes," a piece of wildly erroneous pedantry which, in modern verse, might make even Dr. Schliemann shudder. Another error in taste incident to youth is that which permitted Mr. Mallock to speak of "the long troubled amber" of Ariadne's hair when the rest of her frame had just been likened to marble. Ivory and gold would have been archæologically the right thing. But Ariadne has suffered much of many poets from the days of Pendennis and his "Ariadne in Naxos" to those of Ouida. A poem called "A Marriage Prospect" has been criticised as cynical, but it is taken from "an unfinished drama," and surely there is room, even in an unfinished drama, for the character of a cynical flirt. The sonnets called the "Light of the World" are, perhaps, too intimately personal to be criticised here; and this notice must end with hearty praise of the poem entitled "Proteus," a recognition of the unity that lives and that masters us and defeats our pursuit in the manifold beauty of the world. This volume is worth reading, both for its intrinsic merit and for the light it throws on the development of a singular, a mundane, an enigmatic, but a real and remarkable talent.

A. Lang.

Conversations with Distinguished Persons during the Second Empire. From 1860 to 1863. By the late Nassau William Senior. Edited by his daughter, M. C. M. Simpson. (Hurst & Blackett.)

Mr. Senior stands alone in one respect among writers of diaries. He may be said to have

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introduced the spirit of natural history into this kind of literature. The simple egotism which flows on in a garrulous stream through the incidents of daily life, taking for granted that anything great or little which interests the writer must interest the reader, and careless whether it interests the reader or not, is conspicuous by its absence from Mr. Senior's journals. They tell us as little about the writer as if they were a collection of materials for a treatise on flowering plants or bees. Mr. Senior shows the scientific spirit also in the way in which he isolates a particular class of phenomena as the subject of his observations—the distinguished persons to be met in France at a specially interesting epoch of European history. His personal friends will no doubt be able to detect his own individuality. Mrs. Simpson, the editor of this and the preceding series of *Conversations*, assures us that there is more of her father's own mind brought into play than would appear from a cursory glance. This one can well believe; but Mr. Senior has been so successful in diverting attention from himself and concentrating it upon the persons whose opinions he drew out and put on record that one is almost as unconscious of him as of the stage manager in the course of a well-conducted play.

But it must not be supposed that, because Mr. Senior's method is scientific in a certain sense, his matter is dull. It is very much the contrary. There are few diaries that one can take up in a dull hour with a greater certainty of being amused as well as instructed. A writer who can raise the curtain upon so many eminent individuals at a time of anxiety and suspense—statesmen, diplomatists, some of them playing an actual part in public life, some of them biding their opportunity, all of them intimately conversant with affairs—and turn the conversation on their recollections, their hopes, fears, and prognostications, must be the master of an entertaining show. We can forgive him for not having the *naïve* charm of chroniclers who take us into their little confidences, and delight us by making fools of themselves. And the element of comedy is not wanting, though the conversations are more about matters of high policy than the private lives of exalted personages.

The two volumes contain, beside many interesting descriptions of important events by the chief actors in them, an immense store of political theories, predictions, calculations, and conjectures, and those who like to moralise on the limited nature of human wisdom will find much here to feed their peculiar humour. Thiers, Guizot, Odilon Barrot, Changarnier, Prince Napoleon, Prosper Mérimée, Montalembert, and the eminent personages veiled under the letters A. B. C. and D. E. F. were among Mr. Senior's interlocutors, but all their knowledge of affairs did not save them from absurd mistakes when they ventured into the regions of prophecy. A prophet who desires honour should take care not to have notes made of his predictions. France was filled with rumours of war from 1860 to 1863, and Count de Corcelle's forecast of the results that must follow from Garibaldi's entry into Naples in September 1860 may be taken as a type of the anticipations then entertained by well-informed French politicians. M. de Corcelle was certain that the conquest of Naples must be followed immediately by an attack on Venice. "Do you suppose," he asked Mr. Senior, "that Italian mobs can calculate chances? Do you suppose that, even if Garibaldi were wise enough to wish to keep his hands off Venice, they would let him do so?" This was the first step in a series of inevitable events. "If Garibaldi attacks Venice, he is beaten. If he is beaten, Louis Napoleon must rescue him, and then we shall have a German war. We shall beat the Germans at first—we always do so." Then England must interfere, and so there would be a general European war. Mr. Senior ventured to doubt whether it was certain that Italy would attack Venice, but all the same M. de Corcelle foresaw imminent war. He shared the common opinion among French politicians, which was not the opinion of Lord Palmerston, that Italy could not remain united. If she did remain united, France, to preserve the balance of power, would require an extension of territory, Belgium and the Rhine, or Catalonia, or the Riviera and Genoa, and an attempt to realise any of these extensions would bring on a collision with England.

Another example of the vanity of trying to give precision to political prophecies is seen in M. de Circourt's sketch of the map of America as it would be in three or four years from 1863.

"It will consist [M. de Circourt said] of at least three empires. The Western Empire, formed of Washington, Oregon, Nevada, California, Utah, Colorado, New Mexico, Arizona, Kansas, Nebraska, and Dakota. The Southern Empire, divided from the Northern by the Missouri River from its source down to its confluence with the Mississippi, then by the Mississippi down to its confluence with the Ohio, then by the Ohio up to the mouth of the Kankawa River, then by a line crossing the Virginia mountains and running to the Potomac; and, lastly, by the Potomac itself and the bay of Chesapeake. This would give to each empire a well-defined frontier."

The mere fact that prophecies have been contradicted by events does not, of course, convict them of absolute vanity. It is only when the sequence of events has been dogmatically formulated, and a definite time fixed for their occurrence, that forecasts look absurd after an interval when compared with facts. A prophecy is a convenient form into which to cast one's estimate of forces so complex and incalculable that fulfilment is as little a proof of the prophet's wisdom as non-fulfilment is of his want of wisdom. The thing that has not happened may have been more probable six months before than the thing that has happened. It is but fair to some of Mr. Senior's prophets to admit that they were right in their main belief that the Second Empire could not be maintained without war, though entirely wrong as to when and how war would be brought about, and what the results of war would be for France and for Europe.

The unknown element which most troubled their calculations was the character and the intentions of the Emperor Napoleon. Mr. Senior laboured hard to solve this mystery, and often made it the topic of conversation among his friends, getting various answers to his questions. M. de Kegorlay, a Legitimist, was almost alone in his belief that the Emperor personally in 1860 did not wish for war, and his reason for this was curious:—

"War would be fatal to his commercial policy, which is a child of his own, and his favourite child. He believes in its success, and is anxious that success should convince the world that he was right and all his advisers wrong."

In answer to Mr. Senior's question whether Napoleon understood the subject, M. de Kegorlay said:—

"Perfectly. Any man of strong sense, unwarped by private interests or prejudices, and once committed by previous expressions of opinion, must understand it. The proofs are all on the surface; and I have heard him discuss and explain them. The conversation at his dinners is free. During the session, I dined with him with a large party of members of the Corps Législatif. After dinner there was a little knot in the corner, to which somebody was talking Protectionism. The Emperor joined it, and explained as clearly as Michel Chevalier could have done that Protectionism is the sacrifice of the future to the present and of the many to the few, and urged, too, that free trade was the best preservative of peace."

Napoleon III. was not so sound upon all economical questions. When Barrot was his Minister, he found him bent upon a great scheme of his own for the abolition of pauperism, which consisted in taking all the common lands and dividing them among the poor families that wanted relief. Barrot told him that he would thereby create more paupers than he could relieve, and gave him the homely advice that the best way to prevent pauperism was to give the poor peace at home and abroad, and then they would provide for themselves. The Emperor may have remembered this advice when the negotiation of the Commercial Treaty of 1860 furnished him with an opportunity of preserving peace for a grand and impressive object. At any rate, M. de Kegorlay's judgment of his desire for peace was more countenanced by events than the general judgment that his great object—for which he was in 1860 watching an opportunity—was the acquisition of the Rhine frontier. He did make war ultimately for this object, but not so soon as to justify A. B. C. in feeling confident that his throne was tottering in 1863, and could only be saved by a successful war for the acquisition of the Rhine provinces.

Perhaps the most correct judgment of Napoleon III. which Mr. Senior has recorded was that given by M. Odilon Barrot. It was not in the form of a prophecy; it was in effect an admission that the Emperor defied prophecy, because he did not know his own mind. "I do not believe," Barrot said,

"that any of his schemes are deep-laid. I do not believe that he has any Italian policy. He hates the Austrians and the Pope. He is not sorry, perhaps, to see them upset. He hates the King of Sardinia, too; but is afraid to stop him. He hates Garibaldi, but he fears him still more. He would like to extend our frontiers to the Rhine. It would remove the stain on the Bonapartes, that they lost all that the Republic had gained. But I do not believe that he sees his way. In fact, he does not see, he *feels*. He is a man in the dark, *il tâtonne*."

This opinion entirely coincides with the con-

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elusions formed by Mdme. Cornu, who had known him from his childhood. We have something of the same truth expressed by A. B. C., with a spice of hatred, in the saying that if a great dancer came to Paris the Emperor's first idea would be to rival him; and if he thought he could do so he would like to collect all Paris in the Place Vendôme, and exhibit his activity and grace from the top of the column. In Napoleon III., in fact, we see his uncle's ruling passion in a degenerate form—the same passion, but ruling a weaker subject. No steady action, no persistence in deep-laid schemes, could be expected from such a character, always liable to be disturbed from its plans by some new madness of jealousy or ambition.

It is quite possible that the Emperor might have struck a blow for the Rhine much sooner if he had not been effectually convinced by his Italian campaign that he had no chance of rivalling his uncle in war. "I never knew before what a genius my uncle had," he is reported to have said on his return from that campaign. His experience in Italy had enlarged his ideas upon this point, and had conclusively proved his own want of military capacity, though he probably did as well as any man might be expected to do who had to learn the art of soldiering after fifty, and began with the chief command. The generals who served under him were of opinion that only the blunders of the Austrian generals saved him from disaster. He marched his soldiers in one long line, which, in Changarnier's opinion, any but the silliest imbeciles would have cut through in half-a-dozen places. He was always taken by surprise, at Montebello, at Magenta, and at Solferino. If he had found himself more at home on the battle-field, the war for the Rhine frontier would perhaps not have been put off till 1870. His inability to shine in the art of war must have helped any tendency that he had to aim at establishing his authority by making France prosperous under a peaceful *régime*. The empire had this additional reason for meaning peace, that the Emperor was more than doubtful of his own capacity to make it mean successful war.

Mr. Senior was at some pains to ascertain whether there was any ground for a prevalent suspicion of the Emperor's personal courage. It was said that he had never been under fire in the whole Italian campaign, and one of Mr. Senior's friends professed to have seen a letter from one of the Swiss Guard to his mother telling her not to fear for him, because he was in no danger, being with the Emperor. Lord Clyde, in a conversation with Mr. Senior on the subject, quoted good authority for believing that the Emperor was under fire both at Magenta and at Solferino, that he was even in considerable danger, and that he was more calm than those around him. Changarnier, on the other hand, was positive that the Emperor was never under fire, and affirmed that both at Magenta and at Solferino he kept a couple of miles in the rear, and never gave an order. "All that he did was to smoke;" and, according to Changarnier, at Solferino he smoked fifty-three cigars in the course of the day. The fact of not giving an order may perhaps be attributed as much to good sense as to cowardice; but there seems to be every reason to believe, in spite of his exposure of himself to artillery fire at Sedan, when all was lost and there was no chance of living to fight another day, that he was apt to lose his head in the presence of actual danger. At Strasbourg he ran away and hid himself under a wagon, without even firing a pistol in his defence. His behaviour at Boulogne was even more ridiculous. He fired a pistol on that occasion at the officer who summoned him to surrender; but when the bullet missed its mark, and wounded a pastry-cook who had come to his door to stare at the strange procession with the tame eagle, the future Emperor fairly turned tail and ran, never stopping till he had run into the sea, where he was caught.

It is almost a pity that Mr. Senior should have exploded a good story about another member of the Bonaparte family, Prince Napoleon. This story ran that when his father, King Jerome, lay on his death-bed the Prince expressed a desire to see him. Dr. Rayer told him it was useless, as the King was too far gone to recognise him; but the Prince insisted, and forced his way into the room. As he entered, his father opened his eyes and murmured, "Te voilà, mon brave." "Je vous ai bien dit," said Dr. Rayer, "qu'il ne vous reconnaîtrait pas." This story M. de Kegorlay declared to be an invention, and that what really happened was that the Prince, finding a priest in the room administering extreme unction to his dying father, turned about, kicked the door, and went out slamming it violently behind him—a less pleasing anecdote in every respect.

Much of the recorded conversations deals with the probabilities of the political situation then existing; but Mr. Senior lost no opportunity of learning "the true story" of many interesting episodes in recent history when he chanced to meet people who had taken part in them. Odilon Barrot accompanied Charles X. from Rambouillet to Cherbourg after the Revolution of July, and gave an interesting account of the difficulties he had in protecting the illustrious exile from his late subjects. Mr. Senior was also fortunate in obtaining from M. Barrot his account of what he saw and did on the memorable 24th of February, which sent the *branche cadette* of the Bourbon family into exile; and this account was supplemented by a narrative from the lips of M. Thiers of his share in the event. Mr. Senior's conversations with Changarnier make a substantial contribution to what is generally known of the history of the short-lived Republic under Louis Napoleon's Presidency. He had considerable difficulty in getting at the facts of the massacres of the 2nd of December, but his investigations throw not a little light upon the horrors of that enormity. Mr. Senior has accumulated in his journals a number of most entertaining conversations, and a large mass of materials which the future historian of the Second Empire will know how to appreciate.

William Minto.

The Roman System of Provincial Administration, to the Accession of Constantine the Great. Being the Arnold Prize Essay for 1879. By W. T. Arnold, B.A. (Macmillan & Co.)

University prize essays have frequently been of real value as vehicles of the latest results of research. Indeed, they have done something to supply the place of those monographs in which our academic literature is still so poor as compared with that of France and Germany. Mr. Arnold's essay last year obtained the prize founded in honour of Dr. Arnold, his grandfather. It is an admirable specimen of careful and thorough work; and, in addition to its intrinsic merits, it stands quite alone as a brief and simple sketch of the Roman provincial administration. This is undoubtedly one of the best points of view for penetrating to the true significance of Roman history; and there is no department of that history where a minute study of details is more amply rewarded. Mr. Arnold's compendium is as complete as the limits of the essay allowed. He has collated a great mass of authorities, and every page bears witness to the wide range of his independent reading. He cites the original authors and documents throughout, and hazards no opinion without abundant references by way of evidence. At the same time he has made use of nearly all the elaborate works of foreign scholars which bear on the subject, especially those of Mommsen, Duruy, Preuss, and Marquardt. The subject is presented in a simple and appropriate style, which occasionally becomes epigrammatic but never in the least rhetorical; Mr. Arnold's writing is quite free from the besetting sin of prize compositions. In the short compass of about two hundred pages we have a terse and lucid exposition of a score of difficult subjects, such as the municipal constitution, the failure of the senatorial administration, the Lex Provinciae and the Governor's Edict, the growth and life of the provincial towns, the division of authority between the local and imperial magistrates, and the bureaucracy established by Diocletian. Mr. Arnold rightly singles out Spain and Gaul for detailed treatment, as best illustrating the true value of Roman conquest; and likewise Egypt and Roman Switzerland, the latter of which countries Mommsen has selected for special investigation. He also gives a minute analysis of the famous speech of Claudius, both in its original form as engraved on the Lyons tablets and in the improved version of Tacitus (*Ann.* xi. 14). Other subjects, hitherto perhaps underrated, he raises to new prominence—*e.g.*, the influence of the Roman traders in the spread of Roman civilisation. He traces their agency, first as following in the wake of the legions and opening up the outlying countries, then as bankers and money-lenders in the provinces, and finally as contributing to develop the Roman encampments into towns.

In discussing the merits of the Imperial system in relation to the provinces, Mr. Arnold rightly points out that, while the Senate had a vested interest in misgovernment, the main motives of the Imperial Government were to secure a large revenue and a regular corn-supply, and to protect the frontiers. Good government resulted from

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this identity of interest between the rulers and their subjects. The immediate object of Caesar and his successors was not, of course, the comfort of the provincials, but their capacity to replenish the exchequer and to recruit the legions. It was equally necessary that the army should be no longer responsible to the various provincial governors, but to one Imperator. The Emperor's office was, therefore, from the nature of the case, essentially military—a fact which is too often forgotten in commenting upon the government of the Empire. Those who stigmatise that government as a military despotism generally found their criticism on the suppression of the Senate. They share the regret of Tacitus for that lost ideal, the partnership of the Emperor and the Senate; a compromise with the old aristocratic *régime* which the historian defines in the phrase so unfortunately parodied by Lord Beaconsfield, "principatus et libertas." Mr. Arnold does not appear to take this view, though he says, with reference to the question of the succession:—"Some system which would enable the Senate and Emperor together to name the heir, as the Senate and Nerva together named Trajan, would, perhaps, have been the best." In other words, the Emperor should have nominated his successor, but the Senate should have been allowed a veto. He rightly represents as the bad side of the Empire, not the suppression of the Senate, but the suppression of the municipal life under the later Emperors. This he fully explains in an exhaustive review of Diocletian's innovations.

Surveying the fall of the Empire from his *limited* standpoint, Mr. Arnold of course dwells almost exclusively on the breakdown of the administrative machinery, and the failure of the Imperial Government in the object which (as he began by showing) was always paramount—viz., the security of the frontiers and the revenues. It should be remembered, however, that these were rather symptoms than causes of the catastrophe. The oppressive centralisation, which he describes so well, was nothing but a desperate substitute for the broken bonds of moral union. Greater mechanical energy was needed to hold the Empire together when the State had succeeded only too well in superseding the rival domestic authority, and at the same time the Roman religion had lost all its controlling power. Nor could the growth of the new spiritual power really strengthen the Empire. Mr. Arnold is hardly right in saying that with Constantine Christianity became a bond of union. On the contrary, the rise of the Church hastened the fall of the Empire, not only because it undermined Roman loyalty and public spirit, and diverted men's thoughts for a time from public life and duty, but because it was impossible for the Church to deal with such a vast aggregate as the Empire, whether as its servant or as its master. Two such powers could not exist together, and the Church was the stronger.

GEORGE C. WARR.

The Eye-Witnesses' Account of the Disastrous Russian Campaign against the Akhal Teke Turcomans, &c. By Charles Marvin. (W. H. Allen & Co.)

IN the month of September last year, the rumour of a reverse to the Russian expedition then operating against the Turcomans reached Simla from Persia. It was asserted that the Russians had attacked the enemy in his position at Geok Tepè, and had been repulsed with a loss of seven hundred men *hors de combat*. At first this was considered to be a mere invention of the bazaars, and the Russian press stoutly denied that it possessed any foundation. In the course of a few weeks, however, the truth leaked out, and the accuracy of the original statement was placed beyond dispute. In the volume before us, Mr. Marvin has collected and translated the narratives of all the Russian correspondents who accompanied the expeditionary force, and were eye-witnesses of the disaster with which the campaign suddenly and unexpectedly terminated. Mr. Marvin has brought to the accomplishment of his task an intimate knowledge of the Russian language and considerable acquaintance with the political questions involved in his subject; and, notwithstanding that he has, to a great extent, been anticipated in the more interesting portion of his narrative by the translations which have appeared in the Central Asian Blue-Books, he may fairly claim consideration for the labour he has expended in compiling a complete account of the last Russian campaign against the Turcomans. It must be admitted that there are no striking novelties in his volume, and that it will not be necessary to change any of the ideas upon the subject formed before the publication of this "full description" of the war. In short, it is valuable for the details it furnishes rather than for its general information. Mr. Marvin has evidently spared no effort to make his book as complete as possible, and he has ransacked all the leading Russian papers in order to fill in the gaps in the picture. It is matter of regret that he did not combine with the information from Russian that to be obtained from Persian sources, which furnish considerable *data* as to the course of events on the frontier of Khorasan. A single proof of this is afforded by the fact that the disaster at Geok Tepè was known at Teheran on September 21, whereas the Tiflis paper did not admit it until the beginning of November, and then only to confirm the substantial accuracy of Mr. Ronald Thomson's information of six weeks before. On the other hand, the style is bald, and the story not only monotonous, but narrated, with the exception of a telling phrase here and there from the graphic pen of M. Arsky, with the want of life that might be expected from second-rate newspaper correspondents. Mr. Marvin is so conscientious a translator that he has left the Russian journalists to tell the story in their own bad way.

The first chapters describe the founding of Krasnovodsk and Chikishlar—the harbours, or rather landing places, on the eastern shores of the Caspian—and also the earlier expeditions against the Turcomans. This Introduction is very appropriate to the consideration of recent events, and should be read in conjunction with Gen. Markozoff's paper quoted in the Appendix. There then follows a description of Akhal, which, although adding little to the information contributed by Fraser and other English travellers and writers, is beyond question the most interesting and best written chapter in the volume. This may probably be attributed to the fact that it is taken exclusively from one writer, the M. Arsky already mentioned. Interesting and full of information as this sketch is, it by no means follows that all M. Arsky's statements are to be accepted without reservation, for he had, unavoidably, to depend for much of his intelligence on doubtful authority. A great deal of the matter with which he filled the columns of the *Moscow Gazette* is based on the mere gossip of the camp, or on conversations held with those faint-hearted Turcomans who, trusting to the supposed invincibility of the Russians, had deserted their braver kinsmen. We say this with no intention of disparaging the value of M. Arsky's narrative, but simply in order that its exact worth may be gauged; and the present writer willingly bears testimony to the fact that, by comparing it with the works of Prof. Vambéry, Col. Macgregor, and other writers, and also with the reports of English officers who have explored the outlying districts of Khorasan, it greatly facilitates the task of arriving at a fairly accurate idea as to the present condition of the Akhal Turcomans. Of the main section of the Teke clan at Merv less is known; but the statement of the Russian correspondents that it is less numerous than the Akhal does not agree with other information received upon the subject. The priests, or Ishans, as M. Arsky correctly calls them, enjoy very great influence among them, and it is to their exhortations, as much as to any other cause, that the gallant resistance of the Akhals last autumn must be attributed. Of Noor Verdi Khan, the most famous of the Turcoman chiefs, M. Arsky says little that is fresh; and he is mistaken in calling him the "ruler of Merv," for Baba Khan was elected to that post on the death of his father, Kousheed. Noor Verdi is, however, the recognised leader of the Turcomans in the field, and they say of him that "he is the only man of his kind in the world, and if any one tells you that he does not like Noor Verdi he is a liar." Before passing on, we may quote the same writer's account of the Persian siege of Merv in 1859, and of the striking, but apocryphal, incident with which it closed.

"In 1859 the present ruler of Persia advanced into Khorasan at the head of an army, and despatched thence his relative, the Sultan Mourad Mirza, with forty thousand troops to occupy the oasis. The Tekes again collected at Merv, and after a while succeeded in exterminating nearly the whole of the Persians, capturing an immense quantity of booty, including thirty-two guns. In connexion with this victory a curious story is narrated by the Tekes. The siege was conducted until the Tekes, apparently in despair, entered into negotiations for surrender. Mourad Mirza sent intelligence of this happy event to the Shah, and, pending the arrival of the terms of peace, he continued to maintain the blockade, allowing, however, the women to pass through his lines. By degrees the Persians grew accustomed to the sight of Turcoman women moving about the camp with their faces covered, and did not notice that their number increased every day. At length, one afternoon, more than ten thousand gathered in and near the camp, while the soldiers were relaxing themselves and the officers sleeping inside their tents. Suddenly, with a wild shout, the women

tore off their yashmaks and disclosed the beards of men, and, drawing sabres from inside their robes, fell upon the astonished Persians with an energy that overcame all resistance. Mourad escaped, and with him two or three hundred horsemen, but the rest were either slaughtered or seized, after resistance was over, as slaves."

In the spring and summer of 1879 the Russians had collected in the Atrek region an army of about 20,000 combatants; and General Lazareff, who had greatly distinguished himself in Armenia, was appointed to the supreme command. The enterprise before it was to advance into the country of the Akhals, and to establish the Czar's authority in the midst of the nomad tribes of Kara Kum. The Russians were disposed to undervalue the courage and military capacity of their antagonists, but they were fully aware of the difficulties of moving a large force from the shores of the Caspian to the northern skirts of the Kopet Dagh. The success of the expedition depended upon the care shown in attending to the minor arrangements, for "a march was made or marred in accordance as the start was effected punctually or an hour late;" and from the very commencement the Russian commanders proved singularly deficient in the capacity of enforcing upon their subordinates the imperative necessity of adhering to the plan drawn up for their guidance. The death of Gen. Lazareff on August 26, when the army had advanced almost to the crest of the mountain range that looks down upon the homes of the Akhals, threw the arrangements further out of gear; and, whatever definite plan of campaign may have been formed, the loss of the commander who had originated it destroyed all chance of its being properly put into execution. There is no valid reason for supposing that, had Lazareff lived, he would have been able to bring the campaign to a successful termination; but he might at least have averted the final catastrophe. On the death of Lazareff, Gen. Lomakine, the Governor of the trans-Caspian province, and an officer experienced in Turcoman warfare, assumed the chief command. A council of war was held at Khoja Kala on the southern side of the Kuren Dagh, and it was then decided to enter the Teke oasis only a few miles distant, and "to subjugate the Tekes." The Russians accordingly continued their advance, and, traversing the Bendessen Pass, entered the Akhal oasis near the fort of Bami. By this time the strength of the army had been greatly reduced by sickness and the necessity for leaving garrisons in the more important strategical points in its rear. Gen. Lomakine gave the number of the troops with which he commenced the campaign at 3,790 men, with an artillery force of twelve guns and eight rockets. The main body entered Bami on September 4, and Beurma, the next fort, was occupied by the advanced guard the same day. The inhabitants had fled from their homes, and already there were rumours that the Akhals were concentrating at Geok Tepè. On the 8th the army had, by rapid marches, reached Yaradji, only eighteen miles from that place, and it was then decided that the attack on the Turcoman position should be made the next day.

It is impossible to describe within the space at our command the course of the attack that was made with tired troops, improperly supported by their comrades, upon the encampment of the Akhals, who, badly armed as they were, fought with all the energy of despair, in sight of their wives and their children. Mr. Marvin supplies the amplest details that anyone could desire as to the incidents of the battle, and explains with considerable perspicuity the blunders committed by the Russian commanders. After reading the description of the repulse of the final assault it becomes difficult to explain how the whole Russian force was not destroyed. Gen. Borch said afterwards that he "thought all was lost, so fierce and numerous were the Tekes;" and probably such would have been the case but for the promptness of the artillery officer, Makhukhi, and the death of the Akhal chief, Berdy Mourad, son of Noor Verdi Khan. Gen. Lomakine retreated the next day; and, as the consequence of this great defeat, the Russians have since been compelled to abandon all their advanced positions in the Kuren Dagh and to make extensive preparations for a new campaign. Mr. Marvin's narrative tends further to strengthen the opinion that it will require time and a systematic plan before the Russians can hope to reach Merv or Sarakhs by a march along the "Attock;" and it is extremely doubtful whether they will not perceive that the game in this direction is not worth the candle. Although Russia is a great military Power, the evidence of native writers convicts her generals of an incompetence that would not be tolerated in the most civilian of States; and it appears probable that the full significance of Gen. Krjihanoffsky's saying, that "the country of the Turcomans would prove a second Caucasus," is likely to be learnt before Russia has finished either with Merv or the nomad races of Kara Kum. Mr. Marvin's volume may be recommended for perusal on the ground that it gives a complete account of a war which is likely to take its place in history as one of the most memorable yet waged by Russia in Asia.

Demetrius Charles Boulger.

NEW ITALIAN BOOKS.

Sette Anni di Sodalizio con Giacomo Leopardi. Da Antonio Ranieri. (Naples: Giannini.) The sensitive poet, whose feeble life was embittered by perpetual warfare against petty prejudices, family fetters, and restricted means, would, we think, have almost shrunk from immortality had he divined the conditions with which it would be saddled. Of late years, as Leopardi's fame has increased, so Leopardian gossip has assumed overwhelming proportions. Every circumstance of his private life, of his loves, his hates, of his mental and physical sufferings, has been dissected and laid bare for the satisfaction of public curiosity. Numerous biographies of the poet, his own correspondence and that of his family, have been given to the world with the addition of a flood of immature compositions, philological, philosophical, and classical, including mere school exercises assuredly never intended by the author for publication. One phase alone of his career remained wrapped in comparative obscurity; his seven years' intimacy with Signor Antonio Ranieri, in whose house at Naples he died during the cholera season of 1836. A special interest, therefore, attaches to any word of Signor Ranieri respecting Leopardi, and it has often been regretted that he should be so reticent of his knowledge. Something, it is true, he wrote soon after the poet's death, and the memorial prefixed to the Le Monnier edition of Leopardi's works is from his pen. But he had abstained from giving any details of his seven years' companionship, and, with the delicacy of true friendship, had completely effaced himself behind the great man whom he delighted to honour. But silence is more commonly interpreted in a hostile than a friendly spirit; and so it came to be written and whispered about Italy that Damon had been victimised by Pythias, that Ranieri had taken advantage of the poet's bodily weakness to keep him in Naples against his will. All this may be of small account to English readers, but in noticing the *Sette Anne di Sodalizio* it is necessary to explain its *raison d'être*, and how those who can read between the lines find a revelation of ideal self-sacrifice amid the swollen periods, high-flown utterances, and frequent bathos of Signor Ranieri's little volume. At last, after forty years, he breaks silence and gives the key-note of the chord. In 1830 Leopardi was in Florence almost penniless, too completely prostrated by disease to use his pen, and with no resource but going back to die in his "*odiato sepolcro*," the miserable home at Recanati. Ranieri came to see him, witnessed his sufferings, learnt his condition, and instantly placed himself and his purse at his friend's disposal. What was enough for one could be made enough for two. Yet Ranieri himself was by no means wealthy, was an exile from Naples, and dependent on an allowance from his family. After some hesitation on Leopardi's part the friendly bargain was struck; the one gave time and energy and gold, the other confidence and friendship. But human nature is weak, and, although the suffering poet was vanquished by his friend's generosity and filled with affectionate gratitude, he had moments of revolt against the obligations thus incurred. The world must never learn his dependent position, for that would have taught the world that he was indebted to a stranger for all that his own family ought to have given him. This seems the most obvious explanation of the dislike to Naples professed in certain of his letters to friends at home, and our theory is supported by all that other letters have taught us of his difficult relations with his stern, grudging father, and the more than diplomatic reserve which he found it necessary to maintain with him. During the four years preceding his decease the poet must have been a trying guest, and it is impossible to appreciate too highly the untiring devotion of Ranieri and his sister, Paolina. Almost blind and stricken with incurable sickness, Leopardi was a sadly rebellious patient, now disobeying, now exceeding, the prescriptions of his medical advisers, and persistently turning night into day. Signor Ranieri tells us little of Leopardi's intellectual life during these last years, although much certainly might be said, since many of his noblest poems, his *Pensieri* and his *Paralipomeni*, were composed during this period. One curious fact he gives us. "No man," he says, "ever hated country life more than this exquisite singer of Nature's sights and sounds; Leopardi abhorred the country." Probably it was the presentiment of approaching death that engendered this dread of solitude, for Giacomo Leopardi, who had never enjoyed one day of health, clung to life and tried to believe that he had many years before him.

Ricordanze della mia Vita. Da Luigi Settembrini. Vol. II. (Naples: Morano.) The second and concluding volume of these *Recollections* is very fragmentary, and, although it contains many interesting and touching pages and much material towards a future biography of the Neapolitan patriot, it is far

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less important than vol. i., noticed in the ACADEMY of March 27. This volume gives a documentary account of Settembrini's trial; his spirited, if hopeless, defence; and the well-known farewell letter to his wife, written from the condemned cell, where, for three long days, he and his companions endured more than the agony of death. This letter should be read *in extenso*, for it is no exaggeration to say that the world's literature possesses few compositions of equal pathos and dignity. Three days later the sentence was commuted to imprisonment for life, and Mdme. Settembrini's interpolated narrative records the sufferings of the wives and children of the doomed men during the dreadful interval: how they journeyed to Caserta to ask for mercy, were denied access to the King, were compelled to watch through the night on the highway because no man dared give shelter to relatives of the tyrant's victims, and how they hurried back to Naples uncertain whether their loved ones were alive or dead. The rest of the volume is filled with notes of prison horrors during Settembrini's nine years' martyrdom among the convicts of Santo Stefano, and his secret correspondence with his devoted wife; but no connecting links are given, and we are still left in the dark as to the particulars of the generous enterprise for the prisoners' release originated in England by Sir Antonio Panizzi and other friends, and which failed through the wreck of the steamer despatched from Newcastle. The book closes with Settembrini's arrival in England. Of the manner of his liberation and the daring manoeuvre by which the Neapolitans were saved from transportation to America we have already spoken in reviewing Prof. Torraca's work. Settembrini returned to Italy in 1860, and henceforward public life and pressing literary work left him no leisure to finish his autobiography.

Storia dell' Indipendenza italiana dal 1814 sino al 1870. Da Domenico Ghetti. (Turin, Rome: Loescher.) A complete history of Italian Independence is much needed. So far, only separate narratives of the various revolutions, chances, and campaigns through which Italy has won her freedom have been given to the world. Signor Ghetti has attempted to supply the want, but cannot be congratulated upon his success. His bulky volume is crowded with blunders of all kinds, errors of date and fact, omissions and contradictions. How, for instance, can we advise any student of Italian history to seek instruction from pages that confound Giuseppe Mazzini with the living Senator Giuseppe Mazzoni, asserting that the former, instead of the latter, was a member of the Tuscan triumvirate in 1849; that place Garibaldi's Sicilian expedition in 1861, instead of the preceding year; and that trace the bloody deeds of May 15, 1848, in Naples to so petty a cause as King Bomba's decision to pronounce his Constitutional oaths in church rather than in Parliament?

Macchiette. Da C. Collodi. (Milan: Brigola.) A lively volume of flippant realistic sketches by the clever writer whose *nom de plume* is Collodi. The author has much wit, and is a master of epigrammatic Tuscan phraseology; but he cannot resist his tendency to broaden fun into farce, and shows a decided preference for depicting the wrong side of life.

Gino Capponi: i suoi Tempi, i suoi Studi, i suoi Amici. Memorie raccolte da Marco Tabarrini. (Florence: Barbèra.) This is a very agreeable and well-written memoir of the venerable nobleman who for many years played so prominent a part in Italian literary life. A distinguished *littérateur* and member of the inner circle of Marquis Capponi's friends, Signor Tabarrini has every qualification for his biographical task. At the time of Capponi's death, and again in reviewing his *Recollections*, we gave details of his career, so now it is only necessary to say that the closer knowledge gained from the present volume confirms us in the opinion that Gino Capponi just missed greatness from want of confidence in his own powers and from the generous width of sympathy that caused him to feel keener interest in the literary enterprises of his friends than in his own. Capponi had the warmest affection for the Milanese patriot, Count Confalonieri, and this volume gives to the world a document of deep historical interest in the report of Confalonieri's interview with Prince Metternich, in Vienna, when on his way to the dungeons of Spielberg. At that moment —1824—Austria was anxious to extort revelations proving the complicity of the Prince of Carignano (Charles Albert) in the attempt of 1821 for the overthrow of Austrian rule in Lombardy, so Metternich went in person to interrogate Confalonieri, who was too ill to be brought to him. The visit lasted more than two hours, and the celebrated statesman used all his astuteness to entrap his prisoner into the desired admissions. But Confalonieri was proof even against offers of immediate release. He parried every thrust with *finesse* as keen as that of his powerful adversary; and the long duel of words, carried on with all outward forms of courtesy, resulted in nothing but disappointment to Metternich and increase of suffering for his unflinching victim. This document is extracted from Confalonieri's *Memorie Autografe*, which, when published, will be a useful contribution towards the yet unwritten history of the rise of Italian liberty. Capponi's loss of sight—a misfortune that checked his activities in the prime of life—was not, it seems, the sole cause of his comparative failure as a statesman. His scrupulous intellect, the keen sense of justice that always made him perceive both sides of a question and carefully weigh its every issue, deprived him of the rapidity of judgment indispensable in a political leader. Thus, notwithstanding his enormous mental energy, he was a very undecided man.

Lettere di Carlo Goldoni. Con Proemio e Note di Ernesto Masi. (Bologna: Zanichelli.) Signor Masi deserves no little gratitude for the diligence with which he has ransacked libraries, record offices, and private collections to glean this delightful little harvest of Goldonian letters; and more gratitude still for the brilliant Preface in which, with firm and sympathetic touch, he rapidly sketches the career of the genial playwright who, with a perpetual smile upon his lips and perpetual kindness in his heart, rejected the artificialities of the age, and painted human nature as he saw it. All the letters are charmingly spontaneous, many brilliant; and it is a pity that the collection is not larger, and does not embrace the whole of Goldoni's long career. What is specially noticeable in them is the genuine light-heartedness that floated the Venetian through a life which was not always a comedy. Voltaire was right in dubbing him a child of nature. He was in truth an amiable child, who persistently looked at the sunny side of things, and had no bitterness at his command even for virulent enemies like foul-tongued Baretti. He tells us: "The chief wealth God has given me consists in a placidity of temper that is proof against every trial. Woe betide me if I were of a different temperament! Have I not had to do with actors?" And one of his most amusing letters is that giving the *genesis* of his bustling comedy, *Il Ventaglio*, and his troubles with the lazy, inefficient company of the Italian theatre in Paris. These actors took three months to learn a written play, and compelled poor Goldoni to return to the skeleton comedies (*commedie a soggetto*) so abhorrent to his artistic instinct. His relations with great people show that he never tampered with his self-respect, and that his tact was born of frank kindliness, not self-interest. His friend and patron, the magnificent Marquis Albergati of Bologna, begged for Goldoni's honest opinion of his comedy, *L' Amor finto e l' Amor vero.* Goldoni honestly gave it. After praising its elegance of style, its *brio*, &c., &c., he plainly says that, although it may have pleased in Albergati's own theatre, acted by his own company of noble amateurs, it would be a dead failure on any public stage before a paying audience. He enumerates the faults of the play in the most outspoken terms, and yet in so kind a manner that Albergati's literary vanity took no offence at the unfavourable criticism. Why does not Signor Masi write a Life of Goldoni? The Venetian's autobiography is little read nowadays, and, delightful as it is, is by no means exhaustive. Signor Masi's accurate knowledge of the eighteenth century, and the sparkling ease of his style, specially fit him for the task; and in his work on Albergati and his times there were abundant hints that he knew where to find plenty of new information regarding Goldoni's battles with Gozzi and his followers in Venice and his life at the French Court.

La Critica moderna. Di G. Trezza. New Edition. (Bologna: Zanichelli.) In announcing the appearance of a second edition of Prof. Trezza's important work, we must not omit to mention that it is enriched by two additional chapters—on Morals and on Education.

LINDA VILLARI.

NOTES AND NEWS.

WE understand that Messrs. C. Kegan Paul and Co. have in the press an anonymous work, by a new scientific writer, on a subject of much popular and clerical interest at present—namely, the relations of religion and science. It is called *The New Truth and the Old Faith*; and the author, advancing beyond the usual ground of controversy—*i.e.*, whether evolution is true or not—assumes its truth and seeks to determine whether or not it is compatible with Christianity.

WE are informed that Mr. G. O. Trevelyan's new work, *The Early History of Charles James Fox*, is now in the printer's hands.

THE Tenth Part of the Facsimiles of the Palaeographical Society, which is now ready for distribution to the members, contains specimens from the fragments of the works of Philodemus and Metrodorus, recovered from the ruins of Herculaneum; the papyrus fragment of the Eighteenth Book of the Iliad, known as the Bankes Homer; and other Greek MSS. from the tenth to the fifteenth century. The Latin series includes specimens from the waxen tablets recently discovered at Pompeii, of A.D. 55 and 56; the Vatican palimpsest of Cicero's *Republic*, of the fourth century; interesting MSS. written in England in the eighth and ninth centuries; a deed relating to the primacy of the see of Canterbury, A.D. 1072; and the Book of Hours of John Duke of Bedford, better known as the Bedford Missal, and Queen Isabella's Breviary, of the fifteenth century.

BY way of illustrating the cheapness of English bookbinding, it may be mentioned that a thousand volumes belonging to the Astor Library, New York, were sent over to this country last year, and returned handsomely bound at a cost, including commission and transmission, considerably less than similar work would have cost in New York.

ON Tuesday next (May 18) Mr. J. Fiske will give the first of a course of three lectures at the Royal Institution on "American Political Ideas viewed from the Standpoint of Universal History;" and on Thursday, May 20, Mr. T. W. Rhys Davids will give the first of a course of three lectures on "The Sacred Books of the Early Buddhists." The following are the arrange-

ments for the remaining Friday evenings:—May 21, Mr. W. Spottiswoode on "Electricity *in Transitu*;" May 28, Mr. Francis Hueffer on "Musical Criticism;" and June 4, Mr. H. H. Statham, "An Analysis of Ornament."

M. GALLESLOET has just published at Bruges his Life of Margaret of York, the wife of Charles le Téméraire.

MISS ELEANOR MARX's interesting paper on "How Shakspere became Popular in Germany," which was read at the last meeting of the New Shakspere Society, is in type for the *Gentleman's Magazine*, and will probably appear in its next number. Mr. Spedding's criticism of the view taken by Mr. Furnivall of Shakspere's "hell of time" in Sonnet cxx., l. 6, will appear in an early number of the *Cornhill Magazine*.

MR. EBSWORTH has finished his Introductions to the two quartos of *Midsummer Night's Dream*, 1600, in Mr. Griggs's series of facsimiles, and will now take up *Love's Labours Lost*.

MESSRS. RIVINGTON have in preparation and in the press the following new educational publications:—Mr. A. Sidgwick's *First Greek Writer* (of which an edition is being specially prepared, by arrangement with the English publishers, for the United States), to be published in July; a *Primer of Greek Syntax*, edited by Dr. Percival, to be published next month; the *Bucolics of Virgil*, by C. G. Gepp, M.A.; *Selections from Caesar's Gallic War*, by G. L. Bennett, M.A.; the twenty-first book of Homer's *Iliad*, by A. Sidgwick, M.A.; cheap Latin Texts of the separate books of Virgil and Caesar, to be published at twopence each and upwards; *A First History of England for Children*, by Mrs. M. Creighton; and Mr. York-Powell's *History of England*, which is now going through the press and will be ready for the autumn term at schools.

A NEW *Revista de Ciencias Históricas*, with especial reference to the archaeology of Catalonia, has appeared at Barcelona. The principal article in the first number (April) is a "Contribution to the Study of the Religion of the Iberi," by the editor, Sanpere y Miguel, in which he endeavours to establish an Egypto-Phoenician origin for the remains found at Elo and at other localities in Eastern Spain. The article is illustrated, and conjectural readings of inscriptions are given. Extracts from inedited MSS. and reviews follow; there is also a most useful list of the principal articles on Spanish history and archaeology which have appeared in Spanish and in foreign periodicals during the present year.

Two new periodicals devoted to history and archaeology have already appeared in Spain during the present year—the *Boletin Histórico* at Madrid, and the *Revista de Ciencias Históricas* at Barcelona. A third, *Revista de Arqueologia*, is promised also from Madrid.

A COMMITTEE, composed of SS. Zaragoza, Gimenez de la Espada, and Abella y Ferreiro, has been appointed to direct the publication of the *Relaciones topográficos de América*, written in the time of Philip II., for the Congreso de Americanistas to be held in Madrid.

IT is stated that Lord Ashburnham, yielding to the representations of M. L. Delisle, has generously presented to the Library of Lyons the leaves of the famous Pentateuch which, under painful circumstances, had been taken from that library and carried off to England. This is a generous and liberal act, which has caused general congratulations, and for which French scholars owe a debt of gratitude to the noble donor.

THE annual exhibition of the London Prize Needlework Association will be held in the gallery usually devoted to the Navy models at South Kensington on the 21st and 22nd inst. The prizes will be given at 4.45 on the Saturday.

M. PAUL LEROY-BEAULIEU, member of the Academy of Moral and Political Sciences, has been selected by the Minister of Public Instruction to occupy the chair of political economy at the Collége de France, vacant by the death of Michel Chevalier.

M. GASTON PARIS has just reprinted two of his recent essays. One of them, taken from the *Encyclopédie des Sciences Religieuses* (a work now in course of publication at Paris under the superintendence of M. F. Lichtenberger), discusses the legend of the Wandering Jew. The other is extracted (for private circulation only) from the ninth volume of *Romania*, and is devoted to *La Chanson du Pèlerinage de Charlemagne*, the old French romance which tells how that monarch went on a pilgrimage to Jerusalem, and what singular feats he and his twelve paladins performed at Constantinople. After giving a summary of the story, and mentioning the various conclusions with regard to its date and origin arrived at by the editors and commentators of the single MS. (belonging to the British Museum) by which it has been preserved, "written in England in the thirteenth century by a transcriber who scarcely knew any French and who has cruelly maltreated the text," and having referred briefly to its Norse and Welsh translations made in the same century, M. Gaston Paris gives his reasons for attributing its composition "to the epoch preceding the Crusades, to about the third quarter of the eleventh century." Among its other points of interest, he alludes to the fact that it offers the oldest example we possess of the verse afterwards called Alexandrine, and that it may be fairly regarded as "the most ancient product of the *esprit parisien* which has come down to our times." In dealing with the *Juif Errant*, M. Gaston Paris makes use of the materials collected by Grässe, but calls attention to the fact that the bibliography of the oldest editions of the *Relation d'un Juif appelé Ahasvérus* has been compiled by him "avec un désordre qui fait naître de grands soupçons d'inexactitude." And he gives due credit to the researches of various other commentators, including the "vues fort ingénieuses, bien que très aventurées" of one of the most recent of their number, M. Charles Schoebel, who holds that "the allegory of the legend . . . is the evolution of war, the original state of humanity, ending in peace, which is its typical state." Without aspiring to such exaltations, M. Gaston Paris, in about twenty pages, points out, with his usual combination of good sense and sound scholarship, the track and the moral of the mysterious Jewish wanderer, whose popularity is confined to certain countries of North-west Europe—Germany, Scandinavia, the Netherlands, and France—but whose legend is unknown to Spain, Italy, and the East of Europe, having taken its form "dans un milieu allemand et protestant." He holds that there is no reason for doubting that the author of the legend founded it upon the story of Cartaphilus, which he borrowed from Matthew Paris, for in many respects the Ahasuerus of the Protestant story-writer is almost identical with the Joseph, formerly, under the name of Cartaphilus, doorkeeper of Pontius Pilate's court, with whom an archbishop of Armenia, who visited England in 1228 and narrated the strange story to the monk of St. Albans, was personally acquainted. The name Ahasuerus, as M. Gaston Paris remarks, is to be found only in Protestant Bibles, the Vulgate and the Roman Catholic versions giving the form Assuerus. As regards the date of the legend, there seems no reason, we are told, for supposing that it was made public before the beginning of the seventeenth century. Paul von Eitzen, the ardent Reformer who owes his celebrity to the letter in which he is quoted as a witness to the existence of the Wandering Jew, died in 1598, and it could scarcely have appeared until after his death. The success of the story, which has since become a real popular tale in many lands, and has even been made a pretext for annoying the Jews in Germany on more than one occasion, is indeed remarkable. But M. Gaston Paris thinks the original aim of its author, whom he describes as "un audacieux nouvelliste," was "to mystify his contemporaries, and also, no doubt, to make money." For the *Newe Zeitung von einem Juden von Jerusalem* "was really nothing more than one of those *canards*, so common at the end of the sixteenth and the beginning of the seventeenth centuries, which, generally thrown into the shape of letters, exploited public curiosity while circulating reports of extraordinary adventures, prodigies, strange crimes, apparitions, imaginary travels, and the like."

WE have received *Monday Lectures*, by the Rev. Joseph Cook, part xvi. (Dickinson); *Help for Ireland*, by an Anglo-Irishman (Kerby and Endean); *Ward and Lock's Guide to the House of Commons, 1880* (Ward, Lock and Co.); *Collins' Guide to London and Neighbourhood*, new edition (Collins); *What do we owe him? Robert Raikes*, by the Rev. C. Bullock (*Home Words* Publishing Office); *Epidemiology*, by John Parkin, M.D., part ii., second edition (Bogue); *Practical Boatbuilding for Amateurs*, by A. Neison, new edition by Dixon Kemp (*Bazaar* Office); *The Religious Mission of the Irish People and Catholic Colonisation*, by J. L. Spalding, D.D. (New York); *Rodman the Keeper: Southern Sketches*, by C. F. Woolson (New York: Appleton); *The Spellbound Fiddler: a Norse Romance*, by K. Janson, trans. A. Forestier (Chicago: Griggs; London: Trübner); *The Jews: their Customs and Ceremonies*, by the Rev. E. M. Myers (New York: Worthington; London: Trübner); *Science Lectures delivered in Manchester, 1879-80*, eleventh series (Manchester: Heywood); *Deductions from Euclid and how to work them*, by E. H. Matthews, third edition (Moffatt and Paige); *The Voice of the Nation, 1880*, by Frederick Bigg (Moxon, Saunders and Co.); &c.

ST.-SIMON'S UNPUBLISHED WORKS.

THE important discovery recently made at the French Ministry of Foreign Affairs of the unpublished papers of St.-Simon is causing great interest in the intellectual world of Paris. While M. F. Faugère, formerly director of the archives, was reserving for himself the right of giving a first edition of them, other publicists were acquainting themselves with these valuable documents. The public is now beginning to be instructed with regard to the curious vicissitudes of the volumes which formerly composed St.-Simon's cabinet. In 1760, in consequence of the difficulties arising out of a lawsuit, these papers were, "by order of the King," handed over to Sieur le Dran, head clerk at the Foreign Office. Since that time they have remained carefully locked up and jealously guarded from prying eyes. It was only by almost surreptitious means that the first publishers of the Memoirs of St.-Simon were enabled to gain access to the incomplete fragments which they gave to the press. Happily, under the Restoration, the Marquis de St.-Simon, a descendant of the great writer, having rendered personal services to Louis XVIII., obtained from the royal favour the restitution of the entire MS. of the Memoirs. He speedily published a complete edition. The judgment of the critics was henceforward based on the text of this edition. They did not shrink from comparing the literary *grand-seigneur* to Tacitus, and it may be said that the latter has no reason to complain of the comparison. Since then several editions of the Memoirs, each more

correct than its predecessor, have been published, notably by M. Chéruel. The firm of Hachette has become the proprietor of the original MS.; it has entrusted the task of a final standard edition to M. de Boilisle, who, by the care he takes to supplement his author's text with notes and commentaries, is making this work a perfect encyclopaedia of the history of France at the end of the seventeenth and the beginning of the eighteenth century.

But hitherto various editors have asked in vain for leave to examine the other MSS. left by the Duke and peer. The archives in which these MSS. were deposited have remained closed to all; and it is only since the appointment of M. de Freycinet as head of the Foreign Office that this state of things has been changed.

The best proof of the liberality of the new Government consists in the promptitude with which the chief papers of St.-Simon have been made public. A few days ago M. G. Picot, a member of the Academy of Moral and Political Sciences, read before that Academy certain fragments selected from an unpublished work, the subject of which is a *Parallèle de Henri IV., de Louis XIII. et de Louis XIV.* These fragments, which are now appearing in the *Revue des Deux-Mondes*, convey a fresh and more exalted idea of the bold and fantastic genius of the author of the Memoirs.

Almost simultaneously, M. Drumont is winning renown by publishing (through Quantin) a hasty work on St.-Simon's embassy to Spain. If, in the Preface placed at the beginning of this work, he has complained of the illiberality of the new administration of the archives of the Foreign Office, this is a grievance which may be left to the judgment of English readers, and which does not seem particularly well founded if we remember that the author of the book in question has had in his hands, within less than six weeks, above a hundred volumes of the St.-Simon MSS.

In fact, the charm is broken. We are entitled to hope that very shortly all that has hitherto remained concealed will be brought to light, and that the inedited works will be published, not hastily and as a trade speculation, but with that deliberation, that self-possession, that love of things well done which should characterise every work that concerns the name of one of the glories of French literature.

MAGAZINES AND REVIEWS.

THE *Nineteenth Century* is deprived for the moment of the co-operation of Mr. Gladstone, and is able to devote a greater amount of space to the affairs of literature and art. Accordingly, Mr. Minto comes to the front with an article on Donne; Mr. A. W. Hunt with an article on English Landscape; and Mr. James Payn with a most cheerful discussion on that apparently not very exhilarating theme, Genteel Poverty—the poverty of the cultivated. Mr. Minto on Donne is interesting and satisfactory, the matter of his article being comprehensive and its manner excellent. The essay is indeed, in a sense, exhaustive of its subject. Mr. Hunt writes with authority on the difficulties that beset the contemporary landscape painter, who is forced, he conceives, into the attempt to accomplish feats both of which are desirable yet difficult of combination. Mr. James Payn contributes the humour of which the Review sometimes stands in need. The "Pinch of Poverty" is an entertaining and withal instructive assemblage of social observation. Sir William Gull argues the subject of hospital nursing, but the theme is hardly one to be more than mentioned in our literary columns. It was extremely wise of Mr. Knowles to present to us, in French, M. Renan's Royal Institution lecture—*Marc Aurèle*. The London dailies had the disadvantage of giving M. Renan in English, by which, though the substance was retained, the form was wholly lost or disfigured. And M. Renan knows too well the value of form ever to be less than careful of it. *Marc Aurèle*, like all that he writes, is the work not only of a philosopher and historian, but of an expert in pure literature.

PROF. BAYNES' papers on "What Shakspere learnt at School" in the November and in the January and May numbers of *Fraser's Magazine* are valuable helps to the consideration of a subject that is always interesting—Shakspere's school-learning. Indeed, they may truly be described as the best papers yet written on that subject. Never before has it been discussed with so much information, intelligence, and breadth of view—with such thorough culture. The method pursued is excellent. By means of two well-chosen authorities—Brinsley's *Ludus Literarius* and Hoole's *New Discovery of the Old Art of teaching School*—is drawn up a list of the schoolbooks commonly in use in the Elizabethan age, and the order and gradation of study observed. Thus furnished, Prof. Baynes proceeds to point out signs of Shakspere's acquaintance with these different stages. These signs may be ranged under two heads, (1) direct mentions and allusions, and (2) traces of influence on style and thought. To both these departments of enquiry Prof. Baynes makes noteworthy contributions; exhaustive, of course, he does not pretend to be. Both especially demand sound scholarship, and that sound judgment which is vividly conspicuous by its absence in so many persons who take upon themselves to write about Shakspere. Prof. Baynes is both scholarly and judicious. Also, he aims at considering the question before him, not at demolishing his predecessors or establishing some new paradox. The most important section of his essay is that dealing with the relation of Shakspere to Ovid. This is marked by a fine critical insight and power. Such papers would well bear expansion, and form a really valuable volume illustrating the education given in Elizabethan grammar schools as well as Shakspere's book-learning. Then the list of Ovidian and other reminiscences might be increased. Here is one, noted by Malone and others, that is surely unmistakeable, is indeed somewhat crude and gross. "Be of good comfort, Prince," says Salisbury to Prince Henry (*King John*, v. 7),

> "for you are born
> To set a form upon that indigest
> Which he hath left so shapeless and so rude."

Probably Golding's translation was also in Shakspere's mind, for Golding has "a huge rude heap," and speaks in the next line of "the shapeless world." But "indigest" is a direct importation of "indigesta." And the subject might be usefully illustrated from other authors. Here is a relevant quotation from Drayton—from his "Elegy" to his "dearly loved friend, Henry Reynolds, Esq., of Poets and Poetry." Having spoken of his friend's delight in poetry and in hearing him cite writers old and new, he adds:—

> "For from my cradle you must know that I
> Was still inclined to noble poesy;
> And when that once *Pueriles* I had read,
> And newly had my *Cato* construed,
> In my small self I greatly marvell'd then
> Amongst all other what strange kind of men
> Those poets were; and, pleased with the name,
> To my mild tutor merrily I came
> (For I was then a proper, goodly page,
> Much like a pigmy, scarce ten years of age),
> Clasping my slender arms about his thigh.
> 'O, my dear master! cannot you,' quoth I,
> 'Make me a poet? Do it if you can,
> And, you shall see, I'll quickly be a man.'
> Who me thus answered smiling. 'Boy,' quoth he,
> 'If you'll not play the wag, but I may see
> You ply your learning, I will shortly read
> Some poets to you.' Phœbus be my speed!
> To 't hard went I, when shortly he began,
> And first read to me honest *Mantuan*,
> Then *Virgil's Eclogues*. Being enter'd thus,
> Methought I straight had mounted Pegasus,
> And in his full career could make him stop
> And bound upon Parnassus' by-clift top.
> I scorned your ballad then, though it were done,
> And had for Finis, William Elderton."

OBITUARY.

THE absorbing duties of journalism have claimed another victim. After two years spent in withdrawal from all work, caused by illness brought on through the excessive strain of his literary labours, Mr. James Hamilton Fyfe died at 35 Cathcart Road, South Kensington, on the 5th inst., aged forty-two. He was the son of a journalist well known in the newspaper world of Edinburgh, and was born in the Modern Athens. When the boy was only a few years old his father removed to London, having received an appointment on the *Times*. His son's education was completed at the City of London School. In early manhood Mr. Hamilton Fyfe returned to his native city and adopted the profession of journalism for his own. It was at this period of his life that he published some compilations on British enterprise in foreign climes and on the triumphs of invention in science. On the starting of the *Pall Mall Gazette* Mr. Fyfe was entrusted with the supervision, under the editorial care of Mr. Greenwood, of the literary portion of that paper. He quitted these duties for the more onerous labour of assisting in the management of the *Saturday Review*, and remained in that position until he was forced by illness into sacrificing all such engagements. Many of his contributions have appeared in the best literary periodicals of this country. It was for many years a dream of his, to the fulfilment of which he looked forward with eagerness, to publish a comprehensive account of the France of to-day, and a few months before his withdrawal from labour he paid a visit to Paris for the purpose of acquiring knowledge of the subject by personal information. Like Mr. Macdonell, another distinguished journalist who was deeply interested in the history and progress of our neighbours, Mr. Fyfe died before his task was completed. He was called to the bar by the Middle Temple in 1863, but all his energies were devoted to duties elsewhere, and he never obtained any practice in the law.

IN M. Gustave Flaubert, who died of apoplexy at Rouen, his native place, on Sunday last, in the fifty-ninth year of his age, France has lost one of the most distinguished of contemporary men of letters, and probably the most remarkable of her contemporary novelists. M. Flaubert's career is an example of the advantage which a competent but not overabundant fortune gives to the *littérateur*. He has never been a hasty or a prolific writer, and everything he has done, except, perhaps, the rather insignificant *Candidat*, is marked to last. The son of a distinguished medical man, he himself studied medicine as well as arts; and it was not till he was long past thirty that he settled down to the work of novel-writing. Since the appearance of *Madame Bovary* in 1856, which resulted in a futile and absurd prosecution, he has produced something every few years, *Salammbô* having appeared in 1862; *L'Education Sentimentale*, in 1869; *La Tentation de Saint-Antoine* (of which instalments had been given long before in the *Artiste*), in 1874; and *Trois Contes*, in 1877. He is known to have been, at the time of his death, engaged upon another work which was supposed to be in a tolerably forward state of preparation. No detailed criticism of this great and singular novelist's work can be here attempted. He has sometimes of late been bracketed as a "realist" with such writers as

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MM. de Goncourt and M. Zola, a proceeding which simply testifies to an entire absence of literary perception in those who have been guilty of it. Despite the Dutch painting in which no one has ever excelled him, M. Flaubert was one of the most purely literary and, so to speak, idealist of writers. His work, so far from being a mere photograph or *procès-verbal*, is purely arbitrary and artistic in what it selects as well as in what it rejects, in its conception of total effect as in its rendering of the parts of the composition. Perhaps his genius is seen to the best advantage in the wonderful fantasy-piece of the *Tentation*, to which, as a smaller pendant, the legend of Saint Julian in the *Trois Contes* may be joined. In his novels properly so called the gloom and occasional repulsiveness of the subjects have interfered with the general popularity of the work; but neither the fantastic horror of *Salammbô* nor the tragedy of *Madame Bovary* nor the gray and monotonous failure represented in *L'Education Sentimentale* will ever blind careful critics to the extraordinary power and idiosyncrasy of the workmanship. It has been said of M. Flaubert that

"he draws the hopeful undertakings that come to nothing, the dreams that never in the least become deeds, the good intentions that find their usual end, the evil intentions which also are balked and defeated, the parties of pleasure that end in pain and weariness, the enterprises of great pith and moment that somehow fall through."

In this task he has employed by turns the most elaborately faithful and the most gorgeously coloured language; and has won, even from those critics who dislike his work, the reputation of being able to do almost anything with French. In the school which pretends to have drawn some of its inspiration from him there is not one man who has even the smallest fraction of his power, or who has inherited any of the true secrets of his art. He has stood, and is likely to continue to stand, alone.

The death is likewise announced of M. Edouard Fournier, the antiquary and dramatist.

VICTOR HUGO'S NEW VOLUME.*

M. Victor Hugo's literary position in public opinion in France is now absolutely unassailable. Even the papers most strongly opposed to his political ideas bow before the extraordinary might of that great genius which is still producing works of the first rank at an age when most men are resting in the position they have already won. What Goethe was in Germany M. Victor Hugo now is in Paris, visited by every writer, and considered as, beyond all dispute, the ancestor of the whole generation of poets and novelists. M. Emile Zola and his disciples alone protest against this unanimous admiration, and consider the aged poet the representative of a dead system—Romanticism. But whatever element of justice there may be in some of their criticisms is spoilt by their excessive party bias, and sometimes even savours of ingratitude. For, without the literary movement called into being by Romanticism and its chief, most assuredly French prose would never have become what it is today, even in the hands of M. Zola and his friends—an instrument of extraordinary flexibility and of colouring unknown before the nineteenth century.

M. Victor Hugo's new book has therefore been received, like all his works, with a feeling akin to veneration by the whole press and also by the public. It contains, of course, some most magnificent fragments, and from one end to the other it is pervaded by a breath of true grandeur; though, on the other hand, there are some reserves to be made—as we shall frankly point out—with regard to the inadequacy of certain ideas and the commonplace character of certain lines of argument.

As is indicated by the title, *Religions et Religion*, the author's aim has been to review the positive religions, the dogmas of all times and places, but more especially the Catholic dogma, and to show that these dogmas are in contradiction with true religion—that is, with that religion which is content to affirm an indeterminate belief in a principle of things, a λόγος, ineffable and indefinable. The first part, entitled *Querelles*, contains pretty much a criticism of what M. Victor Hugo regards as the chief errors of the positive religions; the observance of Sunday, the human form or human passions ascribed to God by different theologies, the existence of the devil, of hell, original sin, and the theory of the redemption are in turn the objects of the poet's criticism. To tell the truth, this is the weakest side of the book. M. Victor Hugo does not shrink from reproducing jests to be found in Voltaire, which, in his hands, become very dull and by no means amusing. Never in the very acme of his genius did the illustrious poet possess the gift, granted to far smaller men, of light and playful jest. He possesses it less now than ever, so the whole of this exordium is painful to read, and possesses as little poetical attractiveness as philosophical purport. Yet this part ends with a passage aimed, strange to say, against the mockery of scepticism which deserves quotation:—

. . . "Avoir ri
Ce n'est pas contre l'ombre étoilée un abri :
Cela ne construit pas un toit sur notre tête
Contre l'Etre, sinistre et splendide tempête.
Cela n'empêche pas les monts d'être debout,
Cela ne fait pas taire un Vésuve qui bout,
Ni les clairons de l'ombre aux bouches des Borées ;
Cela n'empêche pas les mers démesurées
D'offrir on ne sait quels hommages écumants
A la pâle planète au fond des firmaments . . ."

Need we call attention to the beauty of the last three lines, which remind us of the profoundly mystical inspiration of Shelley's *Ode to the West Wind*?

The second part is called *Philosophie*, and likewise contains a criticism of the various positive religions, but this time seriously undertaken. The poet first attempts to show the element of contradiction in the notion of a positive God; then he brings out, as it were in an historical fresco, every series of crimes or follies for which the name of the religions has served as a pretext. Here the gift of eloquence and of imagery which makes *Les Châtiments* M. Victor Hugo's most original book is allowed free scope, and the finest lines occur. I must quote especially the declamatory passage at p. 83:—

"Fanatismes! Terreurs! la fable est sur les hommes!
Sur tous ces yeux fermés faisant de sombres sommes!
Quel rêve! Quel monceau d'Olympes insensés!
Que d'effroi! Que d'enfer! Assez, prêtres, assez!
La Bacchante aux flancs nus rit dans le bois infâme.
L'Indou qui saigne et pend aux crocs de fer, se pâme;
La mère, avec la chair de son enfant, nourrit
Le dieu-fournaise aux dents de feu, Baal-Bérith;
Ici, temple à la nuit; là, temple à la Famine.
Le cheval de l'Iman de la Mecque chemine
Sur des hommes couchés à terre qui lui font
Un fumier de leur âme, un pavé de leur front.

. . . . . .

Que d'hommes ont vécu sans être jamais nés!"

The third part, entitled *Rien*, gives the materialistic or empirical solution of the universe. There are, perhaps, a few crudities in this statement which might make metaphysicians smile; but it is not the metaphysical side with which M. Victor Hugo is dealing. It is on their moral side that he attacks the negative doctrines. He takes up with great warmth the argument from good and evil, and from the necessity of a future life to repair the injustices of this world, and ends with the cry—

"Rien! oh! Reprends ce rien, gouffre, et rends-nous Satan,"

thus testifying that he prefers to the despairing nihilism of the materialists even the conception which he has just assailed with the utmost vehemence. The last two parts, which are called *Des Voix* and *Conclusion*, contain the poet's profession of faith after this twofold negation of the positive religions on the one hand and of atheism on the other. This faith of M. Victor Hugo is wholly mystical. He confines himself to affirming a higher existence, beyond human ken, and a single line will suffice to render his theory comprehensible;

"Il est, il est, il est, il est éperdument!"

he says of God, thus confessing both his faith and his weakness. Those philosophers who are struck with the vague and summary character of this conclusion, so like the cry of Parmenides, "One, all; all, one!" will be comforted by reading a very beautiful page on the Hindu ascetics which recals the most marvellous passages in *Les Orientales* or *La Légende des Siècles*:—

"Contemplant ce qui n'a ni bord, ni temps, ni lieu,
Absorbés dans la vue effrayante de Dieu,
Farouches, ils sont là, chacun seul dans l'espèce
D'horreur qu'il a choisie au fond de l'ombre épaisse,
Faisant vers l'Inconnu toujours le même effort,
L'un, dans un vieux tombeau dont il semble le mort,
L'autre, sinistre, assis dans un trou de tonnerre
Au tronc prodigieux d'un cèdre centenaire,
L'autre, livide et nu, dans le creux d'un rocher,
Muets, affreux, laissant les bêtes s'approcher,
Pas plus importunés sous leur fauve auréole
D'un tigre qui rugit que d'un oiseau qui vole.
Le désert les a vus à jamais s'accroupir! . . ."

This summary will enable the reader to understand at once the qualities and the defects of this new work by the author of *Hernani*. A style wholly incomparable in its power, an intense spirituality, much warmth of soul in presence of great ideas—such are its merits. Its defects result more especially from its philosophic poverty, and from M. Victor Hugo's apparent ignorance of the theories of contemporary exegesis. On this subject he has unfortunately remained stationary at the point reached by thinking men in 1825. He has not followed, with the philologists of our time, the history of religions through the history of words. While modern science shows us all religious conceptions as legitimate in a certain sense, and all agreeing to manifest under ever-renewed symbols either the forces of nature or the energies of the human soul, M. Victor Hugo seems to believe, with Voltaire—and, it must be added, with many of his fellow-countrymen—that religious development is a purely factitious work, as it were a great political plot, intended to perpetuate the oppression of the great of this world by basing it upon the terrors of the small. Then passion blinds him, and prevents him from seizing the element of acquired morality that enters into the positive dogmas, which may, indeed, furnish occasion for abuses, but which nevertheless remain the only school of virtue open to the people. But perhaps we ought to ask nothing from a poet but fine images and eloquence. It has been seen that M. Victor Hugo shows no falling off in this respect at the age of seventy-eight from the standard which he reached in 1818 when he wrote his first Odes. If his new book does not

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* *Religions et Religion.* Par M. Victor Hugo. (Paris: Calmann Lévy.)

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add to his glory, which is impossible, yet it does not detract from it—and that is a great thing if we remember the feebleness of Voltaire's later tragedies or the obscurity of the second part of *Faust*. PAUL BOURGET.

SELECTED BOOKS.

General Literature.

CHARMES, G. Cinq Mois au Caire et dans la Basse-Egypte. Paris: Charpentier. 3 fr. 50 c.
HISTOIRE de Jésus-Christ en Figures: gouaches du XIIe au XIIIe Siècle conservées jadis à la Collégiale de Saint-Martial de Limoges, et publiées par le Comte A. de Bastard. Paris: Firmin-Didot. 150 fr.
KOCH, E. Die Sage vom Kaiser Friedrich im Kiffhäuser nach ihrer mythischen, historischen u. poetisch-nationalen Bedeutg. erklärt. Grimma: Gensel. 1 M.
MASI, E. Lettere di Carlo Goldoni, con Proemio e Note. Napoli: Detken & Rocholl. 3 fr. 50 c.
METCALFE, F. The Englishman and the Scandinavian; or, a Comparison of Anglo-Saxon and Old-Norse Literature. Trübner. 18s.
MEURER, M. Italienische Majolica. Fliesen aus dem Ende d. 15. u. Anfang d. 16. Jahrh. 1. Lfg. Berlin: Wasmuth. 16 M.
MOYROUD, C. Traité de Théorie musicale. Paris: Berger-Levrault. 15 fr.
SCHERILLO, M. Pulcinella prima del Secolo XIX. Napoli: Detken & Rocholl. 1 fr.
UJFALVY DE MEZO-KOVESD, C. E. de. Les Bashkirs, les Vôpsès et les Antiquités finno-ougriennes et altaïques. Paris: Leroux. 15 fr.

Theology.

LEGGE, J. The Religions of China: Confucianism and Taoism. Hodder & Stoughton. 6s.

History, &c.

DRUMONT, E. Papiers inédits du Duc de Saint-Simon: Lettres et Dépêches sur l'Ambassade de l'Espagne. Paris: Quantin. 7 fr 50 c.
LEWICKI, H. Le Marquis Wielpolski. Sa Vie et son Temps, 1803-77. T. 1. Wien: Faesy. 10 M.
MÉMOIRES du Général Comte van der Meere. Bruxelles: Muquardt. 6 fr.
MUELLER, P. L. Wilhelm III. v. Oranien u. Georg Friedrich v. Waldeck. 2. Bd. 1684-92. Hague: Nijhoff. 9 M.
SCHVARCZ, J. Die Demokratie. 1. Bd. 2. Hälfte. 2. Abth. Leipzig: Duncker & Humblot. 3 M.
SEPTIER, J. M. La Piraterie dans l'Antiquité. Paris: Marescq. 6 fr.

Physical Science.

COTTEAU, PERON, et GAUTHIER. Echinides fossiles de l'Algérie. 6e fasc. Etage turonien. Paris: Masson. 15 fr.
HOFFMEYER, N. Etudes sur les Tempêtes de l'Atlantique septentrional. Paris: Nilsson 5 fr.
LORIOL, P. de. Monographie des Crinoides fossiles de la Suisse. Berlin: Friedländer. 24 M.

Philology, &c.

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CORRESPONDENCE.

A MISQUOTATION.

9 Red Lion Square, W.C.: May 10, 1880.

Can any of your readers help me to the first origin of a persistent misquotation which forms the title and subject of a picture of Mr. Calderon's in the Royal Academy?

It is this: "Captives of his bow and spear." Most persons, I assume, suppose it to be a Biblical phrase. But the Biblical collocation is usually "sword and bow," as may be seen in Gen. xlviii. 22; Josh. xxiv. 12; 1 Sam. xviii. 4; 2 Kings vi. 22; Psa. xliv. 6; Hos. i. 7, ii. 18; the first of which passages seems the suggestive one. "Bow and spear" or "bow and lance" are found in Psa. xlvi. 9; Jer. vi. 23, l. 42; Neh. iv. 16; but not with the context implied. R. F. LITTLEDALE.

ON A PASSAGE IN "HAMLET," III. iv. 160, ETC.

Cambridge: May 8, 1880.

There is probably no great difference of opinion between Mr. Spalding and myself with regard to the general meaning of the passage in Hamlet's address to his mother. No doubt he counsels her to "acquire that virtue in which she is so conspicuously wanting." All I contend for is that he does not do so in the words,

"Assume a virtue if you have it not,"

which is only to be a step in the process of acquisition. Mr. Spalding, if I understand him aright, regards "assume" as describing the process from beginning to end. To me it appears to denote the beginning only. This is the real issue between us. "To assume a virtue," he says, is "to acquire a virtue." If so, then to assume a title is the same thing as to acquire a title. It may be that his interpretation gives a richer and truer meaning to the word, but I submit it is not Shakespeare's meaning nor in accordance with his usage. I therefore adhere to my previous explanation, which is consistent with the context and not self-contradictory.

W. ALDIS WRIGHT.

King's College, London: May 8, 1880.

May I just say that the idea that Shakspere teaches false morality in the well-known line

"Assume a virtue if you have it not"

arises entirely, not from any misunderstanding of the word *assume* (Mr. Aldis Wright has surely made its meaning plain enough if there could be any doubt about it), but *through cutting off the line from its context*? Mr. Spalding mentions those who dissociate the line from its context; but he does not seem to see that, if it is not so dissociated, the word "assume" needs no new gloss, but has, and it must have, its ordinary sense. Shakspere certainly does say, "Wear the guise of a virtue, even if you do not possess that virtue;" but the context explains the seemingly immoral mandate. The guise or habit is to be worn in the hope that it may assist the growth—the acquisition—of the virtue. Now such quoters of the line as so justly offend Mr. Spalding forget the context altogether—forget the worthy purpose for which the virtuous guise is to be worn; and, in fact, suggest that it is to be worn to deceive others—to make others believe that the wearer of it really possesses the virtue.

Once sever a line from its context, and strange things may be made of it. It was Archbishop Whateley, I think, who pointed out that, if we allowed ourselves the liberty of ignoring the surroundings of a phrase, we could discover in the New Testament such a sentiment as "Hang all the law and the prophets"!

JOHN W. HALES.

Clifton: May 10, 1880.

In the ACADEMY of May 8 Mr. Spalding says:—"Many people" (because they adopt the popular meaning of *assume* in *Hamlet*, III. iv. 160) thereby "defend all manner of minor immoralities and hypocrisies," and cite Shakspere as one who justifies them in so doing.

Whatever meaning Hamlet may have had in this passage, there can be no doubt that in *Comedy of Errors*, III. ii. 1-28, Luciana is giving advice which involves, in its usual and popular signification, the counsel to "assume a virtue if you have it not." She says to him whom she believes to be her brother-in-law, with reference to the neglect which she supposes her sister to have suffered at his hands—

"Or if you like elsewhere, do it by stealth.
Muffle your false love with some show of blindness.
* * * * *
Apparel vice like virtue's harbinger;
Bear a fair presence, though your heart be tainted;
Teach sin the carriage of a holy saint.
Be secret false; what need she be acquainted?"

Did anyone ever seriously think that by giving these words to one of his characters Shakspere stands "committed to the appalling doctrine that hypocrisy in morals is to be commended and cultivated"? This is the conclusion which Mr. Spalding seems to think follows on what Mr. Furnivall calls the "Victorian" meaning of *assume* in the passage from *Hamlet* (ACADEMY, April 24, 1880). Even granting that the "Victorian" meaning is correct, I must enter my protest against such a depreciatory estimate of Shakspere's morality, which credits him with the vices of which his characters are the warning examples. L. M. GRIFFITHS.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 17, 4 p.m. Asiatic: Anniversary.
TUESDAY, May 18, 3 p.m. Royal Institution: "American Political Ideas," by J. Fiske.
8 p.m. Society of Arts: "Arts, Commerce, Recent Advances, and Future Prospects of Madagascar," by the Rev. Jas. Sibree.
WEDNESDAY, May 19, 7 p.m. Meteorological.
7 30 p.m. Education Society: President's Address; "A Review of the Discussions on *Education as a Science*," by Prof. A. Bain.
8 p.m. Society of Arts: "Trade Routes between England, Norway, and Siberia," by Lieut G. T. Temple.
8 p.m. Archaeological Association: "Ptolemy's Measurements of the South Coast," by H. Bradley; "British Earthworks near Weston-super-Mare," by C. W. Dymond.
THURSDAY, May 20, 3 p.m. Royal Institution: "Buddhist Sacred Books," by T. W. Rhys Davids.
7 p.m. Numismatic.
8 p.m. Chemical.
8 p.m. Society of Arts: "Some Recent Advances in the Science of Photography," by Capt. Abney.
FRIDAY, May 21, 8 p.m. Philological: President's Address; "English Place-Names," by Mr. Walter-Browne.
9 p.m. Royal Institution: "Electricity *in Transitu*," by W. Spottiswoode.
SATURDAY, May 22, 3 p.m. Royal Institution: "The Dramatists before Shakspere," by Prof. H. Morley.
3 p.m. Physical.
3.45 p.m. Botanic.

SCIENCE.

Early Man in Britain, and his Place in the Tertiary Period. By W. Boyd Dawkins, M.A., F.R.S., &c. (Macmillan & Co.)

LIGHT from two opposite quarters has of late years broken in upon the study of early man. Just as two sets of engineers driving a tunnel from opposite ends will eventually meet, so the antiquary, as he recedes beyond the verge of history, meets the geologist advancing towards the human period; and the two enquirers, thus finding themselves on common ground, join hands over the study of prehistoric man. It is true that valuable contributions to this subject have sometimes been made by the pure geologist, and sometimes by the pure archaeologist; but these have been individual discoveries, and nothing more. A general and unprejudiced view of the entire subject can be taken by neither of these specialists without the aid of the other—the one sees too much of this side, the other too much of that; and it needs a man of rare attainments to combine these opposite views into a faithful picture. The needful combination of geological and archaeological knowledge is fortunately possessed in a conspicuous degree by the distinguished Professor of Geology at Owens College. Yet it is no secret that Prof. Boyd Dawkins is a geologist first and an archaeologist afterwards. It may therefore be fairly expected that in any discussion of this two-sided subject he will naturally take care to keep the geological side turned well to the front. The reader will feel, in short, that he is in the hands of an antiquarian geologist rather than of a geological antiquary.

Such is the impression left upon the student who takes up the noble volume which Prof. Dawkins has just given to the world. The

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geologist, at least in the early part of the book, peeps out at every page. Early man is, to our author, a mammalian fossil whose range in time is to be determined with precision. The records of the rocks are accordingly searched for the first appearance of human remains, and where search fails to discover them arguments are adduced to account for their absence. The rashest radical in anthropology will hardly expect to find primitive man in any rocks older than the Tertiary epoch. It is only, therefore, with the Cainozoic or Tertiary strata that anthropologists need concern themselves, and the great problem which our author seeks to solve, as suggested by his title, is the determination of man's place in the Tertiary period. It should be mentioned, in passing, that Prof. Dawkins uses the term "Tertiary" with considerable elasticity, stretching it far beyond its original Lyellian meaning, and causing it to cover the Pleistocene, the Prehistoric, and the Historic periods.

In the oldest of the Tertiary strata, forming the Eocene group, the palaeontologist has never met with the faintest trace of human remains. Nor does Prof. Dawkins believe that they ever will be found there. So far as we at present know, only a single living genus of the mammalia is represented in the Eocene fauna of Europe, and that one genus is of marsupial type. "To seek for highly specialised man in a fauna where no living genus of placental mammal was present would be," says Prof. Dawkins, "an idle and hopeless quest." It may obviously be objected that, although no representatives of recent genera of the higher mammalia have as yet been found in the Eocene rocks, their non-discovery does not necessarily imply their non-existence. Negative evidence is always a dangerous basis on which to found any generalisation, as the history of geology abundantly proves. Nevertheless, we feel that Prof. Dawkins is perfectly justified in dismissing the question of Eocene man as outside the range of practical science.

Advancing to the Miocene strata, the palaeontologist finds a large number of living genera, but no living *species*, of land mammal. Hence, says our author, "it will be seen how improbable, nay, how impossible, it is that man, as we know him now, the highest and most specialised of all created forms, should have had a place in the Miocene world." And yet many anthropologists of eminence have felt justified in believing that man dwelt in France as far back as mid-Miocene times. Witness, say they, the chipped and fire-marked flints of Thenay; not to mention the notched bones of Pouancé. But even if it be admitted that these stones and bones do exhibit traces of artificial treatment, Prof. Dawkins is disposed to regard them as the work of an ape, and not of a man. No anthropoid ape at the present day, so far as we know, is a stone-chipper or a bone-cutter; but Prof. Dawkins suggests that our Pithecoid contemporaries may, after all, be but the degenerate descendants of a noble ancestry, stretching back to the Miocene period.

Pliocene man, in spite of all that has been said about him in France and in Italy, is much too shadowy a personage to be recognised by Prof. Dawkins. The reputed discoveries of human remains in Pliocene deposits are dismissed as utterly unsatisfactory; and the author holds that, "as the evidence stands at present, the geological record is silent as to man's appearance in Europe in the Pliocene age." His appearance is admitted, however, to be improbable, rather than impossible; for one living species of mammal has already been found in Pliocene deposits; and if one such species is known, who can say how many others may exist and yet be unknown?

It is not until the geologist rises to the study of the Pleistocene period that he finds indisputable proof of man's existence. The earliest men have left their simple flint flakes in the lower brick-earth of the Thames Valley, where they have been unearthed by the Rev. Osmund Fisher and by Messrs. Cheadle and Woodward. These deposits are referred by Prof. Dawkins to the mid-Pleistocene series. As to Mr. Skertchly's discovery of implements in the Brandon beds, Prof. Dawkins is disposed to admit the validity of part of the evidence, and he therefore does not deny that man dwelt in East Anglia before the upper boulder-clay had ceased to be deposited.

We have been tempted to dwell upon the early portion of Prof. Dawkins's book because it is here that its novelty seems chiefly to rest. Yet it must not be supposed that the interest ceases, though it centres, there. In fact, there is scarcely a single page in the book, out of its full five hundred pages, which may not be read with interest by the student of early man. And by the non-geological reader the latter part will perhaps be read with greater relish than the earlier. For, in penetrating to the very oldest vestiges of man's existence, the enquirer feels that much is necessarily uncertain, and all is more or less hazy. Our view of the earliest occupants of this country is exceedingly dim. We see men but as trees walking; and it is not until we have made considerable advance that our vision clears up, and the outline of prehistoric man shapes itself with distinctness. Our acquaintance with the rude palaeolithic hunter of the river-drifts, notwithstanding all that has been written, is still but meagre. We know more, however, of the cave men, with their neat carvings and quaint engravings; still more of the agricultural folk of neolithic times; and, most of all, of the cultured people of the bronze age. On every one of these stages of man's development, Prof. Dawkins discourses in a way which is well worth listening to—clearly, pleasantly, and learnedly. His book, moreover, is well arranged, freely illustrated, and handsomely got up. And, in short, since Sir John Lubbock wrote his masterly work on prehistoric times, we have met with no English book which takes so clear and comprehensive a view, both geological and archaeological, of the fascinating study of early man.

F. W. Rudler.

Miscellaneous Essays relating to Indian Subjects. By Brian Houghton Hodgson. (Trübner.)

This is a remarkable volume of the collective Essays of a remarkable man, who in green old age is still among us, though some of his writings date back to a period when men of sixty were still boys at school, and these Essays register the high-water mark of a particular branch of linguistic knowledge which up to this date has never been exceeded. At a time when one portion of the influential classes in India were laying undue stress upon the study of Sanskrit, a language which has been dead for centuries, and a second went to the other extreme of making English the vehicle of instruction of the people of India, Mr. Hodgson saw that it was by means of the vernacular alone that any general enlightenment of a nation could be attained, and the principles which he preached in vain have become the rule of practice now.

More than this, Mr. Hodgson, availing himself of the rare opportunities which a residence of twenty years at the capital of the kingdom of Nepál in the sub-Himaláyan ranges afforded, deliberately studied the manners and languages of the numerous tribes which occupied what is now known as the field of the Tibeto-Burman family. With pen in hand he interviewed deputations of Hill-men, and jotted down vocabularies and colloquial phrases which fell from the mouths of different specimens of humanity at different stages of civilisation, and threw a light into recesses never previously, or since, explored. Some portion of these results, hitherto scattered in the volumes of serials, are collected in these volumes, and are a mine of wealth to the student of the languages of India. All the vocabularies brought together in the course of his laborious researches are designed to show the validity of his opinion that all the non-Aryans of India are essentially of one stock, and came from that *officina gentium*, the trans-Himaláyan regions of Central Asia. This *dictum* (with the exclusion of the great Dravidian family of South India, who assuredly hailed from Western Asia), has been provisionally accepted by subsequent labourers in the same field, but much remains still to be done to place the theory on the solid ground of demonstrated fact.

Nor was this the only virgin field which was worked by the indefatigable Resident of Nepál. In the field of natural science he led the way also, and found time to enrich our zoological annals with seventy-one papers on the mammals and fifty-two on the birds of the sub-Himaláya. It was also his good fortune to discover the existence in Nepál of an independent Buddhistic literature of undoubted authenticity and the highest importance. Where he could not secure originals, he had copies prepared under his immediate supervision, and transmitted them to Calcutta, Paris, London, and Oxford. How highly they were valued by scholars is evidenced by the fact that Eugène Burnouf, one of the greatest of scholars, dedicated his last great work to Mr. Hodgson, as founder of the true study of Buddhism. St.-Hilaire, Regnier, Max Müller, and all other scholars who have made Indian Buddhism or the non-Aryan vernaculars of India their study have acknowledged the debt that they owed to the author of these volumes. In addition to this, with a rare munificence Mr. Hodgson presented a unique specimen of Tibetan literature in 334 large volumes to the India Office Library,

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and hundreds of zoological specimens to the British Museum. It is characteristic of this country that, though he was decorated with the order of the Legion of Honour by Louis-Philippe, and had a gold medal struck in his honour by the Asiatic Society of Paris, here he has been undecorated and unrecognised; but the volumes now before us, in addition to the volume published in 1874, will serve to maintain his reputation as one of the greatest and most original workmen in the great Indian field.

The book before us is by no means light reading. The casual reader will turn over its pages in despair; the man of science whose tastes are attracted in another direction will place it respectfully on his bookshelves; but to those who take an interest in the manners and customs of the people of India and their languages it will ever be instructive and suggestive. They will learn that the majority of the people of India, though some of them speak Aryan languages, and all are more or less imbued with Aryan civilisation, are not in race or origin Aryan, as is generally supposed. Affinities, undreamt of before, betwixt races with most distant habitats are here clearly indicated. New worlds seem to be opening out of languages and dialects; new conceptions of the mode in which tribes are broken up by defeat or disease; the existence of a language such as the Kiranti, with seventeen dialects, conveys an idea of the process by which forms of speech have been differentiated. The language field of Nepál still remains the peculiar preserve of Hodgson as he left it twenty-five years ago; and if, in the fields of Assam and Burma and Central and Southern India, our knowledge, owing to the labours of men like Caldwell and Dalton and Phayre, has been extended, and new terminologies and classifications have been worked out, still this progress has been made on the lines and along the spoor marked out by the great pioneer through the previously unexplored forest. The use of Hodgson's vocabularies has given reputation to more than one compiler; and the perusal of such treatises as the one with which this book commences, on the Kooch, Bodo, and Dhimal tribes, has been, and will long remain, the best model for any young scholar who wishes to try his 'prentice hand on a faithful and intelligible delineation of the characteristics of an unknown race.

The letters on "The Pre-eminence of the Vernaculars," though written as far back as 1848, have a peculiar and continuous value, as one of the epidemics to which statesmanship in India is periodically liable exhibits itself in an insane and useless desire to supplant the great vernaculars of British India by the English language. That whole nationalities have changed their vernacular language is evidenced by the notorious examples of Syria and Egypt; but the process must be a slow one, and far exceeds the power of an Emperor of Russia or Empress of India. These letters produced permanent practical good at the time, before the educational system of British India had settled down on a healthy vernacular basis, and as recently as 1871 they were quoted in Returns made to the House of Commons.

The learned public are indebted to Dr. Reinhold Rost, of the India Office Library, for the care with which this book has been edited, and to Mr. Trübner for his enterprise in undertaking the publication of a work which the Government of India had declined. We trust that scores of copies will be purchased and distributed to such officials in India as are likely to profit by it in the prosecution of similar researches. ROBERT CUST.

NOTES OF TRAVEL.

LIEUT. G. BOVE'S plan of an Antarctic expedition appears in the last number of the *Bollettino* of the Italian Geographical Society. Provision is to be made for spending two winters within the Antarctic circle—viz., under long. 110° W. and long. 90° E. of Greenwich. The cost of the expedition is estimated at 600,000 frs., and it is hoped to raise this large sum by a public subscription.

COUNT SZECHENYI, Lieut. Kreitner, and Dr. Loczy are reported to have arrived at Rangoon on March 12. They traversed a portion of Eastern Tibet, access to Lhassa being denied them, and their observations are stated to throw much light upon the hydrographical features of Central Asia. The Irawadi is said to rise much farther to the north than was hitherto supposed, and for a considerable portion of its course it runs parallel with the Brahmaputra.

WE have received four volumes of the *Journal* of the American Geographical and Statistical Society. In variety of contents they cannot vie with some of our European publications of the same class, but they nevertheless contain some valuable papers on American explorations which deserve to be widely read. Chief Justice Daly's annual address is a standing feature. It furnishes an able summary of geographical work done throughout the world, dwelling more especially upon the labours of surveyors and explorers within the limits of the United States.

WE are glad to learn that the opinion which we were able to express on April 24 regarding Col. Prejevalsky and his expedition has been confirmed even sooner than might have been expected, news having reached St. Petersburg, *via* Peking, at the end of last week, announcing that on March 20 he was at Sining-fu. He appears to have entered Thibet last year, but was compelled by the Lamas to retreat when within one hundred miles of Lhassa. He is reported to have wintered in the mountains in Northern Thibet at an elevation of sixteen thousand feet, and intended to spend the spring and the early part of the summer in exploring the sources of the Yellow River. After that he proposed to cross Mongolia to Kiachta, which he expected to reach in August.

WE hear that the Abbé Guyot, who early last summer organised the second Algerian missionary expedition to East Central Africa, and accompanied it as far as Tabora, is about to return to Europe in order to prepare another expedition, also destined for the same region. The new party will consist of over twenty members, who have already been chosen; and, profiting by the Church Missionary Society's experience of the greater economy of that route, they will make their way to the Lake region by way of the Nile.

Estudios geográficos históricos de España, by A. Fernandez Guerra, with maps under the supervision of the Instituto Geográfico, is in preparation at Madrid at the Government expense.

A GEOLOGICAL map of the whole of the United States is being prepared by Prof. Hitchcock, of Dartmouth University.

BY the last mail from Zanzibar news has been received that M. Popelin, after the end of the heavy rains, will leave the Belgian station at Karema, on the east shore of Lake Tanganyika, for Nyangwé, in Manyema, on the Upper Congo. He will there make preparations for the arrival of Mr. H. M. Stanley and the Belgian trading expedition from the West Coast, though it seems very doubtful when they will succeed in reaching Nyangwé. M. Popelin has availed himself of his stay at Karema to take a series of meteorological observations.

M. BURDO, with the third Belgian expedition, arrived at Mpwapwa from Saadani on February 18, having accomplished the march in only twenty-three days without any mishap, and he has sent home a detailed report of his journey. He speaks highly of Mpwapwa, which he describes as very salubrious on account of its position in the midst of mountains. M. Burdo started the next day with a small party to visit the Matamombo lakes to the south-east, and appears to have found some little difficulty in reaching them owing to the mountainous nature of the country and the dense forests, through which he had literally to cut his way. He intended to leave Mpwapwa for Lake Tanganyika on February 23, and hoped to be able to cross the dreaded Ugogo region by forced marches in from ten to fifteen days.

AMONG the results of their observations during their recent expedition in Western Africa, we learn that MM. Capello and Ivens found that the climate of the regions explored improved according to the elevation reached, and that the Bihé and Bailundo tribes were the most advanced in every respect. The River Quanza was found to have its origin in a lagoon on the Bihé plateau some three or four miles long and about a mile broad. The Cassai takes its rise on the Quisco plateau at an altitude of 5,200 feet. This region stretches from west to east, and is considered to form the water-parting of the great basins of the Congo and Zambesi Rivers. With a view to studying the course of the Quango more effectually, the two explorers separated, one following each bank. This investigation appears to have been no easy task, for, in addition to the numerous windings of the river caused by the undulating nature of the country, the explorers experienced great difficulties from the many affluents of the river and the cataracts, some of which are nearly two hundred feet in height.

MR. R. GORDON, an executive engineer in British Burmah, has for some time been engaged on an important work, of which he has recently published the first two volumes at Rangoon, under the title of *A Report on the Irrawaddy River*. These volumes deal with the hydrography, hydrology, and hydraulics of the river, and contain besides Appendices and Supplement. The first volume is illustrated with hydrographical, hypsometrical, and orographical maps of Thibet and the neighbouring countries, together with a hyetographical map of India. The third and concluding volume of this elaborate Report, with the Atlas of plates, is in course of preparation.

IT is said that the Government of Western Australia intend shortly to make an attempt to open out the country in the neighbourhood of Beagle Bay, where good land is believed to exist, and that a party will be sent there under Mr. Alex. Forrest, who has lately returned to Perth from his exploration of the interior.

DR. SCHOFIELD and Mr. R. J. Landale have lately left for China to join the China Inland Mission in the interior of the country. As they have both gone through a course of scientific instruction before starting, it may be hoped that their journeys will be productive of useful results to geography.

MR. GREVILLE CHESTER has recently re-

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turned from a journey, undertaken at the request of the committee of the Palestine Exploration Fund, to the principal Biblical sites in Lower Egypt, and in particular from the tract of country between San, the ancient Zoan, and the Serbonian Lake, through which, according to the theory taken up and advocated by Brugsch-Bey and since accepted by Prof. Sayce, the Israelites passed at the time of the Exodus. The result of Mr. Chester's explorations will be published in the next *Quarterly Statement* of the Palestine Fund. We hear that he has been compelled to abandon this theory, as he has discovered that the geographical and physical features of Serbonis are in actual conflict with it, and utterly incompatible with any tract of water bearing the name Jam Sûf.

SCIENCE NOTES.

Practical Geology.—The current number of the *Proceedings* of the Geologists' Association contains the inaugural address which was delivered at the commencement of this session by Prof. T. Rupert Jones, the president of the association. The subject of this address is "The Practical Advantages of Geological Knowledge." Prof. Jones takes a masterly view of the objects of geology and of its place in the family of the natural sciences; he then deals in detail with the economic aspect of the subject, showing the relation of geology to mining, agriculture, engineering, geography, and landscape-painting, but especially enlarging upon its value to the military officer. The army has the credit of having trained several eminent geologists, such as De la Beche, Murchison, and Portlock; and the close relation between the science of war and the study of geology is ably pointed out by Prof. Jones, whose connexion with the military and staff colleges at Sandhurst gives peculiar value to his remarks on this subject.

Introductory Science Primer. By T. H. Huxley, F.R.S. (Macmillan.) This work, which was originally advertised to appear with the well-known Primers of Profs. Roscoe, Geikie, and Balfour Stewart, has been delayed for many years, partly by the ill-health of the author, and partly by the many demands upon his time. It is divided into three main sections, which treat respectively of Nature and Science, of Material Objects, and of Immaterial Objects. The facts which are accumulated in each separate section are both philosophical and experimental; yet we confess we do not consider that the study of the more special Science Primers will be much, if at all, promoted by the perusal of the present one. Some of the aphorisms are very forcible and condensed, such as "Chance and accident are only aliases of ignorance;" "Natural laws are not commands, but assertions respecting the invariable order of nature;" "Scientific experiment is scientific observation performed under accurately known artificial conditions." Such sayings should, indeed, be constantly used by the teacher while he is making use of the other Primers. But, beyond this, we do not think the book will be very useful for teaching purposes, and we must own to a considerable feeling of disappointment as the result of the careful perusal of a long-expected book from the pen of one of our foremost men of science.

PHILOLOGY NOTES.

The present number of the *Anglia* (vol. iii., No. 2) opens with a careful examination by H. Wood (New Bedford, U.S.A.) into the influence of Chaucer upon James I. of Scotland in *The King's Quair*, in which, by a comparison of numerous passages, the writer reverses Pinkerton's assertion that "not one Scottish poet has imitated him (Chaucer) or is in the least indebted to him;" and maintains, on the contrary, both that James acknowledged "my maisteris dere, Gowere and Chaucere," and that he studied and imitated many of Chaucer's poems, particularly *Troilus and Cressida* and the *Knightes Tale*. It is a pity, however, that, with plenty of sound material, the writer, who is evidently a student of recent Chaucer criticism, has not had the courage to let the spurious and doubtful poems alone; it can only introduce confusion and weaken his argument to adduce comparisons with *The Cuckoo and Nightingale* or *The Flower and Leaf* as instances of Chaucer's influence. Justly comparing the beautiful little poem *Divine Trust*, attributed to James, with Chaucer's *Good Counseil*, the complete four-stanza version of the latter printed by Mr. Furnivall in 1867 (though contained in Dr. Morris's revised Aldine edition) has escaped Mr. Wood's notice. In an interesting essay upon the debts of Spenser's *Shepherd's Calendar* to the eclogues of the Carmelite monk, John Baptist Mantuanus, F. Kluge (Strassburg) comes to the conclusion that, while Mantuanus was the model for his moral and satirical, as Virgil was for his elegiac and erotic eclogues, Spenser, with all these obligations, did not lose his originality. H. Varnhagen gives the *Complaint of Maximian* and the *Sayings of St. Bernard* in continuation of Middle-English poems from MSS.; and the indefatigable and scholarly student of saint-lore, C. Horstmann, contributes four *Prose Legends*—*St. Winifred* from Caxton's and John Mirk's versions; fifteen short *Mary-Legends*, *St. Dorothea*, and the life and miracles of *St. Jerome*, in nineteen chapters, all from Lambeth MS. 432. G. Schleich devotes some pages to Nehab's dissertation on the Old-English *Cato*; other notices deal with Arber's *English Garner*, Schleich's *Prolegomena ad Carmen de Rolando Anglicum*, Hermann's *Shakespeare der Kümpfer*, and Leo's *Four Chapters of North's Plutarch*. M. Trautmann has some brief remarks on the spread of the Northumbrian *r*, and H. Varnhagen on the etymology of *catch*.

Altindisches Leben. Von Heinrich Zimmer (Berlin: Weidmannsche Buchhandlung.) At the fourth meeting of the Oriental Congress, held at Florence in the autumn of 1878, a prize was offered for the best essay on "Le vicende della civiltà ariana nell' India," and it was awarded to the work of Heinrich Zimmer. The essay is now swollen by additions and corrections into a substantial octavo volume of some 470 pages, but it is stated in the Preface that the alterations have reached only to the details, and that the book is substantially the same as the prize essay. In that case the essay must have afforded a remarkable contrast to the ordinary prize essay. Herr Zimmer's book—if he has earned his doctor's degree he modestly suppresses the title—is a clear statement in orderly arrangement of carefully selected and verified facts illustrative of the manners and life of ancient India in the times of the Vedas. There is no theorising and no eloquence, but there is evidence of much careful and conscientious labour, and the result is a most accurate and complete account of the subject discussed. The work will be especially useful to those interested in the history of primitive culture, as it collects and supplements the information hitherto scattered in Prof. Roth's contributions to the Petersburg Dictionary and in the works of Dr. Muir and other writers on the civilisation of the early Indian Aryans. The reader will here find all the information which the author has been able to collect from the Vedas concerning the geographical and tribal divisions, the customs, laws, agriculture, food, clothing, and amusements, and the marriage, burial, and family customs of the Vedic times.

The *American Journal of Philology*, edited by Prof. Gildersleeve and published by Messrs. Macmillan and Co., is the name of a new periodical to which we cordially wish success. Half the number is occupied by abstracts of articles in various French, English, German, and Greek philological journals, a most useful and valuable feature which we would recommend for imitation to the editors of our own *Journal of Philology*. There are also short reviews of some books, including Prof. Whitney's admirable *Sanskrit Grammar* and Vincent's *Handbook to Modern Greek*. The first article, by W. W. Goodwin, is on the phrases δίκαι ἀπὸ συμβόλων and δίκαι συμβόλαιαι in Thukydidês, the latter of which he determines to mean "business suits;" the second is by F. Carter, on "Two German Scholars on One of Goethe's Masquerades," but contributes nothing original to the subject; the third, which is also somewhat disappointing, is by L. R. Packard on Geddes' *Problem of the Homeric Poems*; and the fourth is a learned paper by the editor on "The Encroachments of μή on οὐ in Later Greek. Then follow some interesting notes by T. Davidson on the Dionysion at Marathon, which he shows to have existed there by the side of at least one tomb; on a fragment of Korinna (Bergk No. 2); on a passage in Aristotle's Metaphysics (Λ. 7), which he mends very neatly; and on the corrupt passage in Pausanias I. xxvi. 5, where he proves from Hdt. viii. 55 that the word ἐλαία must be supplied, the olive having really been within the precincts of the *naos* of the Erekhtheion. A. C. Merriam supports the signification of "invisible" given to ἀίζηλον in *Il.* ii. 318 by a reference to *Od.* xiii. 168-78; and A. S. Cook endeavours to show that "aphaeresis of initial *h*, standing for Indo-European *k*, is not unknown in the Anglo-Saxon period." The *Journal* will contain articles on Oriental philology as well as on classical philology.

MEETINGS OF SOCIETIES.

Society of Biblical Archaeology.—(*Tuesday, May 4.*)

Dr. S. Birch, President, in the Chair.—A communication was read from M. Paul Pierret on "The Libation Vase of Osor-ur, preserved in the Museum of the Louvre (No. 908)." This vase, of the Saïtic epoch, is of bronze, and of an oblong form, covered with an inscription finely traced with a pointed instrument. The text has been published by M. Pierret in the second volume of his "Recueil d'Inscriptions du Louvre," in the eighth number of the *Etudes Egyptologiques*.—Dr. Birch read a paper on "The Monuments of the Reign of Tirhaka." It contained an account of the historical monuments of Taharqa found in Egypt, and especially of an inscription, published by Le Vcte. Jacques de Rougé, recording the fact of Taharqa having mounted the throne of Egypt in his twentieth year; and it also gave an account of the inscriptions of Mentuemha, the petty king of Thebes and supporter of Taharqa, mentioned in the inscription of Thebes published by Mariette-Pasha. The paper also contained a mention of some minor monuments of the same monarch, in different collections, illustrating his reign. Unfortunately they are few in number, but they show that his sway in Egypt was sufficiently protracted to have left very permanent traces of his power. The paper likewise included a *résumé* of the history of Taharqa, as known from the Assyrian monuments, especially in connexion with the annals of Assurbanipal, which contain the narrative of the advance of the Assyrian forces as far as Meroe, after driving Taharqa out of Egypt. This kingdom was governed at the time by chiefs of Nomes as Assyrian viceroys, and they were temporarily subdued by Taharqa, with whom they made an alliance. The epoch of Taharqa is one of transition, foreign influences having by that time completely penetrated the country. The oldest demotic writing is of his reign; and that he was master of the whole of Egypt is proved by the

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death of an Apis having occurred in it, and the age of Taharqa representing for the first time positive chronology. The history of this king has really been recently obtained from the monuments of Egypt and Assyria. Although the period is not, from the point of view of Egyptian monuments, one of high importance, all evidence afforded from Egyptian sources is precious, as adding to the knowledge already possessed of an obscure period in Egyptian history.—The following paper was read by the Secretary: "An Examination of the Assyrian Ideograph *mi*," by Robert Brown, Jun. After stating that the phonetic Akkadian values of the sign were *mi*, *vi*, *gig*, and *ku*, and their Assyrian equivalents *tsalmu*, *erilu*, shade, (black) sunset, with a further meaning, Akkadian *ge*, Assyrian *musu*, night, the writer considered the *rationale* of the combination in its pictorial aspect, and, in so doing, illustrated what he thought existed in the cuneiform writing, viz, pictorial representation is either (1) direct, *i.e.*, when an object is portrayed according to the sum of its physical characteristics, however roughly this may be done; or (2) indirect or symbolic, *i.e.*, when an object is portrayed according to a protagonistic idea or principle connected with it, *e.g.*, when the unit stands for "man." A great number of ideographs are necessarily based upon the latter principle. The ideograph was then divided, and the two divisions separately considered. Mr. Brown was of opinion that the second portion represented the transit of light across the heaven from east to west, and that the first sign in connexion with it indicated that the further passage westward of the solar rays is barred, and pointed to the underworld "below," whither they must now descend. It was pointed out that the sign appears to be used in many ideographs with a similar or derivative force. Some examples were given, and mythological points deduced from them.—A communication from Mr. Richard Cull, on "The Expression in Assyrian of the Soft Sound of the Hebrew ע," was likewise read.

LIBRARY ASSOCIATION.—(*Friday, May 7.*)

W. H. OVERALL, Esq., in the Chair.—Mr. Henry Wilson, Assistant Librarian at the British Museum, read a paper on "Reproducing and Multiplying Processes." These, the paper pointed out, had now reached great excellence, and, by diffusing copies of fine works of art, might do much to cultivate public taste. It was well for librarians and other custodians of such treasures to be qualified, not only to select subjects for reproduction, but also to judge of the merits of different copying processes. A brief account of the more important photographic and photo-mechanical processes was given, and illustrated by blocks, plates, and numerous specimens. An interesting experiment was also exhibited in which some faint yellow prints, which had previously been exposed under negatives, were drawn over a hot solution of potassic oxalate, upon which they instantaneously started into vigorous black-and-white pictures. This was the new platinotype, which is quite permanent, and is a suitable and inexpensive way of copying engravings.

ROYAL ASIATIC SOCIETY.—(*Monday, May 10.*)

SIR T. EDWARD COLEBROOKE, Bart., M.P., in the Chair.—M. Terrien de la Couperie read a paper—"Sur l'Histoire de la Langue Chinoise et de quelques Noms géographiques de l'Empire du Milieu"—in which he pointed out the great value for the history of a large portion of the world of a Chinese work called the "Yh Sing," which had hitherto been altogether misunderstood. A great part—more than half—of this work consists of lists resembling the syllabaries which have been recently made known to us from the cuneiform inscriptions. To show this the writer gave a complete translation of one chapter, and showed the identity of the lists in it with cuneiform syllabaries, his conclusion being that the most ancient Chinese was a member of the Amardian branch of the Uralo-Altaic agglutinative languages, thus forming a connexion between the dialects of Susiana and the Ugro-Finnish. He then gave a history of the writing itself, and of the hieroglyphic revival of the ninth century B.C., which followed a form exhibiting the characteristics of cuneiform writing. His general conclusion was that about twenty-five centuries B.C. certain families or tribes left Northern Susiana and entered China after an element of feudal agglomeration had commenced in the kingdom of Susa, and thus carried with them the elements of Akkado-Chaldaean culture.

FINE ART.

Church Restoration. From the Second Edition of "A Book on Building." By Sir Edmund Beckett, Bart., LL.D., Q.C., F.R.A.S., Chancellor and Vicar-General of York. (Crosby Lockwood & Co.)

THIS pamphlet is marked strongly by the urbanity and modesty which generally characterise the writings of Sir Edmund Beckett. On p. 11, his opponents are "only fit to rank with anti-vaccinators and objectors to interference with other filth;" on p. 14 they are "a few persons who had their own several reasons for wanting to make themselves important." After a patronising approval of Sir Gilbert Scott's work, he adds, "and yet I had several times to convince him," &c., &c. It is pure waste of labour to argue with a disputant of this sort; but his book is amusing and worth reading, and, indeed, he sometimes has the better of his adversaries, although it is rather by the weakness of their arguments than by the strength of his own. Except in the fury of his attack, Sir Edmund Beckett is not a formidable foe on the ground he has now chosen. His knowledge of the history of English architecture must be but superficial, if we may judge from a statement on his very first page, where he tells us that

"the only people who did condescend to adopt any work of their predecessors were the Normans, who sometimes used the old Saxon columns and shafts, which were much handsomer than their own. All subsequent ornamental work when pulled down was simply thrown into the new walls like rubble. The idea of copying or adding to it in the same style never entered the heads of the later Gothic builders."

Now, a man who writes himself "Chancellor and Vicar-General of York," and who, two years ago, had the confidence to take upon himself the office of "Diocesan Architect" as well, might at least have remembered the large crypt at York Minster, built in the fifteenth century out of Norman materials, and closely resembling real Norman work. The fact is that the adaptation of old details, and the copying of them in new work, although never very common practices, did exist all through the Middle Ages. There are examples of both at Westminster Abbey. Some Saxon pillars were thus used in Norman work at St. Albans Abbey, which building Sir Edmund Beckett happens to know more about than he does of most others. Whether they are "handsome" or not we will not dispute; but we believe they are the only known examples of the kind and date. Out of this one instance he makes a practice for Norman times, which he positively denies ever existed later.

Sir Edmund's position with respect to the immediate subject of his pamphlet can only be described in the language of theological controversialists as one of "invincible ignorance." This, unfortunately, he shares with the great majority of those who have to deal with old churches, both architects and others. There is much wrangling about special cases, but, for the most part, the public appear to be utterly incapable of understanding the historical value of architecture. The number who do understand and appreciate it is increasing, but as yet they are scarcely strong enough to do more than to now and then raise a protest against some particular act of vandalism. They generally get little but scoffs and jeers for their pains, and the good cause has often to suffer for the conduct of friends whose zeal is greater than their knowledge. But some real progress is being made. The older generation of Gothic architects and their sympathisers are, however, for the most part, absolutely unteachable. They do not understand the buildings they are dealing with. They have studied them diligently, it is true, and think they know all about them; but they only know their details. And they will ignorantly obliterate an alteration which the old men have wisely made, because they do not know why it was made, and cannot see that it was an improvement. Nothing is *architecture* with these men except what they can measure and put into a note-book. A window inserted in the fifteenth century into a thirteenth-century wall, for the sake of throwing light exactly into the place where it is wanted, is to them a mutilation of the original design; and out it must go. And when it is gone, perhaps somebody innocently wonders why, in spite of the "improvements," the church does not look so dignified as it used to do. Nor is mere destruction the worst. For our architects pride themselves on making their modern additions as close imitations of old work as can be, and some of them do succeed in producing work which it is almost impossible to distinguish from the real. Such work destroys all the historical value of the old with which it is mixed, and a church in which it exists in any quantity has lost the associations and interest which belong to an ancient building, and has become one of the date of the alterations. This is what is called "conservative restoration."

It is quite possible to execute such alterations, improvements, and repairs as an old church, being a building still in use, must from time to time require without destroying its historical life. We cannot follow the old men in making our work in the style of our own time, for our own time has no style. If what we do is to have a proper harmony with the old, it must be based on a study of ancient work. But, so far from directly imitating it, we should be careful to make our work differ from the old enough to show itself to be what it is, not vulgarly and obtrusively, but clearly to anyone who examines it. Thus, instead of destroying the history, we continue it. The interest of our work may be inferior to that of the earlier, but it is of the same kind; and posterity will thank us for what we have done.

The architect who would work on an old church must first learn to understand and sympathise with it. A man who can only sympathise with the work of one century is unfit to be trusted with an ancient building of any date. This lesson, we fear, both Sir Edmund Beckett and most of his adversaries have yet to learn. He rails fiercely against

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"conservative restoration," but it is difficult to distinguish the doctrine he himself holds from it, unless by way of difference we call his "destructive restoration." He advocates "the *bona fide* restoration of churches to the form and condition of their best days" (p. 10), and tells us that parts which have been cut away for "innovations"—a very wide term with him—

"must be rebuilt as much in the style of the originals as we can, and the parts which have perished can only be restored by building copies of them, or at any rate something of the same style and kind" (p. 12).

We wonder what would be said of a man who found a MS. of one of the lost books of Livy, defective in places and in others scribbled over by some former possessor, and who, before making known his discovery, was to attempt to "put it into the form and condition of its best days," and to cut out the "modern defilements," as Sir Edmund Beckett calls them, and to supply their places with new matter "as much like the original as he could, or at any rate with something of the same style or kind"—say extracts from Dr. Smith done into the best Patavinity. We think he would find cause for repentance before long. But people cannot see the harm of treating a building in the same way, although an old parish church is as much an historical document as a MS., the only difference being that its record is not yet completed.

J. T. Micklethwaite.

Die Terracotten von Pompeii. Bearbeitet von Hermann von Rhoden nach Zeichnungen von Ludwig Otto, u. a. (Stuttgart: Spemann.)

In a work which is to embrace the wide series of ancient terra-cottas it is necessary to take the good with the bad. Of the latter class Pompeii furnishes a large share, which neither the learning and just perception of von Rhoden nor the unrivalled skill of L. Otto can succeed in making attractive. Yet it was obviously right of the Archaeological Society of Berlin to follow the geographical distribution of terra-cottas, and to assign to Pompeii one of the volumes of the collection which they have undertaken with the editorship of Prof. R. Kekulé, of Bonn. It does not, however, look like putting their best foot foremost. On the other hand, there is this to be gained by such a step—that we have in Pompeii a series of terra-cottas as to the date of which there is no question; and, considering how often disputes arise elsewhere in these matters on the subject of dates, we may be glad to have a base of ascertained fact to start from such as the present volume provides. Nor is this by any means the only advantage. Among others, it is to be remembered that the terra-cotta statuettes found in large numbers in Greek tombs tell us little or nothing of the purposes for which they were made—whether expressly to be consigned under ground with the dead, or in the first instance to serve as household ornaments. But the excavations at Pompeii have shown that such figures were placed in niches in dwelling-houses, and in some cases were regarded as *lares*. A man who had fallen a victim to the general destruction of the city had tried to save a terra-cotta image as well as his money.

Apparently figures of bronze had superseded those of clay among the rich, since it is in the houses of the poor or middle class that they are mostly found. The cheapness of the material would soon bring about that result, and with it the degradation of the art would increase; that is to say, degradation of the art as it had been handed down from Greece. At the same time there was imported into it an essentially Roman element which is not without interest, though it may be more forcible than refined, with a preference for figures of gladiators, soldiers, and men and women in Roman dress.

Perhaps the most interesting terra-cotta in this volume is the group of Pero holding her breast to her aged and famished father, Kimon, to save him, if she can, from dying of hunger—a subject which was previously known from the Pompeian paintings, though there treated rather differently. Here the execution is evidently rough, yet with great force, as of a man deeply impressed with the conception; and in the reproduction of it in pl. 47, M. Otto has given a good example of his skill in drawing and colour, as, indeed, he does throughout the entire series of fifty plates. As regards the literary part of the work by von Rhoden, it is unnecessary to say that it has been done with all the ability and thoroughness that could be desired; and, if we part from him and from M. Otto now with less pleasure in their labours than we could have wished, it is at the same time with the hope of meeting them both again, under more favourable circumstances, in the succeeding volumes of the collection of terra-cottas.

A. S. Murray.

THE SALON OF 1880.

[*First Notice.*]

The Salon of 1880 is arranged on a new principle, which departs entirely from the alphabetical order to which we have of late been accustomed, and in obedience to which we walked from Room A to Room B, taking the painters' works in an order which corresponded closely to the order of their names in the catalogue. This year, all artists not French by birth are grouped apart, receiving, as *étrangers*, the hospitality of five separate rooms and one wall of the *Salon Carré*. This arrangement is not, perhaps, altogether desirable in the interests of the "strangers" themselves, who may be supposed to wish to take their chance without invidious discrimination; but in many cases the title is a pure misnomer. Men like Pasini, for instance, who have received the whole of their artistic education and all the influences which have gone to the shaping of their talent in Paris, cannot be regarded as foreigners, and their work, inconsiderately thrust among a mass of pictures wholly different in aspect and aim, sometimes loses much of its best quality, and sometimes detracts from the merit of its neighbours.

The works of French artists themselves are divided into three classes. First, we have the *hors concours*—men who can no longer compete for any recompense; then the exempts—that is, those whose works are received without examination; and, finally, the large class of non-exempts, who occupy over ten rooms and overflow into the neighbouring galleries. Very nearly four thousand pictures in all have been hung, and the total number of works entered in the bulky catalogue goes beyond seven thousand; so that it is absolutely impossible, within present limits, to do more than notice briefly a few of the leading names.

The most striking feature of the year is, perhaps, the enormous proportion of subjects contributed by modern life and treated in what we call the "modern spirit." The one or two innovators of a few years back have been followed by a host of imitators who challenge notoriety and success by the same means without having the same powers. Gervex, this year, by no means realises the promise of former works, his *Souvenir de la Nuit du 4: L'Enfant avait reçu deux Balles dans la Tête*—an episode which Victor Hugo has rendered famous—lacks that air of vivid reality which has distinguished several of his more recent works, and without which subjects from modern life, treated by men lacking any perception of their poetic aspect, look like cuttings from an illustrated newspaper; yet Gervex not at his best is infinitely better than the general run of his followers, such as Emmanuel Dieudonné, who has plagiarised Gervex's picture *La dernière Nuit de Rolla* with open audacity. There is the bedstead, only the brass is replaced by white painted wood fresh from the Bon Marché, and the occupant, out of respect for the jury, has dragged the counterpane into decency; the lamp, it is true, is shaded with yellow instead of rose, and Rolla is absent, but stays and petticoat are well to the front on the armchair, and form a principal object in the picture; all this is intelligible material, but what puzzles the spectator is a full-blown white rose, very solid and tangible, which appears in the air all by itself, and which is contemplated apparently without the smallest surprise by the well-conditioned young lady who lies in bed with nothing on but the counterpane and an elaborate chignon fresh from the *coiffeur à la mode*. The *livret* in explanation gives us Théophile Gautier's pretty verses:—

"'Soulève ta paupière close,'
Qu'effleure un songe virginal!
Je suis le spectre d'une rose
Que tu portais hier au bal . . ."

Verses which embody a subject charmingly suggestive in poetry but absolutely unsusceptible of treatment in the hands of the modern realist, unless indeed he have some share of the spiritual insight and imaginative fire of which M. Bastien-Lepage gives proof in his *Jeanne d'Arc*, which is one of the most remarkable works of the Salon.

It seems to me that M. Lepage's execution is hardly so agreeable in a work of great scale—such as *Jeanne d'Arc*—as it is in his smaller paintings—such as his marvellous portrait of M. Andrieux, his second contribution of this year. In his big canvases there are always spaces which, either because they are too monotonous in value or because the execution is lacking in solidity, look flat, weak, or empty; and at the first, therefore, his *Jeanne d'Arc*, like his *Saison d'Octobre* of last year, does not attract or impose; it is only gradually that one becomes aware of the infinite beauties and delicacies which give the work its charm and its strong hold on our attention. And first, there is a certain strangeness in conception which is yet free from affectation, coupled with an intimate sympathy for the daily aspect of life which takes all brutality from the touch with which even that which is unlovely or repulsive is handled. M. Lepage's previous studies of peasant labour had, perhaps, brought him to realise how great a store of secret enthusiasm may lurk beneath the dumb exterior of those dwellers in the field who live in close communion with the earth and sky, for in the figure of Jeanne d'Arc he has found the character of an exaltation which is elevated without ceasing to be rustic. Jeanne

fronts us a little to the left, beneath the thinly branching foliage of a tree against which she stands with outstretched searching hands, and flushed face uplifted in dazed awe and wonder, while strange visions flit on the right behind her, through the daylight clearness, in the homely neighbourhood of the cottage and the blossoming cottage garden. But although this is a work in which the sentiment is very important, it is by no means, nor in good work is it ever, the only or even the chief source of interest and admiration. It is as the work of an artist and a painter that the *Jeanne d'Arc* of M. Lepage must be judged, and from this point of view he gives ample proofs of a talent which, whether it does or does not command our sympathies, is incontestable. In spite of the apparent fluidity, thinness, and delicacy of the touch, which, as I have said—but I am by no means positive on the point—seems insufficient at present to give full effect to work on a great scale, there are parts of this *Jeanne d'Arc*, and notably the figure of Jeanne herself, which could not be more largely and strongly rendered. The jointing of the arms and hands is of exquisite workmanship; and the same love of suppleness and strength seems to have directed the skill which traces the delicate outlines of the little trees on the extreme right, through whose slender columns we see descending the armed angel of battle, followed by the spirits of prayer and pain. In the little portrait of M. Andrieux, the *Préfet de la Police*, one has the pleasure of testing M. Lepage's remarkable powers of acute observation and delicate manipulation employed on a type of great interest and character. M. Andrieux is seen at half length, standing at the side of a bureau covered with suspicious documents, which he must have been examining, for we seem to read something of their mysteries in the very movement of the body and turn of the head, half bent to one side in that attitude of penetrating enquiry which seems to have become habitual to him. The unity of the man with his surroundings, and the discrimination with which M. Lepage has avoided the vulgar aspect of spying and inquisition while intimating all the peculiar characteristics which fit M. Andrieux for his special post, are points deserving of notice in this portrait; and, if we should wish to see how immensely difficult it is to be at once so simple, so consistent, and so full in expression, we have but to compare M. Bastien-Lepage's work with portraits showing similar aims by other able but less gifted painters. In Mr. Kenyon Cox's clever portrait of a lady in black we feel a certain effort and barrenness, evidences of a less comprehensive faculty of sight, and less readily responsive touch; something of the same difference which separates work such as M. Gervex's great *pièce de circonstance, Le Nuit du 4*, from such as M. Dagnan-Bouveret's little canvas, *Un Accident*. The subject in either case is substantially the same—a child terribly hurt or wounded; but, whereas M. Gervex—about whose talent there can be no manner of doubt—has intended to give us an imposing modern historical picture, and has given us only a middling portrait or two, and (I should say) an insufficiently studied study of the dead body of a little lad, M. Dagnan-Bouveret, working on an infinitely less pretentious scale, has produced, in its way, a masterpiece. The head of the principal figure—the fair boy, whose wounded hand is delicately bound by the young surgeon sitting in the centre—for beauty of execution and intelligence in the conception deserves the epithet of *petit Clouet*, which has been frequently bestowed upon it. But all the rest of the family who have come in to assist at the operation are individualised with equal thoroughness: observe the group to the right, the anxious mother leaning on the table behind the elder brother, who sits close by where she stands and looks across with a somewhat stolid air; the scarcely concerned but interested uncles still farther to the right; and then, on the left, the pitiful father, at whose side the little sister hides her face in an agony of sympathy and distress, while a brother, too young to be aware of anxiety or sorrow, gazes, full of childish inquisitiveness, at the scene. But the central point, finely observed as are all the rest, is the child himself, whose silent pain and white-lipped exhaustion, brave still to bear up, with still pressure of the lips against the necessary suffering, inspire us with pitying interest and admiration; and the whole treatment of this figure shows that M. Dagnan has the gift of beautiful choice and a fine instinct in selecting a type which would charm and not disgust; yet one regrets the introduction of the blood which the child has lost, though it seems necessary and beautiful colour in the midst of the dull brown and tawny hues of his picture, which are only relieved here and there by faint shades of blue which spread the spaces of white afforded by the shirts of the lad and his elder brother. Turning from this picture, I happened to meet one of the most celebrated of French painters, and found that he, also, was full of admiration for M. Dagnan's work. M. Dagnan was, he told me, just twenty-six, "et vous concevez, madame, avec un tel outil dans la main on doit aller loin."

There is another young painter, a Mr. Sargent, whose works hang among the *étrangers* though he is a pupil of Carolus Duran, who shows more than ordinary gifts. He has a study, dated *Tanger*, of a woman in yellow white standing against a cold white background; she is firmly set on a line of carpet full of varied colour, finding a touch of repetition in the orange bindings of her undersleeves, which are exposed as she lifts her arms and thrusts out and forwards the drapery above her head, casting a shadow as from a pent house, and checking the vapour which steams upwards from the silver vessel, full of burning ambergris, at her feet. Mr. Sargent's touch is very delicate and fresh, but the general aspect of his work is superior at present to its completeness; he has a life-size portrait of a lady in a garden which is admirable as regards the effect of light and air; his conception of the whole person is good and delicate, and the head and hands only want more strength and a little more putting into them; in short, age and prolonged study seem to be all that Mr. Sargent needs. The name of M. Daux is another which needs mention among the "moderns." His *Femme jouant avec des Colombes* is noteworthy for brilliance and firmness of execution, and for a certain hardy vigour and simplicity, which characterise equally his smaller study of a lady in black, holding a Japanese fan, and boldly relieved on a white background. White, too, is treated very successfully by M. Birger—who comes to us, like M. Salmson, from Stockholm—and exhibits a remarkably well painted and arranged little subject, *La Toilette*: a fair young woman sitting under her hairdresser's hands while her friends amuse her with *La Vie Parisienne*. M. Birger has skilfully employed yellow-white on white, rather soberly relieved against a mass of blue-gray, and sharply detached by touches of black from a pale blue background.

M. Salmson himself sends *Les Batteurs d'Œillettes en Picardie*, a subject which, though it lacks the elements of pathetic interest which rendered popular *Une Arrestation*—his contribution of last year, which is now, I believe, exhibiting in London — shows itself, in his hands, susceptible of very graceful, natural, and attractive treatment. MM. Butin, Dupré, Deyrolle, are also to be noted among the painters of peasant subjects; and there are, indeed, some hundred works in this order of no mean merit; yet, in spite of the rivalry of younger men, Jules Breton, the long-familiar master, more than holds his own. His grave and noble *Le Soir*, of which he has contributed a sketch to M. Dumas' excellent *Catalogue Illustré*, is, I think, the finest example which I have ever seen of his work. The little sketch, slight as it is, is an admirable record of the picture, indicating not only the general scheme of arrangement and scale of colour, but even the masterly skill with which the lines and movement of the body are felt in each separate figure.

All the most marking pictures of the year have, indeed, found a place in M. Dumas' work; the sketches, which have been executed by the artists themselves, are often excellent, and always interesting and useful in recalling the qualities of the originals. The catalogue, which is published under official sanction, is sold for the small price of 3 frs. 50 cents., and will be found to be not only an indispensable *aide mémoire* to those who have seen the works reproduced, but to afford no inadequate image of the character of the various works exhibited to those who are unable to visit the Salon for themselves.

E. F. S. PATTISON.

THE GROSVENOR GALLERY.

[*Second Notice.*]

THERE are some people to whom the tendency to say the most disagreeable things that occur to them appears like the prompting of conscience. A picture, or a person, or a book may deserve much praise and a little blame, but to such persons it appears a small merit to give the praise, but a pressing obligation to mention the slightest spot that offends them. Something of the same spirit which actuates these worthy critics would seem to infect a strong body of our rising realistic painters—these mistake rudeness for sincerity, those ugliness for truth. M. Bastien-Lepage is a typical representative of this perversion of the artistic conscience; he seems to shun beauty as though it were a sin, and grace as the invention of the devil. Of his portraits of his father and mother (141) and of his grandfather (86) we would speak with the reverence with which he has painted them, "just as they were;" nothing could be more forcible, nor, as far as their faces and attitudes are concerned, pleasing in a homely way, than these strongly and tenderly drawn portraits; but they would, at least for us, have lost nothing of their charm or their force of character if sundry unlovely details of costume had been omitted or softened. To M. Lepage they perhaps appear essential; but it is difficult to imagine that a particular hat or pocket-handkerchief can be so important an item of that sum of things which constitute a loved individuality that they need be insisted on in a manner which distracts the attention of an ordinary observer. In his portrait of *Mdlle. Sarah Bernhardt* (9) he has pushed his determination not to err on the side of flattery to an extreme limit. Whatever her faults or eccentricities, she is a lady of great talent and singular powers of attraction, vivacious and graceful; on the other hand, she has a bad profile, and is not free from caprice in manner or costume. The latter class of facts is that which has seemed to M. Lepage the most necessary to paint. The *tragédienne*, the brilliant woman of society, are omitted; she is simply a bundle of affectation, with a high nose. In the *Annunciation to the Shepherds* (21) there is neither beauty in the angel nor nobleness in the shepherds; the fact that the latter were shepherds, and therefore likely to express their astonishment with uncouth gestures and stupefied expression, has employed the whole power of the artist. In some of his pictures,

such as *La Communiante*, mere exhibition of technical skill seems to be the only motive. While repulsed by the heavy plain face and awkward figure, one cannot withhold admiration from the wonderful painting of white on white, and the equally extraordinary rendering of texture in the kid gloves. M. Lepage's largest picture, *Les Foins* (7), is painted with extraordinary power; for realistic skill there is nothing in the gallery finer than the head of the woman, but except as an exhibition of force we can discover no reason why she and her mate should have been painted; they are not even pathetic or suggestive in their ugliness, while the landscape in which they are placed is not only uninteresting but without atmosphere. Scenes from as humble lives, without any softening of the hardness of circumstance or indulgence in the picturesque or sentimental, have been painted by M. Legros, but he has never failed to make them interesting by a noble spirit of human sympathy akin to that of Mr. Carlyle. One other point of difference may be noted between these two artists, so alike in many ways. Even in M. Legros' *tours de force*, as those hastily painted heads of distinguished men, of which there are several excellent examples in this gallery, the characteristic is reserve; that of M. Lepage is display.

But this school of realism pushed almost to brutality, in which M. Lepage is a master, is vigorous and earnest, manly and natural, and in virtue of these qualities will thrive and become a power, and its works will not fail in interest to succeeding generations. It will probably soon purge itself from its over-violence, and be content with such unaffected work as Mr. J. Gregory's masterly portrait of *Mr. W. H. Wills, M.P.* (39).

A different and swifter fate is, we fear, in store for the opposite extreme of art as represented in the Grosvenor by the clever pictures of Mr. Stanhope and Mr. Strudwick. It is distinguished by its desire for beauty and its hatred of facts, but its search for the former is not so successful as its avoidance of the latter. In order to escape with certainty any too near approach to realism Mr. Stanhope does not trust to his own powers of conventionalising nature, but frankly adopts the manner of certain early Italian artists whose earnest desire to paint what they saw was thwarted by want of knowledge and skill. The design of Mr. Stanhope of *The Waters of Lethe* is distinguished by much that is pretty in form and colour, and that of Mr. Strudwick of *Apollo and Marsyas* is refined though weak in expression; but both represent to us Art in love with its own beauty, and doomed, like Narcissus, to end in interesting suicide.

Standing not so much between as above these extremes is the exquisite art of Mr. Watts, R.A., unusually well represented here; in portrait by his very lifelike, but most thoughtful, heads of *Mr. William Morris* and the *Rev. C. Beanlands*, and in imaginative art by his lovely *Daphne*, still as beautiful as when she first made her appearance at the Royal Academy in 1870, and a new (at least, to us) *Psyche*, who, in spite of the length of her waist and the thickness of her knees, is almost worthy to stand as she does here side by side with her more fully developed sister. His portrait of a girl (38) is a simple, quiet masterpiece of colour, and his other pictures—*Laura* (47) and *Watchman, what of the Night?* (45)—are refined and spiritual in expression.

The art of Mr. Alma-Tadema, R.A., no less than that of Mr. Watts, is remarkable for its highly artistic qualities, combined with a regard for nature as the source of art. Though dealing with scenes of a time long past and remote almost as far from modern sympathies as *The Waters of Lethe*, he has as great regard for truth and even fact as M. Bastien-Lepage. He restores for us the ancient life with its ancient surroundings, but he paints men and women who seem to live and love as we do, shone upon by the same sun that we see to-day; he paints the stains in the marble and the dust upon the garment, but uses them to help and not to obstruct the general beauty of his work. The three pictures which he has sent to the Grosvenor this year are all very small, but nowhere else on the walls is so much beauty contained in so small a compass, or the appearance of bright sunlight so simply and vividly given. This quality is perhaps the most remarkable in *A Pastoral* (53), a very simple composition representing a peasant returning with his ox-wagon from some festival. They are set in a lovely landscape, equally wonderful for minuteness and breadth. A temple decorated with colour is very happily introduced, and the distance is exquisite.

Mr. Millais, R.A., is only represented by portraits, but these are in his best style. That of *Mrs. Jopling* (49) is remarkable for its spirit and character, and a masterpiece of execution. Mr. Poynter has a *Vestal* (41), which is not very interesting, despite its careful and accomplished painting, and a small view in Venice, called *A Door on to a Silent Highway* (33), very fresh and bright. He also sends a finished study for his picture of *Nausicaa and her Maidens* (63). Beside these works by Academicians, the Royal Academy is represented by several strong and beautiful works by some of its Associates. Mr. Herkomer contributes a finely expressive portrait of *Lord Stratford de Redcliffe* (140), and Mr. Hall one of *H. T. Bushby, Esq.* (134), perhaps the most solid and finished piece of painting in the gallery; the execution of the hands is especially fine. Mr. Prinsep sends an *Unprofessional Beauty* (34), a lady with a charming, unaffected face, and a spaniel on her knee. The effect of the head is a little spoilt by the wall-paper against which it is relieved, and it is somewhat hardly and drily painted, as is usual with Mr. Prinsep, though this defect is more visible in his portrait of *Dr. Chepmell* (6). Mr. P. R. Morris contributes three of his sunny pictures with pretty figures, and Mr. Boughton a clever sketch of a *Meet of Cub Hounds* (80), and a quaint rendering of *Omnia Vincit Amor* (125), full of his favourite green light. A cavalier, whose horse is being held in the distance by his squire, is wooing a very rustic maiden indeed, "under the greenwood tree." It is difficult to understand the attraction of this unkempt and slatternly girl for her lover; and his method of wooing, with his guitar and love-song, seems scarcely suited to the occasion; but the figures are well placed, and there is great charm in the simple, secluded, and thoroughly English landscape.

Of the other portraits and figure subjects which demand more than a passing glance, there are more than we can mention, but among these certainly are Mr. Richmond's fine intellectual study of *Mr. W. Holman Hunt* (2) and his splendid (in all senses) portrait of *Mr. Darwin* (40); Mrs. Alma-Tadema's *Hunt the Slipper* (36); Mr. Lehmann's portrait of *Miss Emily Davies*, all the pictures of Mr. Macbeth, especially *Landing Sardines at Low Tide* (78) and *Expectation* (84)—his large picture, *A Flood in the Fens* (131), has many fine qualities and some beautiful and expressive faces, but the composition is too scattered; Mr. John Collier's charming and unaffected portrait of his wife (81); *Waiting*, by Mr. Ernest Lintz, a very tenderly painted and drawn figure, which, with its slight execution and delicate artificial colour, it was hardly fair to hang next to Mr. Macbeth's more realistic study.

Mr. Hennessy's *Spring Fantasy* (92) is a work more easy to enjoy than to criticise. The figure of the lady introduced is of exceeding grace, and the picture is full of quaint poetry and beautiful colour. Mr. E. R. Hughes' *Hubert, Christopher, and Oliver Howard* is a portrait group of a pony and three little round-headed boys with very professional riding trousers, like little grooms, very well painted and clever in colour. Mr. J. H. Walker's *Baby Churton* (113) has a true "baby" look; and Mrs. Anderson's *Bathers* (132) is well drawn and graceful. Lastly, Mr. Edgar Barclay's *A Kabyle Woodcutter* (163) is a picture by no means to be missed, on account of the beautiful painting of its misty mountain landscape, and the clever effect of reflected light by which the figure is illumined. His other pictures have much merit, but they belong rather to the landscapes, about which, and the water-colours and the sculpture, we hope to say something next week.

Cosmo Monkhouse.

EXHIBITIONS.

SOCIETY OF PAINTERS IN WATER-COLOURS.

I.

There are some things we always expect to see in this exhibition, and it may be as well, first of all, to notice them. Mr. T. M. Richardson's admirers will not be disappointed either as regards the number or the importance of his works. His large picture of *Glencoe, from the Hills looking towards Ballachulish*, exhibits all his well-known characteristics. There are some huge rocks in the foreground, and some very small Scotch firs in the middle distance, and some very blue distance, all worked in the chromo-lithographic style of water-colour. The President, Sir John Gilbert, has two pictures, both spirited and streaky, as usual—one, called *Prisoners*, in an appropriately sombre hue of colour, with a rather rough piece of landscape; the other—*The Battle of the Standard*—is a favourable specimen of this painter's works in a more "spectacular" vein, if we may borrow an appropriate term from Astley's. Mr. Birket Foster has transported his little boys and baskets of fruit and vegetables to Venice, and in his view of *Venice from the Giudecca* has represented gondolas of preternatural neatness launched on water of the colour and consistency of turtle soup, surrounded with neatly cleaned-up and whitened buildings. In another picture of the *West Portal of Rheims Cathedral* we recognise the well-known old white horse, and there are more children and picturesque figures. The picture contains an excellent study of the great doorway, but the perspective of the rose window over the doorway appears to be wrong. Mr. Edward Duncan has seven pictures, some of them hardly up to the average excellence of his work; see, for instance, *The North Berwick Lifeboat going out to a Vessel in Distress*, in which the waves are apparently of cotton wool. On the other hand, there is a delightful piece of foreground and of distance (to the right) in *The Shore near Exmouth*. Mr. Carl Haag is in considerable force, and we remember few better studies of its kind from his brush than *Uskai, a Friendly Zulu*. He seems to revel in the rich browns of the Zulu complexion, and, as an example of finished workmanship, it would be difficult to surpass this head, though it may be doubted whether there is not too much smoothness in the flesh. Miss Clara Montalba has eight pictures, some of them even less finished than usual, and one—*The Gondola*—only redeemed from being an Indian-ink sketch by a band of colour on the posts in the water. *A Wintry Day* and *Santa Chiara on the Grand Canal* are also little more than sketches. Miss Montalba has so much force and originality that we greatly regret to observe symptoms of carelessness. Leaving now for a time the best-known exhibitors, we should like to call attention to a picture by Mr. T. R. Lamont, called *The Bell Ringers*, which strikes us as in some respects the most remarkable figure composition

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in the exhibition. The scene is very simple—a few hand-bell ringers performing outside a tavern to a rustic audience; but the drawing of the figures is very clever, and the attitudes are singularly lifelike. The colour is peculiar, and is often characterised by an unpleasant opaqueness, apparently due to the mixture of white paint with the colour—see especially the dress of the little girl in the doorway and of the girl in blue in the road. Mr. Thomas J. Watson, one of the newly elected Associate exhibitors, has some careful and very promising works, but we hope he will discover that body colour is not a satisfactory medium, and that blotches of white paint can never properly represent the sky as seen through trees. His elaborate and, in many respects, excellent study *In a Wood* is disfigured by the adoption of this device. *Autumn* and *Autumn Leaves* are both clever, though the latter is in parts rather feeble, and the trees and church tower are a failure. In *The Miller's Home*, Mr. Watson has apparently set before himself as a model some painter of the Dutch school, and has produced an elaborate drawing in very cold and blackish colour of an old house. The road is badly drawn, and the whole picture, while careful and elaborate, is unpleasant. Mr. R. Thorne Waite exhibits some very satisfactory studies. In *A Hot Day* the distance strikes us as very good, and scarcely less truthful is the distance in *The Quiet Old Town of Rye*, but the foreground is feeble, and there is something wrong in the perspective of the rising knoll to the left. Beyond all question the most striking picture in the exhibition is Mr. Powell's *Ailsa Crag*. The scene is very impressive; the huge mass of rock is illuminated with a gleam of sunshine piercing the heavy clouds which are drifting across the sky. The masses of rock are drawn with great accuracy but without the least approach to "finikin" treatment, and the half-misty, colour-destroying indefiniteness of the atmosphere on a rainy day is skilfully given—see especially the effect of mist to the left of the rock. The rocks near the summit of the Crag are not less firmly painted, and the sky is superb, the only doubt we feel as to this part of the picture being as to the greenish-gray colour in the break between the clouds. The waves are admirably drawn, but strike us as a little hard, and the patches of mist floating across the rock are hardly sufficiently softened at the edges. Still this is an admirable picture, and would by itself repay a visit to this gallery.

ART SALES.

SOME interesting and valuable modern pictures were lately sold by Messrs. Christie and Manson from the collection of the late Mrs. Benyon. Prominent among these were Sir Frederick Leighton's *Golden Hours* (a picture of some sixteen years ago), which was admired at the International Exhibition, and which sold for £1,155; and Mr. Millais's *Flowing to the River*—one of his earliest large landscapes first exhibited eight years ago—which fetched £1,165 10s. Certain pictures by Old Masters of some value and authenticity were also sold under the hammer on the same occasion, but these do not require to be mentioned in detail.

LAST Saturday were sold the remaining works of the late Paul Falconer Poole, R.A. They included a few considerable pictures painted at various dates by this poetical artist but incomplete draughtsman; but they consisted in the main of unimportant sketches, remarkable only by their number and by the connexion of some of them with his more celebrated works. These naturally did not realise high prices.

NOTES ON ART AND ARCHAEOLOGY.

WE are glad to know that a volume on the subject of "Book Plates" is forthcoming from the hand of Mr. J. Leicester Warren. We do not know whether it is to be confined to English book plates, and so to do for England what *Les Ex-Libris Français* not long ago did for France, or whether it is to be of yet wider scope. Anyhow, the subject is one which merits careful treatment here, and there can be little doubt but that Mr. Leicester Warren's work will take excellent rank.

WE hear that the publication of a series of critical notes of importance on the *Liber Studiorum* of Turner is in contemplation by a collector of long standing who has not yet written upon the subject of his research. Should their public issue be resolved upon, some fresh light will doubtless be thrown upon a work which has already engaged a great deal of attention from writers upon art.

THE valuable cabinet of coins formed by a well-known collector, Mr. Lake Price, will shortly be sold by auction. The collection includes, among others, important pieces of Harthacnut, Stephen, Richard II., Henry VII., Henry VIII., Edward VI., Elizabeth, James I., Cromwell, Charles II., and Anne, and of foreign examples, Mithridates VI., Antiochus VI., Simon Maccabaeus, Magnesia, Smyrna, and Tarentum.

THOSE who did not see them when exhibited at the Burlington Club have now the opportunity of seeing some of Mr. F. Dillon's wonderful studies of animals by Japanese artists at Mr. Hogarth's, in Mount Street, Grosvenor Square. These are remarkable, not only for their absolute truth and skill, but as examples of the extraordinary care and study bestowed on such subjects by the best painters of Japan. Drawn with the brush at once with marvellous precision and without any tentative sketching, they exhibit a sure dexterity which may well arouse the wonder and envy of European artists. Yet they are but studies, mostly unfinished, of different birds (peacocks, cranes, and wild fowl), flowers, frogs, and grasshoppers—memoranda, in fact, for future use, with notes on the margin as to the colour, &c., and occasionally a real feather plucked from the bird attached to the sheet by little bands of paper. The drawings, fifteen in number, have been reproduced with great success by the autotype process, and coloured by hand under Mr. Dillon's careful supervision. It is intended to publish them shortly in a portfolio, with descriptive letterpress by Mr. Dillon. The reproductions are so exact that they will be as useful as the originals, both to artists and naturalists, and will be desirable possessions for all lovers of art or nature.

THE article on "Queen Victoria and Art," illustrated by her Majesty's express permission with copies of sketches by the Queen and the late Prince Consort, will appear in the June number of the *Magazine of Art*. This, we understand, will form the first of a series of articles to appear in this magazine illustrating the interest taken in art by various members of the royal family.

GEORGE MANSON'S name is not familiar to the London public or even to the London artistic world, but the artistic public of Edinburgh has for some time known it favourably, so that the literary and pictorial tribute to the young artist who died so prematurely is a welcome remembrance. The volume of which we speak consists of two portions: the pictorial portion, devoted to the reproduction of some of Manson's works, is issued under the very capable direction of the artist's friends, Mr. W. D. McKay, an Associate of the Royal Scottish Academy, and Mr. Patrick Adam; the literary portion, which consists of brief biography and criticism, is by Mr. John Gray, of whose art criticism readers of the ACADEMY cannot be altogether ignorant. The book is not regularly published, but it is issued by subscription, and we understand that all the copies have been absorbed. Nor can we wonder at this, looking at our own: at the thick, handmade paper, which is the delight of the bibliophile; at the best printing of Messrs. Constable; at the dainty and varied photographic illustrations, and at the excellence of the literary matter. Manson's life deserved a chronicle, and his work merited to be reproduced as far as it was possible. Good taste has undeniably presided over the production of this book. There is only one fault we find with it, and that is a trivial one, though its presence occasions fussiness as we turn over the leaves; ready access to the illustrations is debarred us by the sheets of limp paper, doing the unnecessary office of tissue paper, in front of each picture. The possessor of the book will never, we should think, be able to prevent these tiresome and superfluous guards (which really are no guard at all) from getting untidy, and the best thing is to cut them right out. Everything else about the book is absolutely as it should be. Great care must have been taken of the illustrations, which reproduce, we do not doubt, with fair fidelity every quality of Manson's art but that of colour. He was, it seems, a refined colourist; the illustrations themselves prove that he was careful of tone and sensitive to delicate gradation as he was likewise to delicate form. Some of the pictures are copies of water-colours sweet and gentle in subject and treatment, and others are reproductions of pen-and-ink sketches which seize quite without idealisation the prettiest or more piquant aspects of actual things. Thus there are some studies of character in Northern France—old women, thoughtful but not exactly pretty looking girls—which recal by their precision and directness very great masters indeed. There is no room for doubt that, whatever George Manson actually succeeded in attaining, his early death was a severe loss to contemporary Scottish art. The portrait of the youth—for he was then a youth—prefixed to the volume shows a head of close and shrewd observation; a face, in the form of it, less refined than his own character and his art, but conspicuous for its exhibition of the Scottish qualities of resolution and inveterate perseverance. The later boyhood of Manson was passed in the offices or workshops of Messrs. Chambers; he was apprenticed to this firm as a wood engraver so lately as in 1866. Of his life Mr. Gray writes simply and sympathetically—of his work, distinctly critically, though with here and there some colour of enthusiasm which we shall only condemn on the day when the critical Dryasdust shall successfully prove to us that enthusiasm and sensitiveness are quite without utility in the appreciation of art. Mr. Gray's criticism contains many passages of which Dryasdust would be clearly incapable. He gives us, for example, such happy sentences as the following, the capacity to write which he certainly did not acquire from any study of merely technical criticism, but rather from a familiarity with that which is literature.

"Manson," he writes, "is above all things a colourist, colour being quite the sweetest and tenderest quality of natural objects. And the human face being of all coloured things the subtlest and most lovely, he paints this oftenest, in all its aspects of pink rounded babyhood, and rose-flushed girlhood, and bronzed prime, and wrinkled age."

Further, in an admirable passage of descriptive criticism, he speaks of a child-mother "beautiful with the grace of service and wistful responsibility;" and *à propos* of a picture of Duddingston Loch he says that it is full of "the calm and stillness which the artist shed alike

over his scenes of nature and his scenes of life, the sights of the outward world seeming to come to him with such gathered sweetness." From all which it is sufficiently clear that the critical Dryasdust, who cannot write, has not persuaded Mr. Gray, who *can*, that on the whole good writing is misplaced in criticism. Manson's pictorial art was delicate and refined, and so is the literary art of Mr. Gray. In respect of his critical judgment as distinguished from his art we should probably reproach him with a tendency to give something more than its proper place to gracefulness and something less than its proper place to strength, both in literature and painting. The book before us is one which its possessors must frequently enjoy.

We are glad to learn that the late Dr. A. Woltmann's *History of Painting*, which the firm of E. A. Seemann, of Leipzig, were bringing out in parts at the time of the lamented author's death, will not be left unfinished, but will be continued by Dr. Karl Woermann, who has already contributed to this work the section on "Painting in Ancient Times." The section of the Italian schools of the fifteenth century was nearly finished by Dr. Woltmann himself, and at his wish will be completed by Prof. Janitschek in the eighth number.

The second part of *The South Kensington Museum* (Sampson Low and Co.) scarcely fulfils the promise of the first. The objects selected are in one or two instances too unimportant, and the etchings are very poor. The letterpress still shows a laudable desire to instruct; but only careless editing could have allowed such a sentence as this to pass:—"Diptychs, or folding tablets for devotional purposes, of this character are extremely rare;" or this, in a description a little farther on:—"Anything doubled, or doubly folded, is a diptych." The uninformed, for whom such instruction is prepared, may well be puzzled at two such irreconcileable definitions, especially as neither of them is true. The first is too restricted; the second would include napkins and pancakes.

It is the Marquis de Chennevières who has undertaken to write the Salon review in the *Gazette des Beaux-Arts* this year. He begins by relating how thirty years ago he wrote a notice of the Salon of 1850 for a small provincial journal, writing then with the absolute independence of a critic who had no friend in the world of art and could dare to be frank without wounding personal friendship. Now all is very different, and he ought perhaps to shun such an imprudent adventure; but the interest he feels in the progress of French art makes him undertake it, and he must try to acquit himself as best he can. After this he sets forth with a long criticism of the government of the Salon and the position of French art, and does not even arrive at the pictures in the present number. Two other exhibitions are noticed—namely, that of "Les Artistes Indépendants," by M. Ephrussi; and the decorative designs at the Musée des Arts Décoratifs. M. O. Rayet has a second article on the excavations at Olympia, and M. L. Gonse continues his study of Fromentin as a painter and writer. The only other article of the number is by M. Jules Claretie, and gives an interesting account of a unique book—viz., a copy of *L'Affaire Clémenceau*, by Dumas, illustrated on the margins and in all sorts of ways by various artists of his acquaintance. This book has long had a certain celebrity among M. Dumas' friends, and some of its illustrations are now reproduced in the *Gazette*. Many of them are by eminent artists, and are very charming works.

A difference of opinion that took place between some members of the Salon jury and M. E. Turquet, Under-Secretary of State for Fine Arts, has led to a pretty little quarrel which has given rise to much discussion in the French papers. M. Turquet, by virtue of a right that he asserts the State has always retained, though seldom used, gave this year a further term of delay to certain artists for sending in their pictures. When this delay expired and their pictures were sent in, M. Bouguereau absolutely refused to allow them to be hung, insisting that no one had authority in the matter but the jury. The question was discussed with much warmth of temper on both sides, and in the end M. Bouguereau resigned his position as president of the jury rather than submit to the interference, as he considered it, of the Government. He was only followed in his resignation by two other members, MM. Vollon and van Marke, and most unprejudiced critics consider that he was in the wrong. But, unfortunately, politics have got mixed up with the affair, so that much bitter feeling has been evoked, which the French journals of various shades entering into the quarrel have done their best to foster. The two pictures which caused the whole disagreement are the portrait of M. Andrieux by M. Bastien-Lepage and M. Aviat's picture of Charlotte Corday.

The attention of the Italian Minister of Public Instruction having been drawn to the article lately published in the Academy on the ancient walls and cemetery on Monte Leone, and to the theory of Mr. Stillman regarding their possible origin and great antiquity, his excellency has given instructions to the learned archaeologist, Signor Cavaliere Gammurini, to make an examination of the site, and to take such steps as he may think necessary towards throwing light upon the date and origin of these remains. No doubt these enquiries will be followed by a satisfactory examination of the cemetery. The geological enquiry may be of great interest, but it may be found that the period when the flats of the Maremma were covered with sea is not really very distant. For instance, the Port of Pisa has been filled up and has disappeared within quite a recent period. What in the Middle Ages was an extensive harbour, with wharves, docks, and numerous public and private buildings, is now dry land, covered with pines and other trees; and the sea retires, it is said, at the rate of about a mètre *per annum*. In Etruscan times the plain between Pisa and the present littoral was, in a great measure, covered with sea, and when such was the case the flats round Grosseto must have been equally covered; hence, no doubt, the unhealthiness of Etruscan towns, the sites of which are now for the most part too insalubrious to be occupied. The climate of Italy must have been very different when the succession of plains along its coasts, including the Pontine marshes, were buried beneath the sea.

The "Contemporary Artist" illustrated in the *Portfolio* this month is Mr. W. W. Ouless, A.R.A., whose portrait of Mr. Stacey Marks, R.A., is vigorously etched by B. A. L. Damman, an artist whom we do not remember to have come across before. He is stated to be a pupil of M. Waltner. Mr. Clark is still occupied with the history of Trinity College, but the illustration given is of the interior of King's College Chapel. It makes an effective scene, and M. Toussaint, the etcher, has not in the least exaggerated its gorgeous beauty.

Mr. P. G. Hamerton, in the *Portfolio* for this month, replies with deserved severity to the writer of the articles in the *Pall Mall Gazette* on Etching and Modern Art Criticism, quoting letters from M. Georges Duplessis, *Conservateur-adjoint* at the Bibliothèque Nationale in Paris, and from Prof. Colvin to show that in their opinion, as well as his own, Rembrandt, who is admitted by the writer of the articles to be the greatest etcher in the world, practised surface printing occasionally much in the same way as it is practised by modern etchers. But even if this were not the case, it is difficult to understand why the etchers of the present day should be forced to keep within the limits of traditionary practice, or be called "dishonest" for trying to produce the effects they seek by all means in their power. The best answer to such cavils is to be found in the plates themselves that the *Pall Mall Gazette* criticises. While modern etchers continue to produce such splendid works as are continually published in the *Portfolio*, *L'Art*, and elsewhere, no one, we think, will care much for their "infringement of artistic propriety."

Archaeological Notes on Ancient Sculpturing on Rocks in Kumaon, India, by J. H. Rivett-Carnac (Calcutta: Rouse), is a *brochure* on cup marks, flint instruments, and ancient barrows, and other prehistoric remains of Central India by a member of the Bengal Civil Service whose name is already well known in connexion with these researches. The little work, which consists mostly of reprints from the *Journal* of the Royal Asiatic Society of Bengal, is enriched with numerous plates, and is especially interesting as it establishes a curious uniformity between the Indian cup marks on exposed rocks, and on stones ranged round circular barrows, with marks found in similar situations in Europe. Mr. Rivett-Carnac adduces considerable evidence to prove that they are now, in India, considered by natives as connected with *linga*-worship; whether they originally were so is quite another and a more difficult problem.

Prehistoric Remains in Central India, by J. H. Rivett-Carnac (Calcutta: Rouse), is a continuation of the same line of enquiry by the same author. The discoveries he here deals with were excavated from barrows in the Nagpur district, and include bronze hatchets, with tie-bands of bronze, bronze bridles and stirrups, and a small model in bronze of a bow and arrow, all of which are now deposited in the British Museum. The cup marks, or small carved heads, referred to in the last note, were also found on the boulders surrounding these cairns.

Rough Notes on the Snake Symbol in India in Connexion with the Worship of Sivi, by the same author, is an attempt to show that snake worship is always connected with, and even identical with, *linga*-worship. This contention is probably too sweeping; but a number of curious and interesting facts are alleged in support of it, and the figures given in the plates are sufficient to show that there is often now a close connexion between the two ideas. The snake is found twined round the *lingam*, with its hood extended above it and with its tail running down the *yoni*; and there is a kind of snake valentine in which rough representations of snakes and women are sketched or carved for the purpose of presentation on the fifth day of the native month of Sawan. But the author does not seem to pay sufficient attention to the more numerous instances in which undoubted snake worship has nothing to do with the modern worship of Mahâdeva.

The most important article in the nineteenth volume of the *Numismatic Chronicle*, which has lately been completed, is one on the coins of Elis, by Mr. P. Gardner. It is the first of a series of monographs on the coinages of the principal Greek cities which are to appear from time to time in the *Chronicle*, and each of which is to form, as it were, a chapter of a new Eckhel. Nothing more useful to the archaeological student can be conceived. There is really no satisfactory account of Greek numismatics to be had at present. Most of the immense additions which have been made to our knowledge of the subject since Eckhel's time are hidden away in remote *Proceedings* of royal and imperial academies of obscure localities,

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and few students have the energy or the knowledge to extract these buried treasures. It is the design of the contributors to the *Numismatic Chronicle* to remedy this defect by collecting together all the materials that have been accumulated by archaeologists, special numismatists, and historians bearing on the coinage of each particular city, and to throw this mass of information into a clear and intelligible form, which the mere beginner can understand, and yet from which the most experienced antiquary may learn something new and suggestive. It is especially intended to treat the coins in relation to history. It has now become possible to ascertain within very narrow limits the dates of most of the coins, and to arrange the series of each city in a tolerably exact chronological order. This being done, the advantage of placing the records of the ancient historians side by side with the testimony of the coins is patent; and the aid which each may render the other, obvious. The opening monograph of the series is a very successful example of this mode of treatment. The coins of Elis are of paramount interest from an artistic point of view, and present some of the noblest works of the finest period of Greek coin-art; but historically they are also exceedingly important. If the portraits of Zeus are valuable to the art student, inasmuch as he can trace in them the influence of the master-hands of Greek sculpture, and can even, perhaps, reproduce from the coins the true appearance of the lost Olympian Zeus of Phidias; scarcely less important from an historical point of view is the sudden introduction of the head of Hera on the Elean coinage just at the time when Elis had broken off the Spartan alliance for one with Argos, upon whose coins the head of her tutelary goddess simultaneously appears. Another coin of Elis belongs both to the historian and the student of art, if the letters ΔΑ occurring on it may, as Mr. Gardner reasonably argues, be taken to stand for Daedalus, who is recorded by Pausanias to have been employed by the Eleans, just at the time this coin was issued, in executing a trophy which was set up at Olympia to celebrate the victory of the presidents of the Olympic festival over King Agis of Sparta. It is impossible here to do justice to the methodical ordering of Mr. Gardner's history of the coinage of Elis, to his clear and yet often poetical exposition of the meaning of the various symbols and types employed, and to the thoroughness of his bibliographical and archaeological preparation. It is enough to say that every student of archaeology, and a great many who are not archaeologists but who care for the beautiful wherever it is to be found, will prize this essay on Elis as it deserves to be prized, and will rejoice that the noble examples of the great age of art which are so finely represented in the seven photographic plates accompanying the monograph have found so able and so systematic a commentator. The first chapter of "The New Eckhel" is a good beginning. The second will, we understand, be on the coins of Ephesus, which will offer considerable historical, if no great artistic, interest, and it will be written by Mr. B. V. Head, the assistant keeper of coins in the British Museum and the author of the *History of the Coinage of Syracuse* and other numismatic works of the highest value.

In the same volume Mr. Gardner contributes two other papers—one on coins from Kashgar, describing some pieces brought back by Sir Douglas Forsyth, from which the conclusion is drawn "that Greek influence did penetrate into Kashgar, but only in the times when the Sakas and Yu-chi had established themselves in the North of India, and become imbued with the Hellenistic civilisation which there prevailed;" the other on coins from Bactria, including some of Andragoras, a satrap of Parthia mentioned by Justin, and others with Aramaic inscriptions, which may be assigned to an unknown Phahaspes. Beside these, there are ten articles on English, Scotch, and Irish coins, interesting to those who busy themselves with such matters; one on Jewish coins, by Mr. Madden; and one on Arabic coins (including a curious piece issued by a prince of the dreaded Carmathians), by Mr. Stanley Lane Poole. Mr. Roach Smith writes about a discovery of nearly fourteen thousand coins and four-and-twenty altars, mostly dedicated to the goddess Coventina, in a well near the site of the Roman station Procolitia, on the line of the Roman wall. The coins probably formed part of the military chest of the Roman garrison, and were hidden, along with the altars, during some barbarian inroad. Mr. Keary, beside finishing his study of the *Coinages of Western Europe*, which has now appeared as a separate book, contributes a paper on the Renaissance Medals of Italy, in which he calls attention to "the wonderful revival of the medallic art under the auspices of Vittore Pisano, a painter and artist of Verona, whose fellow-citizen, Matteo de Pasti, may also claim some share in the honour."

THE STAGE.

We hear that Mdlle. Sarah Bernhardt is going into "the provinces." Accompanied by M. Coquelin, she will appear in Manchester towards the end of June.

Our readers perhaps know that the Princess's Theatre is to be pulled down, and that so early a day as Wednesday next is fixed for the last performance within its walls. The Princess's will, however, rise again, and no doubt in better form than at present. It is not a very old house, as anyone can see who looks carefully at the style of it. The stage is deep, which fits it for the production of spectacle, but both proscenium and auditorium are too high, and there is hardly a seat in the theatre, except in the third row of stalls, in which one feels that one is exactly where one would wish to be. There is plenty of space absorbed by the building, but it is chiefly devoted to a palatial lobby and giant refreshment rooms. The sense of roominess vanishes when one gets properly inside. Indeed—to be brief about it—the Princess's Theatre is one of the least skilfully planned in London. It is about forty years old, and that was a bad period in theatre building. The Princess's has neither the virtues of more aged playhouses nor those of the playhouses of Mr. Phipps.

Miss Ellen Terry's benefit, which is appointed for Thursday next, the 20th inst., will be noteworthy by reason of the performance of *King René's Daughter*, Mr. W. G. Wills's rendering in one act of Henrik Herz's poem. Mr. Irving plays "Count Tristan," and Miss Ellen Terry "Iolanthe." There is every reason to suppose that the part of the heroine will be particularly suited to Miss Terry.

Dutch plays begin in London on the evening of June 7. We trust the performances of the company will be chiefly confined to Dutch domestic drama and to such historical drama as is really Dutch. It can be no privilege, and is not likely to be any attraction, to the London playgoer to see Dutch actors perform in historical drama that is not their own, for it is not likely that they have among them an artist like Ristori, who can put new interest into what English performers have already made familiar. The success of the Dutch enterprise at the Imperial Theatre will much depend upon the strictness with which the individuality of the company—which will be the one attractive novelty to the English public—is adhered to. By all means let us see the Dutch at home, as it were, and not the Dutch in foreign classical or historical drama.

Cupid, the last after-piece of much importance produced in London, and played nightly at the Royalty Theatre, is important chiefly as a pretty spectacle and a piece abounding in tuneful airs. It will probably have a very long run, for it has little literary merit, and is supported by an excellent orchestra and by a company in which the principle of natural selection is especially apparent. Aldershot and *la haute finance*—the best patrons of the drama—are perfectly of accord that talent is not the only thing that is desirable at the theatre; and certain of the *tableaux* now represented in Dean Street are possibly scarcely inferior in attractiveness to the *tableaux* at Cromwell House.

The emotions of M. Victor Hugo on finding that Mdlle. Bartet was equal to the part of the young Queen in *Ruy Blas* have been carefully *exploité* in the commercial interests of the Théâtre Français. Had the veteran poet been a more frequent playgoer, his discovery of Mdlle. Bartet's capacity would have been less sudden and less effective. Mdlle. Bartet is, up to the present time, one of those privileged persons who have never conspicuously failed. She has sensibility as well as vivacity, extreme intelligence as well as good looks; and from her first appearance at the Vaudeville to this, her latest, at the Français, it has been evident that she was no ordinary comedian, and that it would be difficult to fix precisely the limit of her achievements. At the same time, she has never actually displayed the electrical quality of genius in which certainly her predecessor, Sarah Bernhardt, has not been wanting. Mdlle. Bartet's best performances in high comedy and quiet pathos have suggested not so much the genius of the stage as the presence of a personality exceedingly mobile and attractive in daily life. To make the characters she assumed not so much wonderful as interesting and sympathetic has been thus far what she has mainly done. But, after all, her Désirée Delobelle was so perfect of its kind—so peculiar by its faultlessness—that it is hardly a matter of surprise that her talent should suffice her as the heroine of *Ruy Blas*. The raptures of M. Hugo on finding himself satisfactorily interpreted were therefore unnecessary, though excusable.

MUSIC.

MR. F. H. COWEN'S CANTATA, FIRST RICHTER CONCERT, ETC.

Mr. F. H. Cowen, an English musician of great promise, wrote, in 1876, a cantata, *The Corsair*, founded on Byron's poem. The work was produced with success at the last Birmingham Festival, but was only heard in London for the first time on Wednesday, May 5. The romantic and tragic tale of the pirate Conrad and his bride Medora, and the dramatic libretto by Mr. R. E. Francillon, have inspired the composer to write some very charming and original music. The orchestration is specially clever and effective; the orchestra, in fact, plays a prominent part throughout the work. We may particularly note the pleasing choruses for female voices, the music assigned to Medora, and the characteristic "Dance of Almas." We do not enter into any special details, as the work has already been reviewed in these columns. The solo parts were excellently rendered by Mrs. Osgood, Mdme. Marie Roze, Mr. Barton McGuckin, and Mr. Frederick King. The work was well performed, and conducted by the composer.

A large audience, including many musical celebrities, assembled at St. James's Hall on Monday evening, May 10, for the first Richter Concert of the second series. The appearance of the famous conductor, Herr Richter, was the

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signal for long and loud applause. Wagner's overture, *Die Meistersinger*, was given with wonderful strength, brilliancy, and clearness of detail, and served well to display the excellent qualities of both orchestra and conductor. This was followed by Beethoven's first symphony. (All the nine are promised at these concerts, and, as at the Crystal Palace, in chronological order.) The performance was a very fine one, but the second movement (*andante*) was slightly heavy, especially at the commencement. It would seem difficult to assign a good reason for the omission of the short repeat in this movement. Mr. E. Dannreuther played in an unusually clear and brilliant manner Mr. C. H. H. Parry's difficult concerto in F sharp major. He particularly distinguished himself in the long and difficult cadenza at the close. We have already spoken of this work when produced a short time ago at the Crystal Palace. On a second hearing, the first movement gains in interest, but our general opinion of the work remains the same. Herr Henschel was the vocalist, and sang in his very best manner a scena (*Wo berg ich mich*) from Weber's *Euryanthe*, accompanied to perfection by the band. He also gave two songs of Brahms, with pianoforte accompaniment by Herr Frantzen. The concert concluded with an impressive rendering of Schumann's fourth symphony in D minor. We must, however, recal the last performance of this work at the Crystal Palace, when the first and last movements were, in our opinion, given with more energy and enthusiasm. Herr Richter is a marvellous conductor. His manner is singularly simple and unobtrusive; and his success is due not so much to what he does at the performance as to what he does beforehand. He knows by heart the works to be rendered; he conducts the performances and, still more wonderful, the rehearsals without book; and he has also the gift of imparting his knowledge to the band, and in doing so spares neither time nor trouble. He obtains the most wonderful gradations of tone, delicate *pianos* and powerful *fortes*, while the phrasing, general expression, and *ensemble* playing are all that can be desired. The second concert will take place on Thursday, May 20.

Dr. Hans von Bülow was the pianist at the third concert of the Musical Union last Tuesday, and took part in Beethoven's trio in D (op. 70). We cannot remember to have ever heard a more delicate and in every sense finished performance of this beautiful work. Dr. Bülow gave in addition some pianoforte solos by Brahms, Chopin, and Liszt. His very fine playing was much appreciated by a large and enthusiastic audience. He is to appear again at the next *matinée*, on May 25. The concerted pieces were Haydn's quartett in F (No. 82) and Mendelssohn's quintett in B flat (op. 87). The executants were, as usual, Signor Papini and Messrs. Wiener, Holländer, Hann, and Lasserre.

The fourth and last subscription concert of the Borough of Hackney Choral Association took place on Tuesday evening last, and commenced with an excellent performance of Dr. Stainer's sacred canta'a, *The Daughter of Jairus*. The music is very pleasing, and written with skill and taste. We would particularly notice the opening choral recitative, "The Wailing;" a chorus for female voices, which is both quaint and original; a song for tenor, "My Hope is in the Everlasting;" and a recitative, "Maid, I say to thee, Arise." The solos were well rendered by Miss Marian Williams, Mr. Frank Boyle, and Mr. R. Hilton. Mendelssohn's 114th Psalm was well sung by the choir. The second part of the programme included Beethoven's symphony in D, Schumann's *Gipsy Life*, Rossini's *Charity* for female voices, a song from Haydn's *Seasons*, and Adam's overture *Giralda*. The choral singing was not quite up to the mark of previous concerts, but, as Mr. Prout's choir as a rule sing marvellously well, a "little short of the mark" by no means implies a bad performance. Four concerts are promised for the next season, the dates of which will be duly announced.

J. S. Shedlock.

SIR JOHN GOSS.

We regret to announce the decease of Sir John Goss in his eightieth year. He studied under Attwood, organist of St. Paul's and a favourite pupil of Mozart. He succeeded his master at St. Paul's in the year 1838; and eighteen years later became one of the composers to the Chapel Royal. He was knighted in 1872, and made Doctor of Music at Cambridge in 1876. His works are widely known in this country, and highly esteemed. We may mention one of his best-known anthems, *If we believe that Jesus died* (composed for the funeral of the Duke of Wellington), the celebrated glee *There is Beauty on the Mountain*, and his work on Harmony and Thorough-bass. One of his anthems, *Lift up thine Eyes*, for eight-part chorus, tenor, solo, and organ, was performed on March 16 at the first concert of the Bach Choir this season.

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PRINCE of WALES'S THEATRE.
Lessee and Manager, Mr. EDGAR BRUCE.
This evening, at 7.50, an original Comedietta,
A HAPPY PAIR,
By S. THEYRE SMITH.
At 8.40, HERMAN MERIVALE and F. C. GROVE'S original Play,
FORGET-ME-NOT.
(By arrangement with Miss Geneviève Ward.)
Characters by Miss Geneviève Ward, Mrs. Bernard Beere, Miss Kate Pattison, Mrs. Leigh Murray, Miss Annie Layton; Mr. Edgar Bruce, Mr. Flockton, Mr. Beerbohm Tree, Mr. Edwin Bailey, Mr. Ian Robertson, and Mr. John Clayton.
Doors open at 7.30. No Fees of any description.
L'AVENTURIERE.
Miss Geneviève Ward and English Company.
In consequence of the great success of the French Matinée on Monday last, the performance will be REPEATED on WEDNESDAY MORNING NEXT, MAY 19, when the ordinary prices will be charged. Seats can be booked at once.

ROYALTY THEATRE.
Lessee, Mr. EDGAR BRUCE; Manager, Mr. W. A. HARWARD.
This Evening, at 8, THEMIS.
Followed, at 9.45, by CUPID.
Messrs. Charles Ashford, E. Strick, S. Wilkinson, David Fisher, jun., Fred Irving, and Charles Groves; Mesdames Amalia, Kate Lawler, Marie Williams, Katie Lee, Maria Harris, Lilian Lancaster, Alma Stanley, Phoebe Don, and Rose Cullen.
The Burlesque produced under the direction of Mr. CHARLES HARRIS.
Box-office open from 11 to 5. No booking fees.

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SATURDAY, MAY 22, 1880.
No. 420, New Series.

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

The Hibbert Lectures, 1879. The Origin and Growth of Religion, as Illustrated by the Religion of Ancient Egypt. By P. Le Page Renouf. (Williams & Norgate.)

THE Hibbert Lectures are intended to illustrate the origin and growth of religion. Prof. Max Müller's lectures treat of the religions of India, Mr. Renouf's of the religion of ancient Egypt. The earliest known forms of these religions present themselves in different degrees of development. The oldest Vedic hymns are the product of a very simple faith, and we can trace the progress of the Hindu mind, in its search after the Infinite, through successive stages, until it reaches its highest expression in the philosophy of the Upanishads. The sublimest conceptions of the Egyptian mind, on the contrary, are among the most ancient, while its subsequent history is one of slow deterioration and decay. Like Athené from the brain of Zeus, the Egyptian religion emerges from the thought of prehistoric times in full maturity of beauty; but the process by which its moral code and its noble conception of the Deity were developed is as unknown as is the process by which the massive stones of the Pyramids, which belong to the same remote ages, were built into their place.

This unique character of the religion of ancient Egypt naturally attracts Mr. Renouf to the earlier and purer forms, which he treats with interesting detail, and with his usual severe and accurate scholarship. We could, however, have wished that he had generalised his facts, and shown what light he considers them to throw upon the many problems connected with the Origin and Growth of Religion, which is the title of his lectures.

In the Egyptian religion the polytheistic and monotheistic doctrines constantly appear together in the same context, without any thought of inconsistency in the mind of the worshipper. Nevertheless,

"a highly cultured and intelligent people like the Egyptians did not simply acquiesce in the polytheistic view of things, and efforts are visible from the very first to cling to the notion of the unity of God. The 'Self-existent or Self-becoming One,' the 'One of One,' the 'One without a second,' . . . are applied to this or that god; each in his turn being considered as the Supreme God of gods."

In opposition to "many very eminent scholars who maintain that the Egyptian religion is essentially monotheistic," Mr. Renouf contends that "the magnificent predicates of the one and only God, however recognised by Egyptian orthodoxy, never, in fact, led to actual Monotheism; but stopped short in Pantheism." He thinks "no words can more distinctly express the notion of 'self-existent Being' than *chepera cheper t'esef* . . . but the word *chepera* signifies *scarabaeus* as well as *being*, and the scarabaeus was in fact an object of worship, as a symbol of divinity." He rejects also, as a definition of the Deity, the literal translation of *nuk pu nuk*—"I am that I am"—because the "passages of the Book of the Dead where they occur do not contain any mysterious doctrine about the Divine nature."

The word *Nutar*, God, is closely allied to *nutra*, in which he considers the "palm-shoot" as a determinative not of signification but of sound. He finds the notion expressed by these words in the Coptic *nomti*, "power, strength, fortify." He quotes texts in which this meaning occurs, and refers to the demotic in the Tablet of Canopus, where *nutra* is translated *χu*, to strengthen, to fortify. He concludes, therefore, that the Egyptian *nutar* as a name of God means power, and corresponds to the Hebrew El; and that the common expression *nutar nutra* exactly corresponds to El Shaddai, the name by which God was known to the Patriarchs. This identity of meaning is "the most remarkable point of contact between Hebrew and Egyptian religion." In this view, we may remark, he differs from M. de Rougé, who regards the "palm-shoot" as a determinative of "l'éternelle jeunesse renouvelée périodiquement" (*Rev. Arch.*, Juin 1860), rendering *nutar nutra* "dieu devenant dieu" (*Chrestom.* iii. 25). However this may be, the Egyptians in all periods of their history spoke of *Nutar* in the singular number; and it is remarkable that the translators of the Bible into Coptic, while generally avoiding the use of Old Egyptian dogmatic words, adopted *nutar* as expressive of their notion of God. He quotes Cardinal Newman's idea of what Christians mean by God, and then frankly confesses:—

"Now, as I carefully examine each paragraph of this beautiful passage, I am obliged to acknowledge that single parallel passages to match can be quoted from Egyptian far more easily than from either Greek or Roman religious literature."

Mr. Renouf has done good service in proposing to translate *maāt* by Right or Law, as including the ideas of Truth and Justice. He therefore gives as the title of the 125th chapter of the Ritual, "The Hall of Twofold Right" and "The Hall of Law;" and even translates *maā-χeru* ("one whose word is law") by "triumphant" instead of "justified" or *véridique*. The primitive notion of *maāt* is the geometrical "right" as opposed to *χab* "bent," but when it is translated "law" its opposite is *asfet*, "lawlessness." Maāt is therefore Law as the governing force of the universe in its moral as well as in its physical aspect. When *maāt* is so regarded we find that "the triumph of Right over Wrong is the burden of nine-tenths of the Egyptian texts which have come down to us." The gods are said to live by it: "Thou art the Lord of Righteousness (*maāt*) hating iniquity;" "Hail to Thee, Ra-Tmu-Horus, One God, living by Right," *anχ em maāt*. This meaning seems to us identical with the Zend *asha*, and with the Sanskrit *rita* as in the Vedic hymns:—

"O Indra, lead us on the path of *Rita*, the right path over all evils" (Rig-Veda, x. 133, 6.)

"The god Savitri toils on the right way, the horn of the *Rita* is exalted far and wide; the *Rita* resists even those who fight well" (Rig-Veda, viii. 86, 5).

It must, however, be borne in mind that there are passages in which the Egyptian scribe seems to give an intentional ambiguity to *maāt*, meaning either Truth, which is right speech, or Justice, which is right action (*Notice des Monuments au Musée du Louvre*, p. 58, note).

The earliest translation of the *Shaï an Sinsin* was made by Dr. Brugsch under the title *Liber Metempsychosis veterum Aegyptiorum*. It was Mr. Renouf who proposed the ingenious interpretation, which has since been generally adopted, *Book of the Breaths of Life*. He now happily suggests that it is a sort of Breviary of the Book of the Dead, from which it borrows the main ideas, while it avoids the obscurities of both matter and form.

The nature of Egyptian metempsychosis he considers to have been misunderstood through a confusion with either Pythagorean or Hindu notions:—

"There is really no connexion, either doctrinally or historically, between the two systems. Nothing in the Pythagorean system is foreign to previously existing Hellenic modes of thought, or requires in any way to be accounted for by foreign influence; and its metempsychosis is essentially based upon the notions of expiation and purification. Men were supposed to be punished in various forms of a renewed life upon earth for sins committed in a previous state of existence. There is not a trace of any such conception to be found in any Egyptian text which has yet been brought to light. The only transformations after death depend, we are expressly told, simply on the pleasure of the deceased or of his 'genius.' Nor is there any trace to be found of the notion of an intermediate state of purification between death and final bliss. Certain operations have to be performed, certain regions have to be traversed, certain prayers to be recited, but there is no indication of anything of an expiatorial nature."

Mr. Renouf thinks it impossible to resist the conviction that the Egyptian mythology is very similar to that of the Indo-European races; and that, while the same drama is being acted under different names and disguises, the comparative mythologist will hardly hesitate in assigning the real name to each. For instance, Osiris is the son of Seb, the earth-father, and Nut, the heaven-mother (this relationship between heaven and earth is peculiar to the Egyptian myth). He weds his sister Isis, the Dawn, while they are in the womb of their mother; their offspring is Horus, the Sun in his noonday strength. His brother Set, the Darkness, has for wife Nephthys, the Sunset. After Osiris is slain by Set he reigns in the nether-world, like the Indian Yama, and there judges the dead in the Hall of the Twofold Maāt. Again, the god Thoth represents the Moon, which he wears upon his head. As our word moon is derived from the Sanskrit root *mâ*, to measure, so one of the names used for Thoth was *Teχu*, which was also the "name of the instrument which corresponds to the needle of the balance for measuring weights, the ancient Egyptian cubit of Techu." Hence Thoth is called "the measurer of this earth," and is said to have "calculated the heaven and counted the stars."

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Mr. Renouf transcribes a passage from his *Grammar* on the essential differences between the Egyptian and Semitic languages, showing that he continues to differ from M. Maspero and other scholars, who think that the two languages are allied in *la forme grammaticale*. He also argues that neither Hebrews nor Greeks borrowed any of their ideas from Egypt; and that the interest which the Egyptian religion inspires is derived solely from itself:

"A sense of the Eternal and Infinite, holy and good, governing the world, and upon which we are dependent; of right and wrong, of holiness and virtue, of immortality and retribution—such are the elements of Egyptian religion."

These pure elements of religion, although mixed with much alloy of baser metal, were not, as is frequently asserted, an esoteric doctrine known to the scribes and priests alone, but were the common popular belief.

John Newenham Hoare.

Songs of the Springtides. By A. C. Swinburne. (Chatto & Windus.)

Mr. Swinburne's new volume of poems is not a large one, but the four pieces which it contains are all of some length, and are moreover united by a community of subject. There is a double meaning in the word "springtide," and either of the two possible interpretations would suit the book. But its contents are emphatically studies of the sea, even the last, which is a birthday ode to Victor Hugo, falling not unnaturally under this heading. No poet, not even Victor Hugo himself, has saturated his verse with the savour and sound of the waves as has Mr. Swinburne, and it is fitting that he should thus give up a separate volume to his favourite subject.

The three pieces which precede the birthday poem are all, like it, couched in ode-form, the irregular iambic *tirades* being not unfrequently interspersed with regular strophic arrangements in other metres. "Thalassius," the first, might be described in several ways, but perhaps as good an argument as any other for it would be "how a child was found on the sea-shore by an ancient poet and warrior, and of his fostering, and how he was thrall awhile to love and thereafter became free." The next, "On the Cliffs," is a long address to Sappho; the last, "The Garden of Cymodoce," a description of the Island of Sark. This latter poem includes not a little reference to the great poet whose home for many a year looked out on the long range of cliff, jagged with its central scoop, which Sark presents to the westward, and thus leads up not inappropriately to the concluding piece. In this "Garden of Cymodoce" the strophic portions are of especial beauty and interest, all the more so since Mr. Swinburne has here and there taken up metres which his earlier practice has associated indissolubly with his poetical style. There is something, for instance, extraordinarily attractive in this striking of an old chord after fourteen years of imitation, parody, and burlesque by hundreds of writers who thought they had the seed, but who unquestionably could not raise the flower.

"Or haply, my sea flower, he found thee
Made fast as with anchors to land,
And broke, that his waves might be round thee,
Thy fetters like rivets of sand;
And afar, by the blast of him drifted,
Thy blossom of beauty was borne
As a lark by the heart in her lifted
To mix with the morn?

"By what rapture of rage, by what vision
Of a heavenlier heaven than above
Was he moved to devise thy division
From the land as a rest for his love?
As a nest when his wings would remeasure
The ways where of old they would be
As a bridebed upbuilt for his pleasure
By sea-rock and sea?"

In this case, at any rate, there is not much difficulty in distinguishing the original from the counterfeit, nor has the hand that wrought *Dolores* lost its cunning. It would be impossible to indicate all the separate passages that deserve indication both in this poem and in "On the Cliffs." As wholes, however, we are inclined to prefer "Thalassius" and the "Birthday Ode." The former is singularly well proportioned, free alike from obscurity and from undue diffuseness, and abounds in passages of the greatest beauty. The opening lines, as far as mere description is concerned, could not well be better:—

"Upon the flowery forefront of the year
One, wandering by the greygreen April sea,
Found on a reach of shingle and shallower sand,
Inlaid with starrier glimmering jewellery,
Left for the sun's love and the light wind's cheer
Along the foam flowered strand,
Breeze-brightened, something nearer sea than land
Though the last shoreward blossom fringe was near,
A babe asleep, with flower-soft face that gleamed."

This *mise-en-scène* is happily maintained, and the whole poem abounds with passages of the same kind which we should like to quote. It will, however, be better to give one of a somewhat different and less purely pictorial kind:—

"And Hope the high song taught him; Hope whose eyes
Can sound the seas unsoundable, the skies
Inaccessible of eyesight; that can see
What earth beholds not, hear what wind and sea
Hear not; and speak what all these crying in one
Can speak not to the sun.
For in her sovereign eyelight all things are
Clear as the closest seen and kindliest star
That marries morn and even and winter and spring
With one love's golden ring.
For she can see the days of man, the birth
Of good and death of evil things on earth
Inevitable and infinite, and sure
As present pain is or herself is pure.
Yea, she can hear and see, beyond all things
That lighten from before Time's thunderous wings
Through the awful circle of wheelwinged periods,
The tempest of the twilight of all gods;
And higher than all the circling course they ran
The sundawn of the spirit that was man."

Good, however, as "Thalassius" is the "Birthday Ode" is even better, and that not merely because it is bigger. Like "The Garden of Cymodoce," it has a regular metrical plan and structure, and is probably the most ambitious piece of the kind—not excepting its author's ode on the French Republic—that has recently been attempted in English. Extending as it does to over five hundred lines, the major part of it is occupied by a running survey of the life work of the poet whom it celebrates, and we doubt whether anything of the kind has been better done. It is almost unfair to quote continually from a book whose pages do not much exceed a single century, but the strophe devoted to *Les Rayons et les Ombres* and its incomparable "Gastibelza" must be cited:—

"But ah! the glory of shadow and mingling ray,
The story of morn and even
Whose tale was writ in heaven,
And had for scroll the night, for scribe the day!
For scribe the prophet of the morning, far
Exalted over twilight and her star;
For scroll beneath his Apollonian hand
The dim twin wastes of sea and glimmering land.
Hark, on the hillwind, clear
For all men's hearts to hear,
Sound like a stream at nightfall from the steep
That all time's depths might answer, deep to deep,
With trumpet-measures of triumphal wail
From woody vale to vale,
The crying of one for love that strayed and sinned,
Whose brain took madness of the mountain wind."

After all, mere extracts can do little justice to a regularly planned poem on such a scale as that adopted in this volume, and especially in the "Birthday Ode." Only in Dryden, the greatest English master of the larger ode, can anything be found to match it for substance and proportion—both absolute requisites, be it remembered, of this class of composition which admits of nothing so little as of indefinite splashing about till the writer is tired—and at the same time for detached passages of individual beauty.

It is hardly necessary to say that those persons who are careful and troubled over "the subject" may find, as usual, some stumbling-blocks ready for their feet even in a volume so limited in bulk as is this present one. This is generally the case with Mr. Swinburne's muse, and the stumblers need not be reasoned with—indeed, the fact of their stumbling is sufficient proof of that. There are doubtless a great many people who do not agree with Mr. Swinburne as to the merits of Victor Hugo or the demerits of Dean Stanley—the Dean has a fiery little sonnet hurled at him in an Appendix—or on a good many other disputed points. For ourselves we have never found our enjoyment of Mr. Swinburne's work affected one jot by the accident of agreement or disagreement—the latter being at least as common as the former, perhaps rather commoner, with us—with his views on any conceivable subject. Those who judge of their wine by the character of the bottles into which it is put will of course differ from us. But what we have found about this work is that it has the unmistakeable power of resisting time and change which nothing but the highest poetry has. There is much verse written at this day, and doubtless there has been much written in all days, to which it is difficult to refuse a certain approval, but which at the same time wins, even with the best-disposed critic, little more, or nothing more, than a *succès d'estime*. There is also some which, especially in early youth, catches the attention for a time, but fails singularly to maintain its grasp. There is yet a third class which palls through mere repetition of the dose. Mr. Swinburne's poems rise far out of all these classes. Since the earliest of them appeared, a space of time has passed which is no small one even in the full lifetime of man. Their author has not been of those careful merchants who restrict the production of their wares lest they should become cheap and common. He has had the ill-fortune to be widely imitated and carica-

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tured. His views on all sorts of irritating subjects are certainly not of the least irritating to those who differ from him. But, to some persons at any rate, the charm of his work, not merely at its best, but in all but its least good samples, is absolutely what it was. It still has the "lift" which takes the reader off the ground, and the rushing music which obliges him to recite rather than read. Neither the changes of fashion, nor of thought, nor of belief affect its attraction; and no amount of comparative study of poetry dulls the palate to its savour, or substitutes the merely scientific satisfaction in knowing how the thing is done for the pleasure, integral and never to be wholly analysed, which a work of art should give. We find in 1880 the attraction of these *Songs of the Springtides* as great as we found, in 1864, the attraction of *Atalanta in Calydon*, and we doubt whether higher praise could possibly be given to any poet by any reader who has seriously devoted himself to the critical reading of poetry.

GEORGE SAINTSBURY.

A Contemporary History of Affairs in Ireland from 1641 to 1652. Edited by J. T. Gilbert, F.S.A., M.R.I.A. Vol. II. (Dublin: Printed for the Irish Archaeological and Celtic Society.)

THE second volume of this valuable history, which Mr. Gilbert has made still more valuable by the publication of accompanying documents in the Appendix, opens in 1649 and extends to the latter part of 1651—a period which has left a stronger impression upon the popular mind than almost any other in Irish history. Everybody who knows anything at all about history has heard of Cromwell's proceedings at Drogheda; and there can be little doubt that the pages in this volume which will be first turned to by its readers will be those in which Aston, the commander of the garrison, reports on the state of affairs within the assailed town before its capture. The place, it seems, was ill provided with provisions and supplies of war. Aston, too, was particularly troubled by the presence of certain ladies—some of them his own relatives—who carried on communications with the enemy. He was particularly annoyed by the conduct of old Lady Wilmot, and wrote to Ormond for leave to expel her from the garrison—"for, though she be my grandmother, I shall make powder of her if she play me such foul play." Some suspicions, too, he seems to have had of one who was nearer to him than his grandmother. "Just now," he writes, "my wife is arrived, and just now I wish she were at Athlone."

Here, again, is Ormond's account of the storm. Cromwell, he says:—

"haveing made a breach which he judged assaultable, he assaulted it, and being twice beaten off, the third tyme he carryed it; all his officers and the souldiers promiseing quarter to such as would lay downe their armes, and performeing it, as long as any place held out, which encouraged others to yeeld. But when they had once all in their power, and feared noe hurt that could be done them, then the word 'noe quarter' went round, and the souldiers wear many of them forced against their wills to kill their prisoners."

Among those thus slain in cold blood was Sir Edmund Verney, to most readers a mere name among many others, except so far as it may call up a recollection of the tragic figure of his father, who died as Charles's standard-bearer at Edgehill. To the few who have learned from his letters, still preserved in the great storehouse at Claydon, to know the tender-hearted and honourable Cavalier officer, whom no political differences could estrange from those to whom he was bound by family ties, the name will stand out almost as that of some dear friend who may have perished on some well-stricken field in their own day.

After all, however, books like this with which Mr. Gilbert has presented us are not made to be reviewed. It is not by some days or weeks of study that their worth can be measured. Every statement is valuable by itself, but it is far more valuable when it is compared with other statements in other books; and this comparison can only be made after long and deliberate special study. The statement, for instance, made in part i., p. 12, that Ormond was in 1641 one of "seventy-eight persons, all sworne to secrecie, to each his town or forte appointed to secure the same for his majesties intrest," Lord Inniskillin and Sir Phelim O'Neill being among the others; and the further statement (p. 21) of Ormond's treason to the Irish rebels as one "already sworn to their covenant," must seem to most readers to be a mere hallucination of the writer. To those who are more fully acquainted with the authorities bearing on the subject it appears as one more link in the chain of evidence which brings home to Charles the responsibility, not indeed of the agrarian rebellion in Ulster, but of a combination with the Irish Catholics in the summer and autumn of 1641 with a view to obtaining armed assistance from them against the English Parliament in exchange for the grant of toleration for their religion. How important this evidence is in clearing up difficulties in English as well as in Irish history it is needless to say, and if Mr. Gilbert had done no more than publish these two paragraphs he would have done much to secure the gratitude of scholars on this side of the sea.

SAMUEL R. GARDINER.

THE ALPS.

The Ascent of the Matterhorn. By Edward Whymper.

A Handbook for Travellers in Switzerland: The Alps of Savoy and Piedmont, &c. Sixteenth Edition, Revised. (Murray.)

THERE is a little deception about Mr. Whymper's title. It cannot be said that the book does not correspond to its title, for no book could do so more completely; but the book is not a new one, as the title would lead us to suppose, but is simply a virtual reprint—with some few additions, particularly in the Preface and the Appendix, and some few omissions—of the well-known *Scrambles amongst the Alps* which the author published in 1871, which was rendered into German by Herr Steger in 1872, and into French by M. A. Joanne in 1873. The story of the first successful assault of the Matterhorn is as unique in the annals of mountain-climbing as that magnificent isolated obelisk on the frontiers of Switzerland and Italy is itself unique among the great European mountains. We need hardly add, nine years after the first appearance of this record of the achievement, that Mr. Whymper, the Caesar of the ascent and the Xenophon of the descent, has the art of so relating the history of the battle, with all its preliminary campaigns and its awful loss at the instant of victory, as to make the tale fascinating alike to the expert, the tyro, and the quiet stay-at-home. But it is a little strange to find no word on the title-page warning the intending reader that he is about to open an old book and to look at a fine series of woodcuts which are already well known all over Europe. The deception of novelty is kept up by the substitution of a new sensational frontispiece, by M. Gustave Doré, for the famous old frontispiece of Mr. Whymper and the Taugwalders contemplating the mysterious crosses in the fog-bow, which is now introduced in its relevant place in the text. In his Preface, Mr. Whymper has certainly added some really useful hints on the self-equipment of an Alpinist, with explanatory woodcuts; at the same time he has omitted from this place his former acknowledgments to the artists and others who aided him in giving such finish and exactitude to the *Scrambles*. It appears to me that the illustrations, which have also done duty in M. Joanne's *Escalades dans les Alpes*, have lost considerably in sharpness; the full-page group of portraits in "the club-room of Zermatt in 1864" looks blurred and indistinct when compared with the earlier impress in the carefully printed *Scrambles*. Some of the old woodcuts are omitted, and notably the sketch of the English miss on the mule (apparently to make room for a new foot-note), Mr. Mahoney's capital picture of the roguish little postilion, the illustrations of the Mont Cenis Railway, and the sensational full-page illustration of the episode, "We saw a toe; it seemed to belong to Moore; we saw a flying body." The Appendix, as I have said, contains some useful new matter, as it brings down the chronicle of Matterhorn climbing to the present date, and completes the tabular conspectus which was commenced in what we must call the first edition of this book. Mr. Whymper repeats his admonitory note about the Taugwalders, though Tschudi in the present year has singled out Peter Taugwalder, presumably the younger, as "besonders empfehlenswerth." Old or new, the book is a very charming one.

After comparing the sixteenth edition of "Murray" with its foregoers, we are struck with the number of noteworthy improvements which it contains. It still preserves its old characteristic, that of being by far the most pleasant and chatty of all extant handbooks, and one can read it continuously, page after page, by an English fireside in the middle of winter. The mountaineer will find it exceedingly thin in comparison with "Ball" or "Tschudi," but the holiday climber will find that his wants have been cared for more scrupulously than in the earlier editions; while the "short time" tourists, and those who travel in family, cannot obtain a more agreeable guide-book. The editor's "selected list of books" is fairly good, although it is not brought down to the latest date. He has done well to recommend Strickler's *Lehrbuch*

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as "the Swiss history for travellers;" but much has been written since W. Vischer's book on the legend of the liberation of the Forest Cantons, and the one work which is the most complete and exhaustive *multum in parvo* for the tourist who wishes to acquire a general but exact knowledge of Switzerland—Berlepsch's admirable *Schweizerkunde*—does not find a place in the catalogue. We could point out a large number of passages in which the information given is either defective or incorrect. This results in some cases from too slavish a reproduction of the matter of the earlier editions. Thus, "Murray" is unwilling to allow the Swiss villages to increase in population; they contain in 1879 exactly the same number of inhabitants as they did in 1867. In that year Wasen, in Uri, on the busy St. Gothard route, was put down as "a village of 550 inhab." The words are transferred bodily into the present edition, although the village now numbers 1,310 inhabitants. Writing of Altorf or Altdorf, the capital of Uri, "Murray" increases its inhabitants by 3,000, but he still repeats that it is a "dull village;" the *d* has been inserted in the name since the twelfth edition. Such a chronicler of pictures and of good points of view ought surely to have mentioned that the church possesses a *Nativity* attributed to Vandyke and a *Burial of Christ* attributed to one of the Caracci, and that the Capuchin convent on the heights above the town has a magnificently wide and varied prospect, and is locally supposed to be the spot on which Gesler built his terrible "Zwinguri." While speaking of this neighbourhood, we may observe that it is not merely "difficult" to ascend the Bristenstock without a guide, but foolhardy to attempt it. It is at least seven or eight hours' climb to the summit, but a sleeping-place may be got in the châlets of the Bristenalp, more than half-way up. The treeless condition of the green Urserenthal is not due to its great height above the sea, but to the reckless improvidence of the citizens of the republic of Uri. The splendid Bannwald, a little way out of Andermatt, over the road to Hospenthal, shows that trees can flourish there; while in the valley of Davos, which is nearly one thousand feet higher, and in the Upper Engadin, which is nearly two thousand feet higher, the trees are magnificent in quality and quantity. The "Beadles" (the "Landweibel") and the "Beiden Tellen" at the Uri Landsgemeinde procession are not clothed "in the ancient Swiss garb" of black and yellow; these colours were more extensive in their official use than the boundaries of Uri and her confederates. Black and yellow were the oldest German imperial colours, and the use of them by the officers of the little State of Uri was a sign that the S. P. Q. U. (as the village republicans proudly called themselves) regarded the Caesar as their temporal head. We find not a few instances of peculiar spelling; for instance, "Reinsoolbad," which does not stand for a Soolbad that is pure (*rein*), but for a Soolbad in the fields of the Rhine (at *Rheinfelden*). "Murray" is unwilling to part with the old notion that an English tourist can be expected only to know one modern tongue beside his own. The tourist is forewarned against the risk of visiting a particular convent because the nuns speak nothing but German. The *h* which is struck out of the "Rhein" in the Canton of Basel is struck out of "Rhaetia" in the Canton of Graubünden. The Blauersee is turned into "Blau See," though this is an improvement on the earlier habit, when a lake in the midst of a German-speaking people would probably have been entitled Lac de Bleu. "Justisthal" should either be Justusthal or Justithal, as Berlepsch calls it. It is locally known as the Uestesthal; it owes its name, by a combination of the Latin genitive with the German nominative, to St. Justus, a local apostle. We cannot acquit "Murray" of a certain favouritism, as well as of some glaring mistakes, in a department where it ought to be scrupulously exact, considering the professed aim of the book. We refer to the hints provided for tourists in the important matter of hotels. "Murray" is notably the guide-book for the rich, and rarely commends any but the dearest hotels. Some of the very best are ignored; though the volume is dated 1879, no mention is made of the principal large new hotels which have sprung up in Graubünden—for instance, in the popular Klosters in the Prättigau. The fine old "Adelshaus," at Davos Dörfli, happens to have two names—"Kurhaus" and "Seehof." These are recorded as the names of two rival hotels, while one of the two is diligently characterised as "good." The tourist, who is cautioned to avoid the dubious "Kurhaus" and choose the good "Seehof" must rub his eyes when he finds that they are one and the same. "Murray's" snatches of Swiss biography are very faulty. Heinrich Zschokke, for instance, is actually dismissed as a popular historian and novel-writer. It is true that he was both; and, when Murray tells the tourist that "no good English history of Switzerland has yet appeared," he is probably unaware that a very fair English translation of Zschokke's best work, his popular Swiss history, appeared in Frankfurt as long ago as 1833, and that copies may be often found in England. Of no man is it more true than of the statesman and diplomatist Zschokke that he made history before he sat down to write it. But his greatest renown, throughout the whole German-speaking population of the world, is due to his famous religious work, the *Stunden der Andacht*. Our copy, published by the Sauerländers of Aarau and Frankfurt in 1840, is the twenty-first edition.

The new and plentiful maps in the Savoy and Piedmont section are an improvement on the older editions. They are not over-crowded, and the roads, waters, and configuration of the surface are made singularly clear. The chart of the Mont Cenis Railway and Vaudois Valley is an excellent help to the text, which is here very readable, though the authorities cited, both in the districts sacred to Protestants and in those sacred to Catholics, are not always the latest. We are still sent to Bakewell's *Tour in the Tarentaise* for light upon the country of Francis de Sales. The division of the old fat volume (which was growing fatter with each new edition) into two thin ones is a sensible amendment. T. Hancock.

THE BUILINAS.

Untersuchungen über die Volksepik der Grossrussen. Von Wilhelm Wollner. (Leipzig: Engelmann.)

The *Builinas*, or semi-historical metrical romances of Russia, have hitherto been made known to Western Europe chiefly by means of M. Alfred Rambaud's attractive account and analysis of them, published about three years ago under the title of *La Russie Epique*. With its brilliance and other literary merits, the book now before us makes no pretence to compete, but Herr Wollner has compiled a very solid and trustworthy work on the subject which may be safely recommended to all who wish seriously to study the questions to which "The Folk-Epic of the Great Russians" has given rise. Its pages, 147 in number, convey a great deal of sound, condensed information. The author is evidently thoroughly familiar with the literature and language of Russia, and is well acquainted with what has been written in other countries upon the popular fiction of Europe; and he seems to have succeeded in keeping clear of the mythological pitfalls which beset the path, and so often bring to naught the explorations, of the enthusiastic student of ancient romance.

The book begins with an account of the various collectors of the poems which so long remained known to few but unlettered peasants in remote parts of Russia, from Richard James, who carried home with him to Oxford from Russia half-a-dozen specimens of poems written down for him in 1619, to Alexander Hilferding, the compiler of the excellent collection of Onega *Builinas*, whose zealous exploration of the wild *builina* district of North-east Russia led to his untimely death. The author then proceeds to give an account of the various books and the chief articles which have been written about the contents of the different collections, especially those in which the origin of the poems is discussed. Thus we have a useful summary of the arguments used by Stasof, who wishes to derive them from Central Asia, as well as those employed by Buslaef, Bezsonof, Orest Miller, and other scholars who, more or less, uphold their originality and their Slavonic character. He then passes on to an examination of the themes of the poems, giving in an Appendix an analysis of the stories relating to each of the heroes of Russian romance. Following the usually accepted nomenclature, he designates as "elder heroes" the dimly seen personages who figure in the apparently mythological poems about the metamorphoses of Volga, who, as a bird, overhears the hostile Turkish Sultan discussing his plans with his spouse, and, as a wolf and a weazel, destroys the girths of that monarch's saddles and the strings of his bows; the wondrous ploughing of Mikula, the representative of agriculture; the matrimonial adventures of Samson and Svyatogor, who vainly attempted to avoid their destined wives; and the suicide of Suchman, arising from his rage at not being properly rewarded, after he had annihilated an infidel host by means of an uprooted oak. After these obscure forms follow the more clearly defined figures of "The Heroes of Kief," the Paladins who feasted

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with Vladimir, the ruler of that city, and fought for him and Holy Russia against the infidel. First comes Ilya of Murom, "the Old Cossack," for thirty years a peasant's crippled son, then the chief warrior of his time, the overthrower of the demoniacal brigand, Solovei or "Nightingale." By his side go Dobryna, the slayer of the mystic river snake, and Alyosha Popovich or priest's son, who takes advantage of Dobryna's long absence from home to force that hero's wife to marry him. And after these leading actors come a number of players of inferior parts—Dunai, who first kills his heroic wife, and then repents and kills himself; Ivan Godinovich, who woos and wins a princely bride, but, finding himself betrayed by her, cuts her to pieces; Churilo, the wealthy and well dressed, whose seductive appearance leads to his untimely death; Stavr, whose wife, disguised as an ambassador, rescues her husband from the dungeon into which the capricious Prince of Kief had flung him; Duk, "the Boyar's Son," too ready to brag about the riches of his father's home; and various other beings of less repute. For their legends it is better for the general reader to consult M. Rambaud's very readable pages. But what is of special value in the present work is the discussion of the various suggestions which have been made as to the sources whence the composers of these quaint romances derived their inspiration. It is a singular fact that poems relating to Kief and South-west Russia should have been preserved in the memories of peasants of the outlying North-east provinces, while they have died out in the district to which they refer. On this point Herr Wollner's opinion is in accordance with that expressed by M. Rambaud. From, and even before, the time when, in the thirteenth century, the Mongols devastated South Russia, a great migration of its inhabitants towards the North-east took place. The emigrants carried with them; among other treasures, their poetic traditions, and along the shores of Lake Onega, and in the barren wastes towards Archangel, continued to sing the glories of Vladimir and of the Paladins of Kief. The few who remained behind, and the new-comers who took possession of the lands long left vacant, naturally fixed their attention on the constant wars they were called upon to wage against Turks, Tartars, and similar foes; and there arose among them a new form of poetry, the Douma or Cossack song. As regards the themes of the *Bailinas*, Herr Wollner remarks that they are derived partly

"from the great store of folk-tales, the home of which is the East, and which have spread gradually over the West, passed on by word of mouth, until they have become the property of all nations of Europe, partly from literary sources, from Biblical and apocryphal tales, from the romances of Byzantium, and from the various Oriental works with which Europe became acquainted by means of translations at an early period."

Of these sources he gives a useful list, rich in references to periodical and other works which might well escape the notice of even a well-informed student. As an instance of this, we may take his remarks about one of the forms of the name of Dobryna's mother, Amelfa Timoféevna. The name Amelfa remained inscrutable until it was pointed out by N. Lavrovsky in the *Dukhovny Vestnik*, or "Ecclesiastical Messenger," that it was derived from that attributed in the apocryphal Testament of the Prophet Joseph to Potiphar's wife. She is called in it Μεμφίς, or, according to the Russian translation of the work, Amemfia, whence appears to have sprung the name Amelfa given to the mother of the hero, Dobryna. This derivation appears to be trustworthy. But it is not possible for everyone regularly to peruse the *Dukhovny Vestnik*. W. R. S. Ralston.

CURRENT LITERATURE.

Legenda Sanctorum. By H. E. Reynolds. (Elliot Stock.) The traditional fourth-form boy, we all know, is credited with the belief that the ancient Romans indulged in a proud disregard of grammar, and took the nominative or accusative before the verb indifferently. Mr. Reynolds seems to fix the same elastic standard for the monks and other writers of the Middle Ages, and to imagine that the "choice ecclesiastical Latin," as, we think, Dr. Cumming once called it, was a cunning device whereby to conceal the thoughts and to evolve gibberish. The work before us professes to be a specimen of the Lectionary which Bishop Grandison, of Exeter, compiled for the use of his church. Mr. Reynolds, priest-vicar and librarian of Exeter Cathedral, announces his intention of publishing, by instalments, this MS., and also Grandison's Ordinale. Now, if the work is to be carried on in the same style as the present *fasciculus*, we shall be giving Mr. Reynolds good advice in suggesting an immediate suspension of his labours. This *fasciculus* is printed with contractions—a useless toil in the case of a MS. of so recent a period as the fourteenth century—which are supposed to represent those of the original. A cursory glance through the pages will detect misreadings enough and to spare; but we need only confine our attention to the first page of the MS. of which Mr. Reynolds gives a *facsimile*. By comparing this with the letterpress, we are aware of, at least, four downright blunders, and twice that number of smaller inaccuracies—and all this in the space of thirty-four lines. Why, also, we may ask, does Mr. Reynolds, in his Preface, prefer to print *nimis sectae*, which is nonsense, for the correct reading *unius sectae*, in his extracts from Grandison's will? Dr. Oliver printed the passage correctly, and Mr. Reynolds absolutely quotes from his book. It is really to be regretted that Mr. Reynolds should have been in such haste to rush into print. There are not too many workers in the particular field on which he has essayed an entrance; and the little that is done should be done accurately.

Peter der Eremita: ein kritischer Beitrag zur Geschichte des ersten Kreuzzuges. Von H. Hagenmeyer. (Leipzig: Harrassowitz.) Peter the Hermit did not succeed in getting so far on his pilgrimage as to reach Jerusalem, and therefore saw no vision there, and was not charged by the Patriarch to call on Europe for aid against the infidels, and did not instigate the Pope to preach the first Crusade. Such is Hagenmeyer's somewhat startling result, but he shows how the legend grew up. The real credit was due to the Pope. It has been said that the Crusades were the foreign policy of the Papacy, and they certainly tended largely to increase the papal power. What is true about Peter is that, after the councils of Placentia and Clermont, the Pope commissioned him to preach the Crusade, and that he led the first horde of Crusaders to the East, whose passage down the Danube was marked by such atrocities that the natives turned on them and cut most of them to pieces. Von Sybel's book about the Crusade had already shown how soon myths about it grew up, and Hagenmeyer has done service in further clearing up the real character of the events.

Fifteen Maps illustrating Caesar's Gallic War. By Albert Kampen. Edited by James S. Stallybrass. (Sonnenschein and Allen.) We have already noticed the German edition of these excellent maps. The letterpress was there given on the paper wrappers, which might easily be lost. The English edition has it in the text, and the maps are given spread out at full length instead of being folded, and the whole is strongly bound in cloth. The German edition was, of course, cheaper, and single maps might be had at twopence each, as, we presume, they may be still; but the English, as a rule, prefer having a series of maps together. The atlas is very useful to students of the Commentaries on the Gaulish War.

Die Gemeindeverfassung der Juden in Rom in der Kaiserzeit. Von Emil Schurer, nebst 45 Jüdischen Inschriften. (Leipzig: Hinrichs.) Our histories of the Roman empire have been almost entirely drawn from authors such as Tacitus and Suetonius, but the mass of inscriptions now collected and critically sifted in the Berlin *Corpus Inscriptionum Latinarum* has enabled us to give a much fuller picture of the state of the provinces as well as of Rome itself than was possible even when Merivale wrote. It results from Schurer's account that the Jews in Rome formed a number of separately organised communities, each with its own synagogue, officials, and Gerusia, but without a trace of common organisation under a single Gerusia; whereas at Alexandria they formed a great and united community. At Rome there were merely separate *collegia* under the Roman law as to such corporations. They may, however, have had a common burial-place. The names of the officials offer some illustrations of the New Testament.

Early Chronicles of Europe. England, by James Gairdner. *France*, by Gustave Masson. *The Home Library. Military Religious Orders of the Middle Ages.* By F. C. Woodhouse. These are three publications by the Society for Promoting Christian Knowledge, which has of late put out so many useful manuals of a more comprehensive character than of old, while not deserting its old ground, as is shown by the three interesting books on "The Heathen World and S. Paul"—in Damascus, Asia Minor, and Greece—by G. Rawlinson, E. H. Plumptre, and G. S. Davies respectively. Mr. Gairdner's book on the sources of our mediaeval history is the most interesting of the three above mentioned, as he has judiciously quoted characteristic passages from our chief chroniclers, putting them of course into an English form. On the other hand, Mr. Masson has given a more complete account of the lesser French authors, and more help in the way of indexes. It would be very convenient if Mr. Gairdner would, in his next edition, add a list of the less-known writers, with dates—two or three lines to each would suffice. A student often wants to refer to such a list, and is disappointed at not finding the name he wants mentioned. Mr. Woodhouse's book mainly repeats the old accounts of the great sieges of Rhodes and Malta by the Turks, but they are always interesting, especially to the young. In giving a history of the destruction of the Templars, the author does not mention how unpopular they early became, as is shown by the saying of Richard I., and by the notices in Joinville. The sketches of the Teutonic Knights and of the lesser Orders are useful, but there is no index.

Die deutsche Augustiner-Congregation und

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Johann von Staupitz. Ein Beitrag zur Ordens- und Reformationsgeschichte nach meistens ungedruckten Quellen. Von Th. Kolde. (Gotha: Perthes.) In this very careful work, the author of which has consulted not less than twenty-eight archives, the history of the Augustinian Order in Germany has met with a far more thorough investigation than it has ever received before. It was to this order that Luther belonged; but it is evident that the doctrines prevalent among the German Augustine friars contained nothing that could encourage him in his struggle against ecclesiastical authority. Herr Kolde has especially occupied himself with the biography of Johann von Staupitz, and the investigation of the relations of that remarkable man to Luther. He has also been enabled to throw fresh light upon the last years of the life of Johann Staupitz, having obtained important legal documents from the archives of the Church of St. Peter at Salzburg, some of which, together with other documents, are printed in the Appendix. There remains no doubt that, towards the end of his life, Johann Staupitz was ever approaching more and more nearly to Luther's manner of thought and teaching, although he was unable to draw from Luther's doctrines their practical consequences. At the conclusion of his Preface, Herr Kolde expresses his intention of publishing the correspondence of Spalatin. We wish every success to this undertaking, and are convinced that Herr Kolde will show himself perfectly competent to perform his new task.

Maximilian's I. Beziehungen zu Sigmund von Tirol in den Jahren 1490-96. Studie zur Charakteristik beider Fürsten. Von Victor v. Kraus. (Wien: Hölder.) The author of this little publication, already favourably known by previous works upon Austrian history, narrates the circumstances under which the transference of the Tyrol from the Archduke Sigmund to the Roman King Maximilian, in the year 1490, was accomplished, and takes this opportunity of correcting the views of other historians. The principal materials for this work have been gathered from the letters of a certain Florian Waldauf von Waldenstein, whom Maximilian appointed as Sigmund's agent at his Court. As Waldauf accompanied the King on his expedition to Austria and Hungary in 1490, his letters, in which he is very communicative, form an important contribution, at least for a short period, to the history of Maximilian.

Der Vertrag von Alt-Ranstaedt. Oesterreich und Schweden, 1706-1707. Ein Beitrag zur Geschichte der österreichischen Politik während des Nordischen Krieges. Von Jaroslav Goll. (Prag.) This carefully written work may be regarded as a valuable supplement to Noorden's *History of the Eighteenth Century.* Prof. Goll has made use of a number of official documents, almost entirely belonging to the archives of Vienna, and, relying upon these papers, relates the history of the important agreement in which the Emperor was compelled to make such large concessions to the Protestants of Silesia. For English readers, the most interesting part of the work is that in which Marlborough's visit to the Swedish camp is mentioned.

Gentz und Cobenzl. Geschichte der österreichischen Diplomatie in den Jahren 1801-5. Nach neuen Quellen von Dr. August Fournier. (Wien: Braumüller.) The biography of the most gifted and famous of the political writers of Germany is enriched by an important contribution in this work. From it we learn what trouble it cost to establish him—the Protestant and Prussian—in Austria, that very Austria in which he subsequently became the literary shield-bearer of Metternich and the harbinger of reaction. We find that he carried on a formal war with the Minister Cobenzl, because, in his foreign policy, the latter had hesitated for a long time to accomplish the rupture with France. We obtain information respecting the remarkable memorial addressed by Friedrich Gentz to the Archduke Johann in September 1804, of which only a fragment was hitherto known. In this memorial Gentz pleads for a close alliance between Austria and Prussia, in which he sees a permanent obstacle to a union between France and Russia. He also fully expresses his sentiments regarding England and the English Constitution, with that enthusiasm which distinguishes him as a scholar of Burke. A series of documents from the archives of Vienna is added to this book by way of Appendix. The author, however, has also been enabled to make use of the memoirs of the Archduke Johann and of Metternich.

Studienreisen eines jungen Staatswirthes in Deutschland am Schlusse des vorigen Jahrhunderts. Von einem Ostpreussen. (Leipzig: Duncker.) This work is derived from the posthumous papers of the celebrated Prussian statesman Théodore von Schön, whose memoirs have recently aroused a great literary dispute. In his youth, when endeavouring to add to his sources of information by travelling, Théodore von Schön kept a careful diary. Selections from this, of a very instructive kind, are given, and are used by the editor in his own occasionally somewhat discursive narration. This volume merely treats of the journey of the young Schön through Germany. We hope to hear at a future time, from his own description, what impression was made upon him by England, the country to which he owes the greatest stimulus to his subsequent activity as the associate of Freiherr vom Stein.

Rheinsberg: Memorials of Frederick the Great and Prince Henry of Prussia. By Andrew Hamilton. In 2 vols. (Murray.) "Anyone who has thought it his business to read them through," says Mr. Hamilton of the great Frederick's poems, "will have felt, on getting to the end, pretty much as if he had been set to munch the thick paper on which they are printed." The munched paper sensation is easily obtainable from the exciting narrative of personal adventure in that delectable country, the Mark of Brandenberg, which Mr. Hamilton's readers have to undergo before they arrive at Frederick the Great, and after they have buried Prince Henry. In emulation, perhaps, of M. Gachard's account of his expedition to Simancas, Mr. Hamilton describes, in endless detail, the "good fun" of his coach-journey from Berlin, the Rheinsberg omnibus, the smelly rooms, "quite loathsome with stains and filth," occupied by him at the *Rathskeller*, the *menu* of his nasty dinner there, the manners and morals of the "very dirtiest servant girl I ever saw," and so forth. In order to get well soaked in the genius of the place, which is a vile one, Mr. Hamilton actually settled in the town. Not only does he give an accurate topographical sketch of the lodgings which he finally selected, but he carefully states his reasons for rejecting some rooms offered him by a Jew grocer, whose stock-in-trade is particularised. Of the sayings and doings of his eventual landlady we hear much more than of essential personages of his book, like Queen Elisabeth Christina or Princess Henry. It is a very interesting and unparalleled circumstance that, while in Frau Lemm's house, Mr. Hamilton often took his tea at dusk, near an open window, when he used to make out the meal with cold chicken and eggs, which alternated with jam. That the memorials of Rheinsberg may be brought well down to date the author mentions that the Schloss porter's wife had lately been in the straw, and he analyses Frau Lemm's ideas about her house property in the town, expatiating, by way of supplement, on his own advice to his landlady to pay her masons by the job, and not to boil her sister's tea. That readers to admire this sort of thing will not be "awanting," as Mr. Hamilton expresses it, we are well aware. But the hypercritical student will perhaps remember Frederick's remark when the Kriegskammer sent him in a bill of £30 for repairs to the Rheinsberg road—"they must think me a great ass to try to get me by the nose with such nonsensical stuff." When Mr. Hamilton gets out of the Cook's tourist vein he appears to greater advantage. The obscure and ugly *château* of the Platens and Bredows is not quite Versailles, or Windsor, or "the House in the Wood." The Prince of Prussia's round-table included neither a Condé, nor a Bossuet, nor a Molière; the "Tourbillon" was not quite Mdlle. de la Vallière, and very few of us have heard of Caesarion and Diphane, or of the Swans of Padua and Mittau. To recal to life these comparatively obscure personalities, when we have no St.-Simon, but only German Dryasdusts like Nicolai and Bielefeld, is no easy matter, and Mr. Hamilton's attempt to do so is a creditable performance. His pictures of character and incident are not of a particularly high order; the style is light and gossiping, and the first personal pronoun is obtruded with unpleasant frequency. But the work is readable, the subject has been fairly mastered, and the proper authorities, as a rule, have been laid under contribution. And Mr. Hamilton's bright *guidesco* manner, though not in his hands pushed to great perfection, is, in itself, more appropriate to the men and things of this particular epoch than the lurid lights and colour employed by the great Rembrandt of the historic art—Carlyle. Mr. Hamilton's treatment is, however, too passive; he seldom does more than compile and filter existing materials, without attempting to solve the psychological or other problems which his story presents. Very unsatisfactory, though not from taking too little room, is his chapter on old Fritz as a musician. He knows of no trustworthy estimate of the kind and degree of the royal flute player's skill as an executant, and yet there is a minute account, detailed enough to satisfy a Richardson or a Pratten, of one of the Potsdam concerts by Dr. Burney, to whom, for other points, reference is made by Mr. Hamilton. Our author is evidently unaware that Prince Henry met Gibbon in Switzerland. A reference to the characteristic passage in the historian's Autobiography on the "wit and malice of a demon," and to Gray's remarks on Frederick's poems, would have elucidated Mr. Hamilton's subject far more than his expostulations with Frau Lemm for paying masons by the job and boiling her sister's tea.

Notes of Travel. Extracts from the Journals of Count Moltke. (C. Kegan Paul and Co.) Although these sketches of Italian, Roman, and Spanish travel have a less concentrated interest than the Russian diary reviewed some time since in the ACADEMY, they are full of those fine qualities of thought, style, and observation which characterise all the illustrious author's writings. Whether the subject be the geology of the valley of the Tiber, or the influence of botanical development and decay in the Roman landscape, or the destruction of the Fabii, or Constantine's victory over Maxentius, or the gowns, necklaces, skin, and shoulders of the Empress of the French, or the dinner *menus* at the Tuileries, the victor of Sadowa and Sedan is always indefatigably accurate and minute. The style, in this case, is by no means quite the man. There are no symptoms of Count Moltke's stern and starchy personality in his genial remarks on *Dindon truffé, pâté de foie gras*, and lobsters, on ballet-girls, and all the other amenities and trivialities of life. It would have been interesting to discover his opinions on the French

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army; but his professional criticisms are very scanty. However, he ridicules the way the troops knock their muskets about, and observes that such "a fierce clatter is rather bad for the weapon." *A propos* of the Minié rifle, which was then under consideration, Count Moltke makes a remark which shows how thoroughly he took the measure of the firing capacity of his future enemies. He says:—

"Not much attention is paid here to accurate aim, nor is it expected in the field. . . . Such a delicate instrument as our percussion rifles could not be put into the hands of the French infantry, since they require the excessive care and consideration which we bestow on our arms and on the men who carry them."

This is prophetic of the late war. Nothing was more remarkable in 1870 than the miserable use made by the French of their *chassepots*. As the General passed the Vosges on leaving France with the Royal Prussian visitors, he made this reflection:—"It was melancholy to find ourselves among a German-speaking people, who are, notwithstanding, good Frenchmen. We left them in the lurch"—but only for sixteen years!

Geography for Little Children. By Antonia Zimmern. Maps and illustrations. (Stanford.) The language employed in this little text-book is studiously simple, but the matter conveyed in it, we fancy, is somewhat beyond the reach of Dolly, Fantie, and Too-Too, to whom the little book is dedicated. We hardly see in what respect this primer differs from other books of the same kind. The author is of opinion that the "sole objects of the earliest instruction in geography should be to show children how to use a map, and to teach them a little of that elementary physical geography which forms the basis of all knowledge about the earth." She supplies her children with a globe and a few clear maps, and sets questions very much like those set by geographical teachers since the days of Aristophanes. We venture to differ from her. A child ought first of all to be taught to observe the topographical features of its own neighbourhood, and only after some definite ideas of topographical features have been acquired from actual observation ought we to lead it into districts which lie beyond its field of vision. What will it profit a "little child" to be told that "the Highlands [of Scotland] are divided from the Lowlands by a chain of mountains called the Grampians," even supposing the information sought to be conveyed in this sentence were correct?

The Funny Picture Book. (Griffith and Farran.) Some of the pictures are funny, some are not. They are very badly drawn and very coarsely coloured. The verses are translated from the German, and are somewhat in the style of Struwwelpeter, but very inferior to that old favourite. The morals appended to each tale are unexceptionable.

NOTES AND NEWS.

MR. G. F. WARNER is preparing for the Governors of Dulwich College a detailed catalogue of the Alleyn Papers and other MSS. preserved in the college library and muniment room. The value of the collection for the early history of the English stage is well known, and all the more important documents have already been printed. The printed copies, however, have never before been systematically compared with the originals, and some further forgeries have now been found in addition to those exposed twenty years ago by Mr. N. E. Hamilton and Dr. Ingleby. The single genuine mention of "Shaksper" appears to have been hitherto overlooked. This is a note of the purchase of his Sonnets by Edw. Alleyn in 1609, the year of publication, for the sum of fivepence. In 1858 Mr. Huth gave for his copy of the same edition £154 7*s*. Unfortunately, Alleyn's copy is no longer to be found in the college library.

THE Hibbert Lectures for 1881 will be delivered by Mr. T. W. Rhys Davids, who will take as his subject Buddhism, with special reference to the development of its doctrine and the history of its canon and of its internal organisation, as compared with the corresponding events in the history of Christianity.

THE Rev. W. J. Loftie has privately printed a short monograph of *The Table of Abood* (*i.e.*, the New Tablet of Abydos), with woodcuts of the seventy-six cartouches, a transliterated list of royal names, and a few explanatory notes. Were it purchaseable, students of Egyptian history would find this little pamphlet both useful and trustworthy.

WE are glad to be able to state that the Rev. Alexander Napier, the editor of Barrow's works, is preparing a new edition of Boswell's Life of Johnson with the Tour in the Hebrides. While preserving all that is of value in Croker's edition, it will also comprise the results of researches by more recent students and admirers of the subject of these works. Moreover, the text, which has been much tampered with, will be scrupulously restored to its original integrity. The volumes will be published by Messrs. Bell.

PROF. MAX MÜLLER'S paper "On the Discovery of Sanskrit Texts in Japan," which is to appear in the forthcoming number of the *Journal* of the Royal Asiatic Society, has been translated into Japanese. A French translation of it by M. de Milloué will appear in the *Annales du Musée Guimet*.

MANY of our readers will be glad to learn that Mr. J. G. Fitch has undertaken to edit for the Syndics of the Cambridge University Press the course of lectures on educational principles and methods which was delivered by him in the last Lent term in the university, under the auspices of the Teachers' Training Syndicate. The volume may be expected to appear early in the autumn.

THE death is announced of the widow of Mr. Shirley Brooks, author of *The Silver Cord*, &c., and late editor of *Punch*. Mrs. Brooks leaves two sons, one of whom pursues the literary profession.

AFTER the publication of the concluding volume of his *Origines du Christianisme*, M. Renan will bring out a translation of Ecclesiastes, with a critical introduction, which, it is said, has long been ready for the press.

THE comprehensive work by Mr. William Saunders on *The New Parliament* is, we understand, nearly completed, and its publication may be looked for in the course of the next few days.

MR. T. W. RHYS DAVIDS' work on the Buddhist Jātaka tales, with an Introduction on the connexion between the fable and story literature of East and West, has passed through the press, and will be published shortly. Mr. Trenckner's edition of the Pāli text of the Milinda Panha, a series of discussions between the Greek King Menander and the Buddhist priest Nāgasena, which ended in Menander's conversion, will be ready for publication almost immediately; and Mr. Trenckner has expressed his intention of then devoting himself to the preparation of an edition of the Majjhirna Nikāya.

MESSRS. GRIFFITH AND FARRAN have in the press, and will publish on the anniversary of his death, a Life of the late Prince Louis Napoleon, compiled by Miss Ellen Barlee. Many who knew the young Prince have aided Miss Barlee in writing the Life, and she has had the opportunity of procuring information from many special sources both in Paris and in England. The volume will consist of about four hundred pages octavo, and will contain a photograph of the Prince and other illustrations.

THAT unresting, yet unhasting editor of Shakspere's plays, Mr. W. J. Rolfe, of Cambridgeport, Massachusetts, has just brought out two more volumes of his handsome and excellent school series, the two parts of *Henry the Fourth*. The Notes are posted up to the latest comment of Mr. Crosby, and the latest illustrative extracts in the New Shakspere Society's *Transactions*. That on *drum*, p. 185, the last word of *1 Henry IV.*, III. iii., is the first of its kind; and others call attention to the metrical peculiarities, like the final two-syllable *-i-on* (pp. 197, 199), which Shakspere used even in his very latest plays. The extracts on the characters in *Henry IV.* are from Hazlitt, Johnson, Verplanck—an editor whose work is far too little known in England, and whose edition is not in the British Museum—Cowden Clarke, Dowden, Furnivall; and on the last but one of these critics Mr. Rolfe says, "In the way of general aesthetic criticism, Dowden's *Shakspere* is, to my thinking, by far the best of recent books." Full extracts from Holinshed's (or "Reine Wolf's") *Chronicle* are given by Mr. Rolfe, and woodcuts of the chief places from Knight's *Shakspere*. The books are very handy to use, and admirably got up.

MESSRS. NIMMO AND BAIN are about to publish, under the name of "The Modern Foreign Library" and the auspices of the International Literary Association, a selection of the best novels of all foreign countries, edited by Henri von Laun. The first volume will be a translation of Lapointe's *The Rival Doctors* by the editor of the series.

THE English edition of Louis Kossuth's new work, which will be published by Messrs. Cassell, Petter, Galpin and Co. under the title of *Memories of my Exile*, will, it is expected, be ready for publication during the coming week.

MESSRS. REMINGTON AND CO. have in the press *A Son of Mars*: a Novel, by Major Arthur Griffiths; *Lord of Himself*: a Novel, by Lord William Lennox; and *My only Love*: a Novel, by E. Aylmer Blake.

MR. KARL BLIND will have an article in the *Gentleman's Magazine* on "Wodan, the Wild Huntsman, and the Wandering Jew," in which he seeks to show the gradual evolution of the Ahasuerus legend from the Saga-circle of Germanic mythology. From the same author there appear essays in the *International Review* on "The Revolutionary Movement in Russia," and in *Minerva* on "The Earliest Vestiges of a German Drama" in connexion with the Passion Play of Oberammergau.

A COMMISSION has been appointed by the Turkish Government to prepare a catalogue of the MSS. in the principal libraries of Constantinople.

LETRONNE'S papers are to be published in a collected form, under the editorship of M. Fagnan. The Graeco-Egyptian series will appear at the close of the summer.

TWO bound MSS. of Lamartine have just been sold in Paris. The MS. of *Jocelyn*, dated 1836, fetched 2,805 frs.; and that of *Les Harmonies Sacrées*, dated 1826, 655 frs.

THE *Times* records the death of M. Paul de Musset, the poet's elder brother, at the age of seventy-six. He began to write historical novels in 1832, brought out two plays in 1856 and 1857 with but little success, and four years ago published a Life of his brother, whom he had defended in *Lui et Elle* against George Sand's allusion to her rupture with Alfred de Musset in her *Elle et Lui*.

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M. O. TERRIEN DE LA COUPERIE writes:—

"Owing probably to the special nature of the subject which formed the matter of discussion at the last meeting of the Royal Asiatic Society, a slight mistake occurs in your notice of the paper which I read on that occasion.

"It was the *Yh-king* and not the *Yh-Sing* of which I then spoke, and from which I translated *verbatim* one of the four chapters I have prepared. At the same time I pointed out the similarity of shapes and sounds of the Akkadian with the Chinese hieroglyphs, thus indicating a common origin. The title of my paper was 'On the *Yh-King* and the Origins of Chinese Culture.'"

AUERBACH's new and very successful novel *Brigitta* is being translated into English, and will be the next work in the Tauchnitz German Series. Being copyright in England, it will be obtainable at the usual low price in England as well as on the Continent.

WITH the assistance of the Saxon Government, a new historical magazine has just been started at Dresden. The *Neue Archiv für Sächsische Geschichte und Alterthumskunde* is edited by Dr. Hubert Ermisch, Secretary to the Royal State Archives of Saxony, at Dresden, whose last publication, the sixth volume of the *Codex Diplomaticus Saxoniae Regiae*, was favourably noticed in our issue of March 8, 1879. The new *Archiv*, which is printed and published by the firm of W. Baensch, of Dresden, is a continuation of Dr. von Weber's *Sächsisches Archiv*, and is, like the latter, patronised by the Government. By all persons interested in the history of Saxony, the necessity of a similar undertaking had been felt; and thus the new magazine is intended as a sort of central organ for all the historical societies of the kingdom of Saxony. As its title implies, it will also open its pages to the study of antiquities; in fact the former *Mittheilungen des Sächsischen Alterthumsvereins* has been discontinued, and is now united with the new magazine. For his first number Dr. Ermisch has succeeded in securing the assistance of historians and antiquaries of note. Prof. G. Droysen, of Halle, gives a long essay on "Holck's Invasion of Saxony in 1633;" Prof. Grünhagen treats of the "Corps of the Prince of Anhalt in the First Silesian War;" Dr. Lenz contributes from unpublished MSS. in the Marburg Archives an "Autograph Letter of Christopher of Carlowitz on the Death of Maurice, Elector of Saxony;" Dr. Schnorr von Carolsfeld, Royal Librarian, gives a short "Biography of the late Dr. F. K. Seidemann," the greatest Luther scholar of our time, which is followed by an accurate bibliography of Seidemann's various works; the Minister of State, Dr. P. von Falkenstein, opens the number with an essay on the Dresden Society for Antiquities and its connexion with the new *Archiv*. Critical reviews of new books and a bibliography of works of a local historical character are given at the end of the first number. The *Neue Archiv* is to appear quarterly, and costs six marks per annum.

THE Roxburghe Club has been asked to print the MS. of Samuel Sheppard's poem, "The Faerie King, Fashioning Love and Honour," which contains

"a list of all the Lords of Sense,
Auncient, and modern Bards."

Sixty-five of them there are. After Hebrew, Greek, Latin, Italian, Dutch, and Spanish poets, come the French, headed by

"MAROT, the first, wearing a verdant crown:
take him in such an Age that little knew,
hee's exquesitely rare, and well may own
the title of the Gallick Ennius,
Such as the auncient CHAWCER is with us."

Then follows the Scotch Buchanan, and then the English poets, first

"a Swaine, of yore
the bonniest and the blytheat one yfere,
CHAWCER, a Knight readen in vertues lore,
who knew full wellen how to Jape and Jeere:
by Mercury, compare those barbarous times
with his conceits, and you'l applaud his Rimes."

The others follow in this order:—

Sir Thomas More	Johnson
Sydney	Fletcher
Spencer	Sands
Harrington	Donne
Chapman	Goffe
Wooton	Quarles
Daniell	Webster
King James	Randolph
Bacon	Sucklin
Shakespeare	Cartwright
Rawleigh	Charles [I.]
Drayton	

and, in accordance with the snobbishness of the age,

"the last in order, but the first in worth
for Eloquence and boundlesse *Oratorie*,
(whom I could wish, FATE had denyde a birth,
or being borne, the heavenly Consistory
had voted him a longer date on Earth)
is that great CHARLES, who to's eternall glory,
to the rude seas and the relentlesse stones
Sung his admired MEDITATIONS."

THE death is announced of Prof. Bohtz, Professor of Philosophy at Göttingen, and author of *Ueber die Idee des Tragischen* and *Ueber die Komödie*; of Mr. Seth B. Hunt, co-founder and original proprietor of the New York *Independent*; of the Rev. Francis Johnstone, of Edinburgh, author of *The Work of God and Man in Conversion*; and of Dr. Nils Johann Andersson, the celebrated Swedish botanist and traveller.

THE *Theologisch Tijdschrift* for May contains:—Kuenen, "Contributions to the Criticism of the Pentateuch and Joshua: VI. Dinah and Shechem, VII. manna and quails;" Straatman, "Sketches from the Church History of the Second Century: IV. The Importance of the Paschal Controversy for Christian Theology;" Koekebakker, "Ethical Studies in England: II. Bradley's *Ethical Studies*" (simply an abstract is given). Notices of books:—The *Hebrew Migration from Egypt* (not sufficiently critical); Scholz on the Alexandrine version of Isaiah; Conder's *Palestine* (translated).

A CORRESPONDENT in Moscow writes:—

"We are all rejoicing at the fall of Count Tolstoi, the Minister of Public Instruction. We are also on the point of erecting a monument to Pouschkine, our greatest poet, and a great admirer of Shakspere and Byron. The best Russian authors—among others, Turgenef—are to give discourses on Pouschkine's literary career at a solemn assembly on June 8, at which 'The Society of the Friends of Russian Literature' intends to celebrate his memory. Invitations are to be sent to different Slavonic and foreign writers, and also to literary and scientific societies.

"Prof. Kovalefsky has nearly finished his work on the social condition of England in early times."

EXPLORATION IN CENTRAL ASIA.

IN a volume of correspondence relating to Central Asia, recently issued by the Foreign Office, we find an account of an important journey to the upper course of the Oxus, of which, we believe, nothing has hitherto been heard in this country, and the immediate result of which was a detailed chart of the course of the Oxus from the River Vaksha (called the Surkhab in Gen. Walker's great map) to its mouth, a distance of more than one thousand miles. M. Bykof started from Samarkand in company with an embassy sent to the Amir of Bokhara, who gave him special facilities for exploring his territory. After encountering some difficulties, he reached Kobadian on the Oxus, where he was instructed to obtain a boat for the journey on the river. This, however, appears to have been no easy matter, as there were no boats on the River Vaksha and only two in the whole *bekdom*. The boat, when purchased, had to undergo some alterations, and M. Bykof availed himself of the delay to make excursions in the Kobadian *bekdom*, or more properly along the valley of the Lower Kafirningan. The time thus employed was well spent, for he was able to make himself acquainted with an almost unknown corner of Central Asia. Joining his boat at the ruined Kurgan fortress of Alvadj, near the *embouchure* of the Kafirningan, M. Bykof commenced his journey on the Oxus. As far as the ferry of Patta-Kissar (or Chushka) the banks are almost desolate, after which settlements occur at intervals, and beyond the town of Kalif both banks are inhabited up to the town of Ildjick. Then military posts are found at intervals, with large intervening wastes, and this continues up to the town of Pitviak, where the Khivan oasis commences. Up to the town of Kalif, mentioned above, the scenery on the banks of the Oxus is described as fine; wild precipitous declivities extend to the water's edge on one side, while the opposite bank is covered with thick vegetation and dense groves of *tugal*, the hot-beds of fever. Beyond Kalif the banks are covered with cultivated fields, gardens, and rows of native habitations; the islands and the river margins are overgrown with reeds, and marshy. M. Bykof was detained by strong winds, but eventually reached Karki, where it had been arranged that he should meet the small steamer *Samarkand*, which had previously never been higher up the Oxus than Charjui. On his joining the steamer his journey was practically brought to a close, for he was immediately attacked by fever, and confined to his cabin nearly the whole way down to Petro-Alexandrovsk. Though, for obvious reasons, M. Bykof is reticent as to the details of his operations, he evidently made very minute observations as to the depth, width, and current of the river during the whole of his boat journey, and he believes that the steamer could have ascended that part of the river which he had surveyed above the ferry of Khoja Saleh. Owing to his unfortunate illness, M. Bykof was prevented from obtaining ethnographical information respecting the inhabitants of the central portion of the Oxus, and *data* as to their *économie*; but during the three years he has spent in this region he has collected ample materials on which to base what will no doubt prove to be a highly important sketch of the whole valley of the Oxus.

THE CULTUS OF ST. THOMAS OF CANTERBURY IN ICELAND.

AT the last meeting of the Cambridge Antiquarian Society, Mr. Magnússon called attention to the great interest which the Icelanders of the thirteenth century took in collecting and bringing together into connected narratives the widespread accounts of the life of Archbishop Thomas of Canterbury. His fame reached Iceland very soon after his death. About 1190 an Icelandic chief made a vow to the Saint, and brought as a gift to his tomb a walrus skull with both the teeth fixed in it, walrus teeth being at that time a high-priced article of commerce—the ivory of the North, in fact. Two principal recensions of a Saga of Archbishop Thomas exist, both written by men who flourished in the thirteenth century. From the latter, which is preserved almost entire, evidence may be gathered to show that Icelanders had brought verbal accounts to Iceland from England of the Saint; and it would seem that certain personal peculiarities, such as the stuttering in his speech, which no Latin life of the Saint mentions, must have been observed by eye-witnesses. The Icelandic recensions prove beyond a doubt that their principal source of

information was a Life of the Saint written by Robert of Cricklade, Prior of St. Frideswide's, although by no writer on English history and literature is the Prior known as the author of any such work. Miracles which are expressly stated in the Icelandic Saga to be set forth in the Prior's words have no place in the authorised miracle-collections of the Saint. The life of Archbishop Thomas had a peculiar charm for the Icelanders, and the great devotion shown him is evident, among other things, from the fact that no other single saint had so many churches dedicated to him as Thomas had after his canonisation was known in Iceland. And the *Litera fraternitatis concessa Wytfrido Juarii filio de Insula de Iseland*, taken together with the information which contemporary annals supply, is a further proof that so late as the fifteenth century the Saint was considered worthy of the laborious pilgrimage which the distance of Iceland involved, and of rich gifts and special adoration. The name of the Icelandic pilgrim was doubtless *Vigfús Ivarsson Hólmr—de Insula* being a translation of his surname, Engl. *holme*. The misspelling of it was due, Mr. Magnússon maintained, to a document, which must have formed an item of his credentials to the chapter—viz., a letter of indulgence which this same Vigfús had procured in 1402 at Roskild in Denmark from the Papal Nuncio at the Court of Queen Margaret, Frater Augustinus de Undinis, where he was called Wichfridus, *c* and *t* having the same form in the writing of the time. The Cantuarian document was undoubtedly genuine, for the names of Vigfús' mother Margret, his wife Gudfridr, and the children known from Icelandic records, Margret, Ellendr, Ivar, all agree perfectly, and even the name of Vigfús' father-in-law, Ingimundr, reappears in the very similar form of Edmundus. This letter shows that a certain Icelandic document, *still* extant, dated 1407, by which historians had fixed the death of Vigfús to a time anterior to that date, must be re-examined as to its genuineness, which Mr. Magnússon himself did not see his way to support. As to the blood-relationship with Archbishop Thomas, to which Vigfús evidently laid claim at Canterbury, Mr. Magnússon held that nothing from any northern source could be adduced in its support; but was willing to grant that Vigfús, a man of upright character, of great integrity and fervid belief in the Saint, must have been possessed of some evidence in support of it which was satisfactory to him and acceptable to the Chapter of Canterbury.

SELECTED BOOKS.

General Literature.

Betham-Edwards, M. Six Life Studies of Famous Women. Griffith & Farran. 7s. 6d.

Blackmore, R. D. Mary Anerley: a Yorkshire Story. Sampson Low & Co. 31s. 6d.

Cunningham's Lives of the Most Eminent British Painters. Ed. Mrs. C. Heaton. Vols. II. and III. Bell. 7s.

Furtwängler, A. Die Bronzefunde aus Olympia u. deren kunstgeschichtliche Bedeutung. Berlin: Dümmler. 4 M.

Gautier, Théophile. Tableaux à la Plume. Paris: Charpentier. 3 fr. 50 c.

Havard, H. L'Art et les Artistes hollandais. III. Paris: Quantin. 10 fr.

Knight, W. The Missionary Secretariat of Henry Venn. Longmans. 18s.

Pothier, J. Les Mélodies grégoriennes d'après la Tradition. Tournay. 12s.

Pulszky, F. Meine Zeit, mein Leben. Pressburg: Stampfel. 10 M.

Swinburne, A. C. Songs of the Spring-Tides. Chatto & Windus. 6s.

Witt, Mdme. de. M. Guizot dans sa Famille et avec ses Amis (1787–1874). Paris: Hachette. 3 fr. 50 c.

Theology.

Zahn, Th. Acta Joannis unter Benutzg. von C. v. Tischendorf's Nachlass bearb. Erlangen: Deichert. 10 M.

History.

Antoine, Journal des: La Mort de Louis XIV. Paris: Quantin. 6 fr.

Bardsley, C. W. Curiosities of Puritan Nomenclature. Chatto & Windus. 7s. 6d.

Bruennemann, K. Maximilian Robespierre. Ein Lebensbild nach zum Theil noch unbenutzten Quellen. Leipzig: Friedrich. 4 M. 50 Pf.

Campardon, E. Les Comédiens du Roi de la Troupe italienne. T. 2. Paris: Berger-Levrault. 20 fr.

Civil and Political Correspondence and Memoranda of F.M. the Duke of Wellington, K.G. Vol. III. 1831–32. Murray. 20s.

Langwerth v. Simmern, H. Frhr. Oesterreich u. das Reich im Kampfe m. der französischen Revolution. Von 1790 bis 1797. Berlin: Bidder. 18 M.

Lenz, M. Briefwechsel Landgraf Philipp's d. Grossmüthigen v. Hessen m. Bucer. 1. Thl. Leipzig: Hirzel. 14 M.

Perger, W. Beiträge u. Erörterungen zur Geschichte d. deutschen Reichs in den J. 1330–34. München: Franz. 2 M. 40 Pf.

Ravaisson, F. Archives de la Bastille. T. 2. Règne de Louis XIV. (1702 à 1710). Paris: Pedone-Lauriel. 9 fr.

Rockinger, L. Ueb. ältere Arbeiten zur baierischen u. pfälzischen Geschichte im geheimen Haus- u. Staatsarchive. München: Franz. 4 M.

Physical Science and Philosophy.

Corfield, Prof. Health. C. Kegan Paul & Co. 6s.

Gizycki, P. v. Ueb. das Leben u. die Moralphilosophie d. Epikur. Berlin: Mayer & Müller. 1 M. 20 Pf.

Hosius u. v. der Marck. Die Flora der westfälischen Kreideformation. Cassel: Fischer. 48 M.

Kanitz, A. Plantae Romaniae hucusque cognitae. Klausenburg: Demjén. 3s.

Rabus, L. Die neuesten Bestrebungen auf dem Gebiete der Logik bei den Deutschen u. die logische Frage. Erlangen: Deichert. 3 M.

Siebenlist, A. Schopenhauer's Philosophie der Tragödie. Pressburg: Stampfel. 10 M.

Philology, &c.

Mueller, A. De ϛ litera in lingua graeca inter vocales posita. Leipzig: Stauffer. 1 M.

Pertsch, W. Die arabischen Handschriften der herzogl. Bibliothek zu Gotha. 2. Bd. 2. Hft. Gotha: Perthes. 9 M.

CORRESPONDENCE.

CHAUCER'S PRIORESS'S NUN-CHAPLAIN.

3 St. George's Square, N.W.: May 18, 1880.

This old puzzle is at last cleared up. My paper on it in our Chaucer Society's *Essays on Chaucer*, arguing that the Chaplain was a secretary and helper of the Prioress, and, of course, a nun, was sent by a Roman-Catholic friend to a Benedictine nun in an abbey in the south-west of England, and called forth the following answer, which its writer kindly allows me to make public:—

"Forgive me for saying that I cannot help being much amused at the idea of your . . . friend Mr. Furnivall and other learned *savants* puzzling over the poor 'Nonne-Chapeleyne.' It is an office still held in most Benedictine convents, I fancy, and is called by either term, *Chaplain* or *Secretary*—and its duties (which I performed for six years, as Chaplain to our dear deceased Abbess) consist in not only writing or sealing letters for her, when she may so wish, but *mainly* in attendance on her in choir on those great festivals, Easter, Christmas, &c., &c., when her crosier is used. On those great days, the abbess intones the Hymns, reads the Capitulums, the concluding lesson, &c., and the prayer, and as she, holding her book for these, could not well hold the crosier herself, it is held, at her side, by the Nun whom she has appointed Chaplain. The *choir* of course always forms part of the church or chapel—hence, I presume, the name of Chaplain. With regard to the Abbess's crosier, although, properly speaking, she has no claim or right to it, yet it has of old been allowed, and still continues to be given her, *by courtesy*, as a badge of her having the care and command of the monastery, and I have heard (but do not know if it is so) that in the cathedral of Ely, the old tomb of the Abbess St. Ethelred has, among its sculptures, one representing her with her crosier, either lying by her or held by her—I do not know which, having no friend in those parts whom I could ask to ascertain the fact; but I think I was told that she was represented as dead, with her crosier by her side.—Mr. Furnivall is to be complimented on his excellent guess, that the word, or rather office, meant secretary. It is, in fact, the Nun who has special charge of attending on the Abbess and giving assistance when she needs it, either in writing, when she (the Abbess) is busy, or in attending when sick, &c., but that which comes most often to claim her services is, on the twelve or fourteen great festivals, as stated above. In our abbey we call the Nun whose office is to hold the crosier for Lady Abbess, her *Chaplain*, although in our Ceremonial she bears indifferently the name of Chaplain or Secretary. But in an old French Ceremonial of the Abbey of Montmartre, dated 1669, there is mention not only of the 'Chapeline' but also of the 'Porte-Crosse.' 'Vne des Soeurs sera choisie par la Mère Abbesse pour estre sa Chapeline. Sa place au Chœur sera du costé droit, proche du siége de la Mère Abbesse, qui lors qu'elle sera obligée de chanter quelque chose, la Chapeline viendra à son costé droit afin de luy tenir le livre; ce qu'elle fera encore aux Processions and autres Cérémonies.' Further on, in the same chapter, is the office of 'Porte-Crosse—une Sœur qui viendra au costé gauche de la Mère Abbesse lorsqu'il faudra se servir de la Crosse,' &c. 'La Mère Abbesse en toutes les Festes de la 1ère Classe, servira de sa Crosse, qui doit aussi être portée devant elle aux Processions solennelles.' With us the Abbess holds her own book, and therefore her chaplain has the holding of the crosier."

The second puzzle about the Prioress was, that besides her Nun-Chaplain, she had three Priests with her. This, in my paper, I showed was not unlikely, as the Abbey of St. Mary's, Winchester, when broken up at the Reformation, had no less than five Priests. My kind Benedictine-nun informant thus explains why several priests would be wanted in a convent:—

"Here is the idea that struck me, when reading of the five Priests, and I believe I have it from some notes on the former great Benedictine Abbey (of nuns) at Rheims. They too had several Priests, because, first, they had *chapels* in their church, each of course with an Altar, and *some* of these chapels were *each* to have *daily* Mass. Now, a Priest can say but one Mass daily, therefore, where more than one daily Mass was required, more chaplains must necessarily be kept. And it must be remembered that in Catholic times, when our forefathers all were so happy as to hold the Old Faith, it was a frequent custom for Founders, or great Benefactors, to require in return that, at their decease, a daily, or weekly, or monthly Mass should be offered for their souls in perpetuity. Again, there is mention made at St. Mary's of the *High* Altar, which leads to the supposition that there were other Altars in their church, as was, and is, common in our churches. We here have three, and every day our own Chaplain and my Sister's Chaplain say Mass, the one at the High Altar, the other at one of the Side Altars (which are at a distance from the High Altar, so that they may, if *desired*, be used at the same time—but are not so usually); thus there is always 1st and 2nd Mass."

Next comes the third puzzle. Chaucer says of his Prioress:—"Hire gretteste ooth ne was [*or* oothe nas] but by Seynt Loy." Now, no one has been able to make out who St. Loy was. St. Louis, St. Eligius, &c., have been suggested; but it never occurred to any of us Chaucer folk that the saint in question might have been an imaginary quantity. Yet this is what my kind informant suggests:—

"But next comes a question which is indeed puzzling—'Her greatest oath'!!! Surely this must be a poet's licence! To swear without necessity is strictly forbidden, and, though the times were rude, things could scarcely have come to such a pass! I can only then believe that 'Seynt Loy' was an expression, no real name, and thus, no real oath. I am afraid you will think this nonsense?—but 'Hire grettest oath nas but'—seems to imply something below all ordinary forms—yet, swearing by St. Eloi or St. Louis would not have been anything out of the common, would not have required this 'nas but.'"

Moral: to folk about to emend Chaucer because they, in their ignorance, can't explain him: Don't. Leave his text alone, when the MSS. are firm, and wait for someone else with a better head than yours. Let us also hope for some more Roman-Catholic and learned mediaevalist commenters on Chaucer; and meantime thank the good Sister who has given us the explanations above.

F. J. Furnivall.

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APPOINTMENTS FOR NEXT WEEK.

Monday, May 24, 3 p.m. Linnean: Anniversary.
8 p.m. British Architects.
Tuesday, May 25, 1 p.m. Horticultural.
3 p.m. Royal Institution: "American Political Ideas," by J. Fiske.
8 p.m. Anthropological Institute: "The Stone Age in Japan," by J. Milne; "The Japanese People," by C. Pfoundes.
8 p.m. Civil Engineers: Discussion on "Portland Cement."
Wednesday, May 26, 7.30 p.m. Education Society: "The Educational Value of the History of the Fine Arts," by Frau Karoline Göpel.
8 p.m. Society of Arts.
8 p.m. Geological.
8 p.m. Telegraph Engineers: "A Decade in the History of English Telegraphy," by E Graves.
8 p.m. Literature: "On the Diversity of National Thought as Reflected by Language," by Prof. C. Abel.
Thursday, May 27, 3 p.m. Royal Institution: "Buddhist Sacred Books," by T. W. Rhys Davids.
4.30 p.m. Royal.
8 30 p.m. Antiquaries.
Friday, May 28, 8 p.m. Quekett: "On Two New Species of Acarina, not hitherto recorded as British," by A. D. Michael.
9 p.m. Royal Institution: "Musical Criticism," by F. Hueffer.
Saturday, May 29, 3 p.m. Royal Institution: "The Dramatists before Shakspere," by Prof. H. Morley.

SCIENCE.

CURRENT SCIENTIFIC LITERATURE.

Pharmacology and Therapeutics; or, Medicine Past and Present. By T. Lauder Brunton, M.D., F.R.S. (Macmillan.) This volume contains the Goulstonian lectures delivered in the spring of 1877. An historical sketch of the progress of medicine from the earliest times to our own is followed by a general account of the methods employed in pharmacological research, and the results already attained in this department. Three illustrative examples are given in considerable detail: Magendie's enquiry into the action of upas poison; Claude Bernard's famous analysis of the paralysing effects of woorali; and Dr. Brunton's own investigations on casca bark (*Erythrophlaeum Guinense*). This is the best part of the book, the simplicity and precision of the author's language being admirably suited to the corresponding qualities of his subject. The ensuing chapters take us into a more thorny region. The application of the deductive method to pathology and therapeutics, the attempt to substitute physiological laws for empirical traditions—these are attractive to every scientific mind. It is only by following this road that the art of medicine can ever hope to justify its claim, prematurely conceded on more than one occasion, to be regarded as a science. Dr. Brunton may fairly be described as an enthusiastic apostle of what is sometimes rather incorrectly termed "rational" medicine; and he does his best to show how great are the services conferred by the experimental method in throwing light on the pathology and treatment of various diseased conditions of the circulatory, respiratory, and digestive organs. It may be questioned whether he has always realised the complexity of the problems for which he offers plausible, if not invariably adequate, solutions. But if he sometimes errs in treating hypothetical explanations as though they were fully demonstrated, he redeems his error by the outspoken candour with which his opinions are expressed. Frank optimism is never misleading.

A History of the Trade in Tin. By P. W. Flower. (George Bell and Sons.) This work treats of the metallurgy of tin, and afterwards of the history of the tin-plate manufacture and the technical processes employed in it. It is necessarily a subject of somewhat limited interest, and will become more so as the trade passes from our shores, as it appears to be doing. The weakest part of the book is, perhaps, the first chapter, which gives the early history of the metal, and which is full of errors both chronological, philological, and historical. Some quaint extracts from old books—notably, "A dialogue betwixt a tynn minor of Cornwal, an iron mynor of the Forest of Dean, and a traveller in 1677"—serve to enliven a dull book.

Sun, Moon, and Stars: a Book for Beginners. By Agnes Giberne; with a Preface by the Rev. C. Pritchard, Savilian Professor of Astronomy in the University of Oxford. (Seeley, Jackson and Halliday.) Of this book the learned Savilian Professor, after remarking that people often ask him, "Can you tell me of any little book on astronomy suited to beginners?" says, "I think that just such a book is here presented to the reader." The author shows her acquaintance with the most recent developments of the science; the facts are simply stated, and the subject is not overloaded with technicalities. Some rough but effective coloured illustrations considerably aid the explanations.

Practical Chemistry: the Principles of Qualitative Analysis. By William A. Tilden, D.Sc., Professor of Chemistry in Mason's College, Birmingham. (Longmans.) Dr. Tilden's large experience at Clifton College has enabled him to produce a very concise text-book of simple qualitative analysis, perfectly suited to the wants of a school laboratory. The first part of the work consists of a description of the principal properties of the most important re-agents, and the preparation of test solutions. The second part treats of the means of detection of the chief metallic radicles, ending with a review of the analytical grouping of the metals, and a table showing the simplest method of separating all the commoner elements. This is followed by the characters of the acids arranged in three divisions, and general directions for the analysis of an unknown substance. The tables of memoranda at the end of the second part are very valuable, and we can only wish that they could be extended. Such general statements as the fact that *all* chromates are red or yellow, and that strong sulphuric acid aided by heat converts all the metals except gold and platinum into sulphates, are of infinite service to the student. Indeed, it is only by generalised statements of this nature that it is possible to obtain any grasp of the multitudinous facts of which the sciences treating of the history of matter are built up. If used side by side with some elementary text-book of general chemistry this work will be found of the greatest utility, especially by science masters in our larger schools.

Journal and Proceedings of the Royal Society of New South Wales, 1878. (Sydney.) This volume of more than three hundred pages, containing many charts, tables, and woodcuts, is the twelfth record of the proceedings of a very young, but very active, scientific society. The subjects discussed range over the course of the principal sciences, astronomy, perhaps, having the precedence. The memoirs are for the most part carefully written, and the society is doing much, and will do yet more, to foster a taste for research among the inhabitants of our South Australian colonies.

Ambulance Lectures; or, What to Do in Cases of Accident or Sudden Illness. By Lionel A. Weatherby, M.D. (Griffith and Farran.) This extremely useful little book gives a clear *résumé* of a series of lectures given to the Ambulance Department of the Order of St. John of Jerusalem in England. A general outline is first sketched of the structure and functions of the human body; this is followed by directions for arresting bleeding, and for treating wounds, fractures, burns, frostbites, and sprains. The immediate treatment of insensibility and of poisoning is then discussed, and of drowning, suffocation by various causes, and choking. The last lecture treats of bandaging, and of the removal of sick or injured persons by bearers, carts, or by train. The book is small and handy; it contains very clear directions, and should be the companion of every traveller in a distant country, while a general knowledge of its contents would be useful to everyone.

Handbook of Competitive Examinations for Admission to Every Department of Her Majesty's Service. By W. G. Chetwode Crawley, LL.B. (Longmans.) This work has been carefully and accurately compiled; it contains all the information necessary for competitors in any of the Government examinations—the subjects, marks, rules of competition, salaries, and so on—and those who cannot decide what branch of the service they are most disposed to compete for cannot do better than study the book minutely.

The International Dictionary for Naturalists and Sportsmen in English, French, and German, containing the Terms used in Hunting, Shooting, Fishing, &c., Natural History, and the Sciences. By Edwin Simpson-Baikie. (Trübner.) The title of this book explains its nature; it is not quite easy, however, to understand its object. It is a large octavo book of nearly three hundred pages, and hence by no means a pocket volume, and we should have imagined that it would have been far easier to consult a good French or German dictionary, in which one might be certain to find the desired word, than to take the chance of its being introduced into a special dictionary like the present. Indeed, the Vocabulary does not appear to be so extensive as that furnished by an ordinary good dictionary. For instance, in the range A—AC not a single mineral appears; *actinism, actinic rays*, &c., are altogether omitted; also *abdomen, ace, acrid*, and *acetic*; while under the term *acid* only three (*carbonic, nitric*, and *sulphuric*) are mentioned.

PHILOLOGICAL BOOKS, ETC.

Dictionnaire samoa-français-anglais et français-samoa-anglais, précédé d'une Grammaire de la Langue samoa. By L. Violette. (Paris: Maisonneuve; London: Nutt.) This is a valuable contribution to Polynesian philology. Samoa forms one of the principal groups of Polynesian islands, and, as Mr. Whitmee has shown, the dialect spoken upon it is of prime importance from a philological point of view. The author of the well-written and well-printed grammar and dictionary that lies before us is a French missionary, Father Violette, whose long residence in Samoa is the best guarantee of the correctness of the work. It is preceded by a short Introduction, which deals with the products and other characteristics of the Samoan Islands.

Parlers grecs et romans: leur Point de Contact préhistorique. Vol. I. By Sp. Zambélios. (Paris: Maisonneuve; London: Nutt.) M. Zambélios has expended a good deal of labour upon a book which had better have never been written at all. He wishes to prove that the Neo-Latin dialects, and more especially French, have been largely indebted to the Greek dialects carried to the West by the colonists of Massilia and other towns. But the way in which he sets about his task takes us back to the days of a pre-scientific philology, when a resemblance in sound between words in different languages was supposed to be enough to demonstrate a common origin. For M. Zambélios, Diez and others have laboured in vain. He has yet to learn the first principles of Neo-Latin phonology. The truest part of his whole book is a passage at the end of the Preface, where he confesses that he cannot well "give an exact account" of the method he has followed in getting at his "facts," or of the "code of phonology" he has substituted for that founded by the great masters of Romanic philology.

Introduction to the Science of Chinese Religion: a Critique of Max Müller and other Authors. By Ernst Faber. (Hongkong: Lane, Crawford and Co.; Shanghai: Kelly and Walsh.) This volume shows a considerable amount of thought and study; indeed, we cannot help feeling surprised and gratified that Mr. Faber should have found an opportunity of reading so many standard works on the science of religion at such a distance from good European libraries. With all its merits, however, the book is disfigured by two serious blemishes. Mr. Faber starts confessedly with a bias which must vitiate all real scientific enquiry; and he speaks in too confident a tone of scholars who may be presumed to know at least as much about their subject as Mr. Faber himself. What Mr. Faber has to tell us about Chinese religion is very acceptable; here he is dealing with a matter with which he has had special opportunities of becoming acquainted, and which European students have to take more or less at second-hand. But it is different when he comes to the theories which the constructors of a science of religion have put forth; to say, for instance, of a scholar like Prof. Max Müller, that "the confusion about religion and theology will be settled in chapter iii. Any attempt to solve religious problems 'on purely grammatical grounds' shows a want of proper method"—argues, to say the least, a considerable lack of modesty, as well as of appreciation of the magnitude of the question under discussion. Certainly we have risen from a perusal of the brief and perfunctory chap. iii. without discovering that "the confusion about religion and theology" is at all "settled" in it. In the tenth chapter, on "Religion and Language," Mr. Faber seems to have misunderstood Max Müller's exact point of view; at all events he has forgotten that a language embodies the thought of a people, and that the only way of discovering what were the religious ideas held by a nation at a particular period of its history is, not by assuming that the words which expressed them had the same meaning that they still bear to us, but by ascertaining through the help of philology what was the signification they then conveyed.

Monograph on the Relations of the Indo-Chinese and Inter-Oceanic Races and Languages. By A. H. Keane. (Trübner and Co.) Mr. Keane may be warmly congratulated on having established a new fact for the science of language. In a monograph of only thirty-six pages he has satisfactorily shown that the Khmers of Cambodia form a link, on the linguistic side, between the Malays and the Polynesians; and that the so-called Mon-Annam family of speech must be banished from our linguistic charts, Khmer, Annamese, and Mon having no connexion with one another. Whether Mr. Keane has been equally successful in showing that the brown Polynesian and Khmer tribes belong to what he terms the Caucasian race, and the Siamese, Annamese, Burmese, and Khasia to the Mongol, the Malays, Dyaks, Micronesians, &c., being a mixed race (partly Caucasian, partly Mongol), is another question. Certainly few anthropologists nowadays will be disposed to admit, as Mr. Keane seems inclined to do, that the brown Polynesians are racially allied to the Aryans, or that the Aryans ought to be called a Caucasian race at all. It is strange to find so experienced a scholar as Mr. Keane encouraging the popular fallacy that Aryan and white man are synonymous terms. The Aryan race is a linguistic expression, and has nothing to do with race in the ethnological sense of the word. We should recommend Mr. Keane to look up Prof. Flower's researches in the craniology of the Pacific, to some of which he has alluded in his paper; we doubt whether after doing so he would still be inclined to class the Micronesians with the Dyaks or the Malays.

Introduction to the Study of Sign Language among the North American Indians, as illustrating the Gesture-Speech of Mankind. By Garrick Mallery. (Washington: Government Printing Office.) This is another of the important contributions to science which we owe to the Smithsonian Institution, and makes us once more regret that no similar institution exists in our own country. The Introduction does not profess to do more than put forward enquiries and suggestions, but it will be found to contain much that is new and highly interesting. Nothing can be more curious or more valuable to the student of the science of language than the speech in signs made by a medicine man of the Wichitas to a missionary, or the story in signs obtained by Dr. W. J. Hoffman from a Pah-Ute chief. Col. Mallery comes to the conclusion "that the alleged existence of *one* universal and absolute sign-language is, in its terms of general assertion, one of the many popular errors prevailing about our aborigines;" and certainly the signs used in other parts of the world differ very considerably from those used by the natives of America to express the same ideas. At the same time, how easily understood these signs are is shown by the way in which a European at once catches the meaning of signs made to him by Indians for the first time. One remark thrown out by Col. Mallery is very true and striking; it is that "the words of an Indian tongue, being sympathetic or undifferentiated parts of speech, are, in this respect, strictly analogous to the gesture-elements which enter into a sign-language." Naturally, therefore, a sign-language has maintained itself in full vigour among the Indians. Aid in carrying on the investigation is requested from all who have interested themselves in the subject or are in contact with savage and barbarous tribes, and a list of words is given for which the signs used by different races and tribes are wanted.

OBITUARY.

PROF. ANSTED, M.A., F.R.S.

FORTY years ago a young Cambridge graduate was appointed to the chair of geology in King's College, London. David Thomas Ansted, to whose lot this honour fell, was then but six-and-twenty years of age, and for the next ten years at least he was a prominent figure in the scientific world. He taught geology not only at King's College, but at the Putney College and at the Military Academy at Addiscombe; while as assistant-secretary of the Geological Society of London he rendered signal service to his favourite science, especially by editing the early volumes of the *Quarterly Journal*. At the Great Exhibition of 1851 Prof. Ansted was active as a juror and reporter. There, indeed, his energies found congenial occupation; for, surrounded by the products of the mine, the pit, and the quarry, he realised to the full the value of practical geology. Ultimately the attractions of applied science allured him from the paths of pure science, and of late years he was known chiefly as a consulting mining engineer. Many of the younger geologists, therefore, scarcely appreciate his early services to their science. Moreover, the numerous manuals and text-books of geology which he wrote when young, though excellent in many respects, are now but rarely read. But his *Physical Geography*, the product of riper years, still enjoys a wide circulation; and until a very recent date Prof. Ansted acted as examiner in this subject for the Department of Science and Art. Outside scientific circles he was known by several popular works, such as *The Channel Islands* and *The Ionian Islands*. His vocation as a mining engineer gave him frequent occasion to travel, and on his return home his facile pen was generally busy in describing the scenes which he had visited. Reference to such a book as his *Scenery, Science, and Art* is sufficient to show his strong artistic feeling and his power of effective word-painting. We regret to announce that Prof. Ansted succumbed to disease on the 13th inst. at the age of sixty-six.

PROF. C. A. F. PETERS, Director of the Observatory at Kiel, and for more than a quarter of a century the editor of the *Astronomische Nachrichten*, died on the 8th inst., in his seventy-fourth year. His investigations secure for his name a lasting place in the annals of astronomical science.

NOTES OF TRAVEL.

WE hear that the International African Association are determined to persevere with their attempt to utilise elephants for the service of their expeditions in East Central Africa, and that four more of these animals have been purchased in India and are on their way to Zanzibar, *en route* for M. Cambier's station at Karema on the east shore of Lake Tanganyika. We may here mention that the association have just published at Brussels a third instalment of reports from the members of their expeditions, comprising letters from MM. Cambier, Popelin, Burdo, Roger, &c., and a special report by Dr. Dutrieux on the maladies and acclimatisation of Europeans in Eastern Africa.

M. OLIVIER PASTRÉ has lately started from Marseilles for the West Coast of Africa, his object being to organise an expedition in Senegal for the exploration of a route across the Sahara.

THE expedition of the German Branch of the African Association under Dr. Buchner is expected to have reached Mussumba by now, as they left Kimbundu about the middle of September last with the full intention of pushing on to Lake Sankorra and, if possible, to the East Coast of Africa. It may be doubted, however, from past experience, whether the Mwata Yanvoo will allow Dr. Buchner to pass through his territory to Nyangwé and Lake Tanganyika. It is stated that Dr. Pogge is about to revisit that country under the auspices of the German African Association, and that he will take with him a naturalist and a topographer to assist him in his explorations.

WE hear that the newly founded Spanish Society for the exploration and civilisation of Central Africa (to which allusion was recently made in the ACADEMY) propose shortly to despatch an expedition from the West Coast into the interior of Africa, which will endeavour to penetrate into the region almost immediately to the north of the country which Dr. Buchner has been exploring.

THE German African Association, as we have before recorded, propose shortly to establish a station near the southern end of Lake Tanganyika, and we believe that their expedition, which will soon start for Zanzibar, will be under the charge of Capt. von Schöler, who will be accompanied by Drs. Boehm and Kayser and Herr Reichard as scientific assistants. The King of the Belgians is stated to have contributed £1,600 towards the expenses of this expedition, which we trust may have more fortunate experiences than its Belgian predecessors in the same region.

AN attempt is about to be made to open commercial relations with the interior of Somaliland by two merchants from Brescia, who have recently gone to Africa for that especial purpose.

BEFORE making his late unsuccessful attempt to penetrate into Thibet Proper from Bathang, Count Szechenyi forwarded to Shanghai a number of cases containing the collections which he has made of minerals, plants, coleoptera, &c., all of which he intends to present to the Buda-Pesth Museum.

DR. MACGOWAN, of Shanghai, has recently made a journey up the gorges of the Yangtsze-kiang into the Chinese province of Szechuen, and has given an interesting account of his experiences to the North China Branch of the Royal Asiatic Society.

AT the request of M. de Lesseps, the Académie des Sciences at Paris have appointed a special committee to consider certain scientific questions connected with the canalisation of the American isthmus.

ENERGETIC attempts are being made to settle the rich country in the far west of Queensland in the neighbourhood of the Herbert, Diamantina, and Mulligan Rivers.

DR. J. CHAVANNE has published a useful map of Central Asia on a tolerably large scale, and including the latest information derived from the explorations of Russian and other travellers. In spite of a few inaccuracies, the appearance of the map is opportune in view of the Russo-Chinese difficulty, as it takes in the Caspian on the west and Kulja on the east.

SCIENCE NOTES.

Ethnography at Liverpool.—Ethnological studies ought to be specially cultivated at every large seaport. Scarcely a ship comes home without bringing with it a few "curios;" and it is evident that if these, instead of being dispersed, were accumulated in one centre they would rapidly grow to an instructive collection which must serve as a valuable incentive to ethnographical study. Such appears to be the opinion of a few scientific authorities in Liverpool. A committee has therefore been formed to bring together a large loan collection of objects of ethnological interest, with the view of stimulating and instructing the merchants and sea-faring men in this great shipping centre. Ethnology, however, is so closely connected with prehistoric archaeology that the two subjects are best illustrated side by side. Accordingly, a large portion of the Liverpool exhibition is devoted to specimens illustrating the industrial progress of our race and the development of human culture. It is, in short, a kind of Christy Museum transferred to the Walker Art Gallery. Here then the visitor may compare the relics of prehistoric man with the implements and weapons used by uncivilised peoples in various parts of the world at the present day. The exhibition will be opened next Wednesday, when an address will be delivered by Prof. Mivart. We are glad to hear that Mr. C. T. Gatty is busy with the preparation of a catalogue of this instructive collection.

The Photographic Spectra of Stars.—In a lecture lately published in the *Proceedings* of the Royal Institution, Dr. Huggins gives an account of the work to which he has chiefly devoted himself for some years past—the photographing of the ultra-violet portion of the spectra of stars. Earlier attempts did not produce photographs of sufficient purity to give them a scientific value; but the instrumental difficulties which previously prevented success have been gradually overcome. The two principal difficulties are the feebleness of the star's light after dispersion by a prism, and the circumstance that the stars are in apparent motion in consequence of the earth's rotation. In order to obtain a sufficiently pure and detailed spectrum, with the least possible loss of light, the spectral apparatus used consists of a prism of Iceland spar, and of lenses of quartz, for rendering the light from the slit parallel before entering the prism, and for making it converge and form an image on the photographic plate, which is inclined so as to bring a considerable part of the spectrum to focus. This apparatus was so adjusted at the end of an equatorially mounted reflecting telescope that the slit was precisely in the principal focus of the metallic mirror, of eighteen inches aperture; but though the clock motion was of exceptional excellence, a secondary control being contrived by means of a pendulum in electrical contact with a standard clock, it was found necessary to supplement these instrumental arrangements with a suitably devised method of continuous supervision by hand during the whole time of exposure, which might last half-an-hour, one hour, or it may be two hours. The slit was provided with two small shutters, only one of which remained open while the photograph of the star was taken; while the other was opened for obtaining a comparison spectrum upon the same plate. Various photographic methods were tried, but the great sensitiveness which may be given to gelatine plates, as well as the great advantage of employing plates in a dry state, led to the exclusive use of this method of photography. Huggins' recent researches begin about G in the blue, and carry our knowledge of stellar spectra beyond O, and in some cases beyond S in the ultra violet. In the case of white stars, the most marked circumstance is the distinctly symmetrical character of a strong group of a dozen lines, ending between M and N. As the refrangibility increases, these lines diminish in breadth, and it becomes highly probable that all the lines of this remarkable group are members of a common physical system, and that they are due to hydrogen. The variations of the spectra of different white stars from the typical spectrum of Vega furnish materials for detailed investigations and afford means for closer classification. In the last spectrum represented in Huggins' paper, that of Arcturus, we come to that of a star of another order, to which that of our sun is approaching. The spectrum is crowded with fine lines, and in the visible part resembles the solar spectrum, but beyond H the lines are more intense and differently grouped. The importance of the work upon which Dr. Huggins has been so successfully engaged will be appreciated by all who are interested in spectroscopic researches.

PHILOLOGY NOTES.

IN the *Zeitschrift für Deutsche Philologie*, vol. ii., part 2, the most important paper is that by Pilger on the dramatisation of the story of Susanna in the sixteenth century. The question is considered mainly with reference to the form which the story assumed when adapted as a drama. Pilger's essay is followed by a report on a Düsseldorf MS. of "Bruder Hansens Marienlieder" recently discovered by Gerss. In the following number Piper publishes a number of notes from the glossaries and vocabularies and treatise *de Musica* contained in MSS. at St. Gallen, and previously collated by Graff and others. Some notes are added on St. Gallen MSS. of the creeds and of Notker's psaltery. Schmitz publishes a fragment of a Latin-German vocabulary from a fourteenth-century MS. now in the library of the Catholic schools at Cologne. An interesting continuation to this paper is the following one, by Zacher, in which a collection is made of mediaeval Latin-German glossaries, containing (1) the names of birds, (2) technical terms of law. Gottschick has an essay on the sources of Ulrich Boner's fables, and notes on the same writer are added by Zacher. Frischbier ("Die Thierwelt in Volksrätseln") publishes a number of old popular Prussian riddles on animals. The next number opens with two essays on Lamprecht's *Alexander*: the first by Kinzel on the MSS. of this piece, the second by Zacher on some points in the Strassburg version. These papers are followed by fragments of MSS. in the Hardenberg collection, including fragments of sermons, commentaries, and glossaries of the eleventh, thirteenth, and fourteenth centuries, a piece of a French prose romance of the thirteenth or fourteenth century, and part of Wittig von Jordan. Wegener publishes the instructive paper on the methods to be pursued in the investigation of German dialects which he read before the congress of scholars at Gera in 1879.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(*Thursday, April 29.*)

PROF. MAYOR, President, in the Chair.—Mr. Burn read the following remarks:—"In Propert. IV. (V.) 4, 14, 'Bellicus ex illo fonte bibebat equus,' the reference is supposed by Mommsen and others to be to the lacus Servilius near the Basilica Julia in the south-western angle of the Forum Romanum. This does not seem probable, as Propertius is speaking of the encounter between the Sabines on the Quirinal hill and the Latins on the Capitoline, and the Quirinal hill is at the north-western angle of the Forum. The poet had in his mind the legend of Tarpeia coming down from the Capitol toward the Sabine army posted between the Quirinal and the Capitoline hills, and of her drawing water from a well-head, whence it ran down to the Sabine army at a lower point. Now the so-called Carcer Mamertinus was originally a well-head, as its shape and its name Tullianum indicate, and this is the well-head to which Propertius probably refers. Propert. IV. (V.) 8, 1, 'Disce quid *Esquilias* hac nocte fugarit *aquosas*.' Propertius himself lived upon the Esquiline hill, and must have intended by the epithet *aquosas* to indicate some feature of the hill which would be at once recognised by every Roman. The explanations usually given are not satisfactory. It is clear from the accounts we have of the greater aqueducts of Rome—the Marcian, Tepulan, and Julian—that they all entered Rome at the higher part of the Esquiline hill, and were carried across it in pipes and on archways to the other parts of the city. Where these pipes and arches passed there was necessarily some leakage. This we find referred to in the Roman poets Horace, Ovid, Martial, and Juvenal, who all speak of the dripping of water from pipes and arches of aqueducts. The Esquiline would therefore be peculiarly liable to such leakage water, and hence the epithet *aquosae*. Agrippa and Augustus renewed the supplies of water which passed over the Esquiline during the life of Propertius, and his attention would thus be called to the quantity of water on the hill, and its leakage from the conduits and pipes."—Mr. Verrall put before the Society some points from a paper shortly to be published upon the literary history of the forms in *-όσυνος*, *-οσύνη*, as illustrated by the use of these forms in Attic tragedy. His object was to show that this termination was apparently not employed, or at least not extensively employed, in the common Attic language of the fifth century, but was derived from the Ionic dialects of Asia through the influence of the Epos and other literature of Asiatic origin, and that the tragedians admitted it as a general rule only where the associations thus fixed upon it were appropriate, and would be perceived by the audience.

SOCIETY OF ANTIQUARIES.—(*Thursday, May 13.*)

E. FRESHFIELD, Esq., V.-P., in the Chair.—Capt. Telfer, R.N., exhibited a porphyry block carved with a lion's head which he had brought from Erivan in Russian Armenia. It formed part of a building, probably a temple, erected, according to Moses Chorensis, by Tiridates, King of Armenia, and destroyed by an earthquake. Many huge blocks of porphyry are still to be seen on the site.—Dr. Baron exhibited a photograph of the monument at Boyton Church, Wiltshire, of Sir Alex. Giffard, who escaped from the battle of Mansourah. His shield bears three lions passant with a label of five points, which has been wrongly described in various works as having *fleurs-de-lis* on the points, from the fact that the coat of Thomas Earl of Lancaster, which has such a label, is to be found in one of the windows of the church. The feet of the effigy rest upon an otter, perhaps in allusion to his escape

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from Mansourah by swimming.—Mr. E. M. Thompson gave an account of a MS. written by James Montgomery in 1562, containing suggestions for the defence of the country. The author was a seafaring man, and mentions having made a voyage to Scio. He enlarges upon the evils resulting from the ignorance of drill among English soldiers at the beginning of a campaign; the necessity of having hospitals for maimed soldiers, and of providing for soldiers at the close of a war, who often take to crime for want of means of gaining a livelihood. He also advocates the institution of shooting matches to teach the people the use of the gun. The treatise is dedicated to Francis Duke of Bedford.

FINE ART.

ART BOOKS.

The Great Historic Galleries of England. Edited by Lord Ronald Gower, F.S.A. Part I. (Sampson Low and Co.) This work, of which the first handsome part now lies before us, promises to fulfil a real want by bringing within the reach of moderate purses accurate copies of many of the great treasures of art which now lie scattered over England in what the editor has chosen to call the great historic galleries. We have before given a list of nine collections for selections from which arrangements have been completed. If no addition is made to these there will be plenty of material for several splendid volumes of masterpieces; but if the success of the work is equal to its value, both historical and artistic, we do not doubt that other owners will be willing to assist it, and that it will ultimately embrace most of the finest works in the finest galleries in England which have any claim to the title of "historic." This is "a consummation devoutly to be wished," not only in the interests of the publisher, but the public. The photographs issued with this part are excellent. Although in two cases at least reproducing pictures which have been terribly damaged, they are clear and rich in tone, giving the spirit and handling of the originals with a perfection impossible to attain by either engraving or etching. The most perfect manual skill could not reproduce the delicate contours of the infant Saviour in the famous Bridgwater Raphael, or all the thought and dignity of expression in van Dyck's noble portrait of the great Earl of Arundel; and the sun, while giving with unabated beauty all the grace that is left in the lovely wreck of Sir Joshua Reynolds' portrait of Caroline Countess of Carlisle (from Castle Howard), softens rather than exaggerates the damage it has received. The part is prefaced by an interesting sketch by the editor of the history of celebrated collections of works of art in England, and each plate is accompanied by a short description of the picture and its pedigree.

THE SALON OF 1880.

[*Second Notice.*]

M. LAURENS this year sends only a single figure—*Honorius: Le Bas Empire.* The child emperor is draped in folds of scarlet, beneath which shows embroidered underclothing of gold and black on fawn; his left hand rests on the globe surmounted by a Victory, and his right feebly retains the glaive; the scarlet of his mantle is spread by the dull red of the pillow on which he sits, and over the throne of ebony, inlaid with gold, and crimson, and silver ornament, is thrown a sheet of cloth of silver. The lad himself is a singular and thoroughly realised conception; coarse insensible sensuality moulds the mouth, and Eastern fatalism looks out of the eyes and forebodes the falling fates of Byzantium. There is something very striking, too, in the way in which M. Laurens has contrived to make a real live boy of Honorius, and yet retain the quaint aspect of archaic art; there is no suspicion of masquerading—the child emperor, as well as the cut of his garments, is of the past, but—of a living past. It is a pity that the subjects which interest M. Laurens should so rarely be likely to interest the public, or even a very large class of the public; with the exception of the *Death of Marceau*, I cannot remember a single work by him which could be readily "understanded of the people," and this is the more unfortunate as the masterly qualities of his painting would enable him to stir an audience powerfully could he but contrive to place himself directly in sympathy with them.

M. Henner's work is also a pleasure to me for mere paint's sake; the quality which he obtains is certainly always the same; his effect of tone is generally obtained, as in *La Fontaine*—his principal contribution this year—by a trick of forced contrast between the hue of fair flesh and a dusky background of olive green lit by a spot of turquoise sky; his composition is of the most simple and innocent description; his contours are undefined, or rather seem to be so; for, in truth, the longer one looks at M. Henner's work—which invariably seduces the eye by its poetic aspect—the more one is inclined to accept all his sins against sound rules, and his shortcomings, when judged by accepted standards of thoroughness, for the sake of his marvellous powers of suggestion. If we take the work of his imitators; if we look, for instance, at M. Lesrel's *Le Christ mort*, and then turn to the brilliant study of the head of a young girl asleep, which M. Henner has called *Le Sommeil*, we shall see that we wrong him by supposing that his method of work is superficial, or that anything is left to result from happy accident. Everything is suggested, because everything has been foreseen, and every touch has been laid in accordance with calculations the exactness of which could only be ensured by admirable intelligence, a fortunate temperament, and habits of serious application. Thus it comes to pass that at the right distance from Henner's work we believe in fine forms and full modelling and even noble line; although, if we approach too closely, the signs upon the canvas seem empty and meaningless, so that, for the moment, we suffer the disappointment of something like a cheat. We find what appears to be a sketch where we expected to see all thoroughly made out.

It is rare, indeed, for a work of art to possess the triple beauties of suggestiveness, of finish, and of solidity of aspect. M. Blanchard's *Franceseca di Rimini* is unfinished, and a pathetic interest attaches to the picture, for M. Blanchard died while at work upon it. In its present state, perhaps, it produces a more profound impression than it would have done had it been fully wrought out; the very mists in which the figures are enveloped seem to refuse to be definitely fixed on the canvas with a firm hand; but the tone of the flesh is very beautiful; the torso of the female figure is admirably solid and real, and the movement of the two together is well conceived—she curved backwards against him, as he supports her with his left arm, and turning in a sense contrary to the direction in which they are floating. In M. Becker's contribution, *Martyre Chrétienne*, we have work which is not interesting or suggestive, but strong and thorough, and—like his *Rizpah defending the Bodies of her Sons*—imbued with a decided—perhaps somewhat exaggerated—sentiment of pictorial drama. The Christian martyr, draped in white over under-robes of pink, has fallen headlong backwards down a flight of gray steps, at the top of which we see the three archers whose shafts have struck her dead; in front of these, with hands outstretched in an attitude of malediction, an elder man, clad in garments of olive black, descends towards the body. The steps, and the prostrate body of the woman, make a broad line of light, passing diagonally across the picture from lower left to upper right, and ending in a little break of sky in the corner; a great mass of dark trees, against which the three archers and the elder man are based, fills the upper centre, and farther down their hue is repeated in a group of cypresses seen above the edge of the steps, overshadowing the curving road which winds into a distance of rose purple fading into the clear pale and intensely luminous air of upper ether. The qualities of M. Georges Becker's work are precisely those in which, from of old, the French school has been strong; and in spite of the rising tide of individualism there is plenty of evidence that the ancient traditions of training and learning are still in vigour. Constant, with a marvellously certain hand, marks out, with all the effectiveness, and something of the crudeness, of scene painting, the execution of the *Derniers Rebelles*—above, a broad band of blue sky, then a broad band of red brick wall, at base of which a thin third line of white spectators; on the right, advancing to the centre—balanced on the left by a group of camels—comes the troop of mounted chiefs and their attendants, before whom stretches from right to left, slanting across the court, the long line of the slain. M. Constant seems curiously insensible to the human horror of slaughter and death; and this very want of intimacy with his subject makes his rendering of it, perhaps, the more true a reflection of the spirit of Oriental despotism—all is gay and bright in the sunlight, and nothing matters, nay, not even savage torture and cruel death. But, effective as it is at a given distance, M. Constant's work is never suggestive; there is no mystery about it, nor is it ever quite thorough enough and full enough to bear close inspection; it does not show the complete training which is evidenced by such execution as that of M. Becker, or, to take another of the younger men, of M. Morot.

M. Morot—a *prix de Rome* of, I think, no older date than 1873—paints *Le Bon Samaritain* on as vast a scale as M. Becker's *Martyre Chrétienne*, and with as strong a hand. The group of the Samaritan hoisting the stranger, on whom he has taken pity, on to his own ass fronts us, and it is extremely well composed. As painting also of "Academy" studies, the two figures are noteworthy; but M. Morot has introduced little prettinesses of reflections and changing carnations in the bust of his wounded man which seem out of place, and, skilful as they are, detract from the appropriateness of the type chosen. The veteran M. Bonnat falls into no such error in dealing with the lean, common, unlovely old man whom he has pain ed, crouched on his black rags, against a conventional brown background, and christened *Job*; but Job himself is painted with a force and dexterity that makes the figure a model of how such work should be done. Other well-known names also keep their place. M. Bertrand is even unusually good this year with his graceful *Charmeuse d'Oiseaux*. The little figure seated on a stone in the thick of the leafy woods, against a background of full blue sky, has something of the exquisite, original charm which distinguished the younger Grace piping to the birds in Gleyre's well-known picture of the contest between the Graces and Minerva. M. Laugée, too, makes a mark with his *Serviteur des Pauvres*. Bouguereau is, of course, what Bouguereau always is, and shows, in his *Flagellation de N. S. J.-C.*, his habitual and astonishing facility; but the flesh is, as usual, distressingly transparent. Pictorial feeling is totally absent. Not a line, or look, or action is frank; the colour is suffused and suppressed, and the atmosphere seems close and unreal. Even more strangely transparent and unreal than the flesh-painting of Bouguereau is the flesh-painting of Cabanel. His *Phèdre* contains some

lovely things. The *silhouette* of the old nurse who peers in on the right, anxiously spying on the hateful passion of the queen, is drawn with equal felicity in choice of forms; the low-toned harmony of the draperies of the tried attendant, who slumbers propped against the couch whereon her mistress lies, is very pretty and delicate; but Phèdre herself is a powerless, characterless, boneless creature, posed with studied affectation in the midst of gossamer and spangles, and is the weakest point of the whole work, which looks at once theatrical and weak, and affords at one and the same time evidence of taste, both refined and false.

In the desire for delicacy and for elegance M. Cabanel loses hold on Nature, just as M. Gustave Moreau quits her sound teaching in order to follow the promptings of a fantastic imagination, which every year seems to lead him farther and farther from the interest and pleasures of other men. His unfinished *Galatea*, in the present Salon, seen sitting beneath the sea surrounded by myriad strange shapes of star-fish and shells and fringed anemones, is extravagant to the degree of folly; in his *Helen*, although it is below the manner of work which M. Moreau has now and then given us, we find much that only a man of his great gifts could do: the statuesque solemnity of Helen's figure is very striking, seen with the time-worn walls of the great city behind her, and the sky, clear above, but settling down in crimson anger on a troubled sea, while the whole foreground beneath the battlements, on which she stands as on a pedestal, is filled by the sinking, falling bodies of her victims, the youthful princes and strong men of Greece. The grandeur of the impression is, however, disturbed by M. Moreau's increasing habit of employing vast quantities of small and many-coloured ornaments, until the whole surface is broken up by the profusion of a paltry splendour, which recals in the *Galatea* a stall of Palais Royal jewellery. And yet, in spite of this, the solitary figure of Helen, flower in hand, is one of those which remain most distinctly fixed in the mind when one quits the great picture fair of the Palais de l'Industrie.

The *Salomé* of M. Moreau, too, persists in presenting herself whenever one comes across another treatment of that well-worn subject; and this year, as in all others, *Salomé* is handled by more than one painter. M. Humbert, although he does not come near the triumphs of some of his predecessors, has made a pleasant picture of the princess, draped in lilac, enthroned on marble adorned with gold and enframed in roses, while above, against the sky, spread branches of laurel. There is a certain amount of personality in M. Humbert's work which prevents it, even in its weakness, from becoming uninteresting; but it lacks, as in the present instance, that sense of style which can give to work, in other respects full of shortcomings, a sure and enduring charm. It is on account of his possession of this quality that M. Puvis de Chavannes never fails to attract us. His modelling may be empty, or his drawing disputable, but his strong sense of the inherent necessities of monumental design invariably imparts an accent of grandeur and simplicity to all he does. He sends this year the complement of his work for Amiens—a cartoon more than fifteen mètres long by over three mètres high. The subject is the national game of Picardy—*Les Joueurs de Pique*. The composition is divided into three main groups; in the centre are the youths and men about to throw their weapons; to the extreme left are the houses whence they have issued, and their families gathered about the doors of their homes; on the right are a group of onlookers; minor groups and incidents connect the three main divisions of the subject, and the whole is set in one of those beautifully arranged and spaced landscape backgrounds of which M. Puvis de Chavannes seems to have the supreme instinct. This perfect fitness and marriage of landscape and figures is very rarely to be seen even in the work of the most distinguished men; it is as rare as the gift of style, and yet something of both may, I think, be traced in the work of a man about whom no talk is made. Last year I noticed a decorative landscape painted by M. Jean Cazin, not a forcible piece of work, but delicate and well arranged, and, as it seemed to me, showing real artistic temperament; this year M. Cazin has two pictures, *Ismael* and *Tobie*, both of which bear the stamp of a distinct individuality, and one of which—*Ismael*—shows remarkably fine feeling for decorative composition. The figures of Hagar and Ismael do not challenge our admiration in and for themselves—they are even rather inadequate, but they are in harmony with the landscape; they form, in their close and despairing embrace, a dark column of sorrow rising against the waste sand drifts thrown up behind them, sand drifts just touched along the distant ridge with struggling patches of blossomless heath, above which a dark pine stands gloomily—the solitary outpost of a darker and more distant forest; the desert space about the figures in front yields only the sparse blooms of a yellow broom, and the blasted branches of a fallen fir stretch out their withered arms as if to ensnare the feet of the mother abandoned with her child.

E. F. S. Pattison.

THE ROYAL ACADEMY.

[*Second Notice.*]

The works of style in the present exhibition are uncommonly rare. Among the members of the Academy, Sir Frederick Leighton and Mr. Poynter are almost alone in their persistent devotion to the study of design, and Mr. Poynter's picture indisputably ranks as the most remarkable specimen of the class to which it belongs. In many ways it is, indeed, the most considerable work of the year. Putting aside for the moment the force of individual invention which it displays, there is evidence here of a deeper knowledge of the essential conditions of art, and a more finely trained skill in the selection and rendering of the truths of nature than have gone to the making of half the pictures upon the walls. To those for whom originality implies an absolute breach with all tradition, such a work will not be very acceptable. They will detect in Mr. Poynter's research of beauty in form, and his almost entire neglect of sentimental interest, the signs of an imperfect sympathy with the modern spirit. But a painter who works in such close alliance with nature need not be greatly disturbed by any fear lest his art should miss the impress of his time. He may be content to learn all that earlier schools have to teach, so long as he preserves the resolution to test the beauty that he borrows by a renewed reference to reality. We have seen it somewhere stated that the attitudes of these nude figures are only slightly varied from many well-worn arrangements of the same theme, and the statement is thought to carry a kind of reflection upon the painter's originality. But a variation, however slight, in a design of this class has all the force of newly chosen notes in music. Changes of motive that would be perhaps insignificant in a picture of drama assisted by costume become altogether vital in a composition of nude form which aims at abstract beauty; and not the minutest deviation can be made from the original scheme without importing a necessity to refer the entire design to the authority of nature. Unless, therefore, it could be shown that the attitudes of Mr. Poynter's figures were taken *en bloc* from some earlier master the charge of imitation would count for very little. The aspect of nature that has served as the basis of his work does not lend itself to the vulgar assertion of originality. We should be shocked rather than charmed to discover that Venus held her wounded foot in some new and unaccustomed manner, and it would add nothing to our admiration of her beauty to know that she could stand on one leg without the support of her attendant maidens. The enduring fascination of such work as this and its true and substantial claims to originality rest rather upon the successful realisation of what is familiar and settled in the ways of nature. Those gestures and movements are therefore the most acceptable which appeal to us as being, in some sense, inevitable and unconscious. They are the gestures and movements that repeat themselves incessantly in common life, passing unnoticed, or almost unnoticed, until they are caught and imprisoned in the unchanging lines of art; and the task which the painter who rightly understands his office has to accomplish is to liberate the beauty which nature offers from the imperfection or uncertainty of expression with which it is associated in individual form. To effect this enfranchisement without doing violence to reality is the true function of what is known as style in art. The movements of the body, even in the most perfect individual, need to be simplified for the purposes of ideal design, and the painter, having first won from nature a direct and certain impression, is left to select the particular truths which can best assist its utterance, and to sacrifice or subdue what is of inferior significance. The consideration of these complex problems of design will help us to appreciate the distinguishing excellence of Mr. Poynter's work. It would not perhaps be difficult to take exception to certain parts of his picture, to object to the particular type of form which he affects, or even to deny to the design, as a whole, the highest stamp of imaginative invention. But when criticism so directed has been allowed its full weight it remains impossible not to recognise at their worth the highly trained taste which has governed the choice and arrangement of the composition, and the rare knowledge and resource brought to bear upon its execution. Mr. Poynter's art has here, as always, an accent of masculine strength. The beauty he is able to grant to his design is genuinely derived from nature; he takes nothing on trust, though he cheerfully follows the guidance of the highest tradition; what others would be disposed to borrow without enquiry he resolutely tests by the light of his own study and experience; and the result, even where it is incomplete, is therefore found to rest upon a sure and solid foundation. He has, moreover, escaped altogether a fault only too common in the class of work that seeks to revive the beauty of antique form. Those who look only to Greece and shut their eyes to the Italian Renaissance are very apt to exaggerate the value of repose, and to be unduly fearful of the signs of movement and vitality. There has been a superstition since the days of Lessing that fleeting gesture and action are not fit material for art. The superstition is by no means warranted by the example of the best Greek sculpture, but it received a kind of authority from the teaching of Winckelmann and the practice of Canova, and its prevalence helped for a long time to blind the world to the greatness of Michelangelo, who found in the rendering of momentary action the noblest triumphs of design. Mr. Poynter has shown in his own work, what was, indeed, already sufficiently expressed in his writings, that he understands this secret of Michelangelo's power. The forms he presents to us have a fullness of life and an alertness of mien that take them clearly out of the category of the sham antique, and their attitudes are conceived in such a way

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as to suggest immediate change and continuance of movement.

The very important place assigned to the principal group of figures makes it, we think, a matter for regret that the background and all that forms the setting of the scene should have been allowed so large a space in the picture. The prominence of what may be called the landscape element in the composition inevitably suggests the need of a freer and more idyllic treatment of form. Landscape, even where it is handled with the sense of style which Mr. Poynter employs, always tends to illusion; and to awaken the sense of illusion is to give emphasis to the conventional qualities which properly belong to Mr. Poynter's scheme of design. By force of contrast between one part of the picture and the other, the result takes an air of artificiality for which there is no real warrant, and the spectator is embarrassed by the presence of two distinct ideals whose separate claims are scarcely capable of reconciliation. With the conception of form here adopted by the painter, and in view of the settled principles of design that govern his work, the background and accessories of such a scene ought, we think, to be clearly subordinate; indeed, it is scarcely too much to say that the figures should occupy as large a proportion of the canvas as is consistent with the representation of the main idea. The advantages of such an arrangement in the present case acquire added force from the fact that Mr. Poynter's gifts as a colourist are by no means equal to his resources in draughtsmanship, and it would only be by great purity, variety, and magic of colour that sufficient interest could be given to the expanse of garden and masses of foliage that fill so much of the picture.

Sir Frederick Leighton's several contributions cannot be said to rank either with the *Visit to Aesculapius* or with earlier examples of the President's style. They nevertheless express in a very satisfactory manner the high conception of artistic practice which the painter has steadily maintained throughout his career. Lord Ronald Gower, who is evidently deficient in the sense of humour, has discovered and announced that all of these pictures are open to the charge of indecency; but the public, even in defiance of his lordship's statement, will feel the impropriety of applying these notions of suburban decorum to the judgment of a serious work of art.

J. COMYNS CARR.

THE GROSVENOR GALLERY.

[*Third Notice.*]

THE domain of ideal landscape is left so deserted nowadays that we should be glad to welcome even the clumsy landscapes of Mr. Cecil Lawson if we were quite sure that they were meant to be imaginative. Their want of selection in form and their carelessness in composition seem to negative a notion which their strange appearance would at first glance appear to support, and we are compelled at last to leave the problem unsolved as to which department of landscape art they are intended to belong. The only obvious facts about them are that they are very large, that their perspective is false, and their colour dirty. The moonlight scene is by far the better of the two, and has some grandeur, if little interest; but the scrubby boughs of the pine-trees in the foreground have no such soft translucency or grace of light-hanging plume as that which moonlight lends, even to the most obstinate trees. The middle distance, with its watery meadows, is effective, but it misses both the purity and the glamour of moonlight. The other huge canvas is still more unsatisfactory, and looks, with its faded foreground and brilliant sky (the best part of the picture), like some old painting badly restored, an idea which is helped by the gigantic and amorphous figures of two children dressed in ill-fitting frocks, made apparently of oilskin, and a cuckoo and a gadfly, which seem to have been plastered on at the same time by the same alien and unsympathetic hand. The cleverness and care shown in painting the tangle of grass and flowers, the birch trunk, and many other parts of both pictures make us the more wonder at and regret the total failure of their general effect.

A little picture on the right restores health to the eyes and spirits. Mr. Mark Fisher is one of those landscape painters who love green and paint it in a refreshing manner. His *Normandy Orchard* (27) is simple and fresh, but his largest picture, *Coast Pastures* (114), is also the most beautiful of the three charming scenes he has sent to the Grosvenor. This also would appear to be a scene on the Continent, for the sheep are thin and foreign in appearance, but the lovely mottled sky, with its casual spaces of true blue, and its hedge and trees of cool bright green are such as often delight the eyes on this side of the Channel. The picture is full of light that comes from the sky, which is more than can be said for the light in most landscapes. Usually, as in Mr. P. R. Morris' *Cradled in his Calling* (142), the sky is the least luminous part of the picture; sometimes, but very rarely, as in Mr. Cecil Lawson's *The Voice of the Cuckoo*, the sky is too bright for the picture. Mr. Mark Fisher's third picture, *The Last of Autumn* (130), is beautifully painted and true, but a little cold and uninteresting in comparison with the others.

Not less true, we think, in colour, but more striking in effect and poetical in conception, are the two contributions of Mr. Alfred Parsons—*Last Gleanings* (70) and *Gathering Swallows* (152). The first is an evening scene, with golden spaces in the bright cloudy sky brought out strongly against the purple distance, and reflected in the puddles of the road in the foreground. These bright tints are harmonised and subdued by a band of willows, whose cool, gray green has been perfectly caught. The other is a scene of tall trees beside a stream, with a bold sky and a leafless pollard in the foreground, whose bare boughs are the benches for this Parliament of little birds. The scene is very rich in sombre colour, and is full of the pathos of the fading year. Nearer in spirit to Mr. Mark Fisher than to Mr. Parsons is Mr. H. R. Bloomer's capital little orchard scene in Normandy, called *Her Devoted Lover* (122); and wavering uncertainly between the unsentimental school and the poetical rendering of nature with which the late Mr. Mason used to charm our eyes, stands Mr. W. J. Hennessy's *Evening—Calvados* (68).

With a skill and a view of nature all his own, not sentimental in a human sense, but with a subtle feeling for the essential beauty of natural phenomena, more akin in spirit to Turner than any of the artists we have mentioned, with a delicate eye for colour and a power of painting atmospheric effects unequalled on these walls, Mr. Albert Goodwin deserves no mere passing notice. His little picture, *A Low Tide in the Harbour* (124), unobtrusive as it is among its neighbours, is not unlikely to be missed altogether, but will repay careful and prolonged attention from all those who can appreciate rare and masterly work. The harbour looks like that of Ilfracombe, though we cannot quite make out the point of view. We have seldom of late years seen such a delicate opalescent sky, or such exquisite painting of misty hills and horizon.

Beautiful in a small way with their delicate grays and greens are several little studies by Mr. Walter Crane, but their artificial colour and want of sun make their juxtaposition with more realistically painted pictures somewhat trying to them. The two little upright views of Torcross, for instance, by Mrs. Gosse (147 and 161), with their bright blue skies full of bright white clouds, and their sunny sketches of land and water, make Mr. Crane's views appear more artificial than they are.

Not excelled by any in dexterity, though deficient in composition and sentiment, *The Grass of the Field* (100), by Mr. J. W. North, is a fine specimen of that school of landscape art which aims at nothing more than reproducing as faithfully as possible a particular scene. What has occupied the whole of this artist's attention is the minute rendering of a tangle of flowers and bushes in some Eastern land in which "flowers of all hues, and lovelier than their names," are engaged in a beautiful struggle for existence. Only a botanist could tell the titles of most of these gay forms of vegetation, but there are enough familiar flowers—such as poppies and convolvuluses mixed with the scarlet creepers and other lovely *anonyma*—to make it not altogether strange. As a whole, however, the picture is shapeless and spotty, and the central mass of blue lake which appears in the distance between the two clumps is so much brighter and deeper in colour than the other portion of the lake scene to the right that it has the effect of a patch, and looks, what we dare say it is not, unnatural.

In paintings of the sea the gallery is deficient. No word need be said in reference to Mr. H. Moore, whose gray studies of sea are always welcome. He gives us a little sun in one of them for a treat (72), but for all that we rather prefer the colder of the two (76). From what we can see of Mr. Keeley Halswelle's *Tug and Timber Barge* (108) we are inclined to think it very successful. Certainly the effect is very bold, and the upper part of the sky a beautiful and true piece of moonlight; but the reflections in its plate glass make it quite impossible to see the picture except in a fragmentary way. This is the case with many pictures in the gallery, especially Mr. Pellegrini's capital likeness of *Mr. Bancroft* (30), and Mr. J. C. Farrer's *Evening Mists* (164), which appears to be worth seeing. We hope that Sir Coutts Lindsay, who does not think that his own clever pictures require such protection, will prohibit plate glass next year. Mr. C. Napier Hemy's *Saved* (171) contains a great deal of skilful painting. The fishing vessel running into harbour, with its brown sails, the transparency of the rich green water, and the stones on the jetty are painted with great force and truth, but the composition is divided into two parts, which are at enmity with each other—on the left the fishing boat and jetty, on the right a tug towing a large sailing vessel.

With the exception of Mr. A. F. Grace's beautiful snow scene, called *Our Village* (184), there are but few other landscapes which require special notice, though the following will repay more than a glance: Mr. Edgar Barclay's *In the Grounds of a Moorish Villa* (74) and *Spring Time, Algiers* (90); Mr. D. Murray's *A Sultry Day* (118), a remarkable effect of fruit blossom reflected in a stream under a hot sun; Mr. J. O'Connor's truthful study of *A Corner of Waterloo Bridge* (59); Mrs. Arthur Murch's *At Castle Gondolfo* (109); Mr. R. C. Minor's *Sundown* (126); Mr. A. W. Henley's *Evening Mists* (154); and Mr. Clem. Lambert's clever study of sand (179). Mr. James Orrock's *On the Lincolnshire Coast* (194) is very clever, pleasant, and true, and if it had a little more colour and light might pass for a David Cox.

In the water-colour room the most noteworthy drawings are two beautiful portraits by Edward Clifford of *The Countess Cowper* (237) and *Constance, Daughter of the Late Hon. St. Leger Glyn* (245); and two drawings by Richard Doyle, one, an elaborate composition of *The Battle of the Elves and Frogs* (240), full of his peculiar quaint humour and fertile fancy, and a *Design*

for a Frieze—Birds and Fairies playing Leap-frog (238), which is not only a very delicate and refined piece of fun, but is exquisite in design and colour. The Hon. Mrs. R. Boyle (E. V. B.) never painted a prettier group of children and angels in a garden than *In a Golden Age* (221); but her designs for *Beauty and the Beast* (268), though bright and simple in colour and original in design, are disappointing. The Beast should have some trace of humanity, and Beauty should be free from affectation. Carl Haag sends a splendidly painted, but rather dandified *Zulu* (218), and a portrait of *Sir Isaac Newton* (284). Mrs. Stillman's design suggested by a passage in Dante's *Vita Nuova* (267) is very rich in colour and graceful in design, and there is great tenderness in the conception of the principal group. Miss R. M. Watson's *Far Away* (227) is a study which in spite of the author's sex we must call masterly. The drawings of Louisa Marchioness of Waterford are all clever, if somewhat careless and hasty, and with the contributions in this and other rooms of Lady Lindsay, Mrs. Perugini, whose charming *Civettina* (55) we should have mentioned before, Miss E. Pickering, Miss C. J. Atkins, Miss C. Charlton, Miss Henrietta Montalba, Miss Rosa Koberwein, and others already noticed, show with what earnestness and success art is being practised by the ladies of to-day.

This is perhaps most noticeable in sculpture, where Miss H. Montalba leads the way with her finely conceived heads of *Romola* and *Tito* (307, 317) and her spirited bust of *The Marquis of Lorne* (298). Miss E. Pickering's head of *Medea* (311), Miss Alice M. Chaplin's *The Spirit of Inquiry* (a clever group of dogs) (312), and Miss Emma E. Phinney's bronze bust of a negro (319) hold their own among the works of the sterner sex. With the exception of a bust of *Lady Ashburton* (301) by Mr. Boehm and a pretty figure of a *Naiad* (322) by Mr. McLean, there is little to attract in the larger contributions of the latter. A new and charming field of art is, however, revealed in the humorous groups of Mr. Caldecott and the portrait statuettes of Signor Amendola; and the medallions of Mr. A. St. Gaudens, of New York, if not classical, are at least living, a quality which it is worth some sacrifice to obtain. There is at all events plenty of room for a branch of familiar sculpture in which the attitudes and even costume of the century may be reflected without invading the province of painting; and we do not think that anyone can see such portraits as those of *Mrs. Alma-Tadema* (314) by Signor Amendola and *M. Bastien-Lepage* (304) by Mr. St. Gaudens without desiring to possess some such images of his friends—a feeling which is not generally aroused by the sight of a row of orthodox busts. Cosmo Monkhouse.

NOTES ON ART AND ARCHAEOLOGY.

A series of twelve etchings in Rome, by William Scott, will shortly be published, including, among others, the temple of Vesta, the old Pescaria, the cloisters of S. John Lateran, the Porta S. Paolo and the Theatre of Marcellus. Every proof will be printed and signed by the artist, and a limited number only will be taken. The price of the etchings will be, in a portfolio, 100 frs.; and subscribers' names will be received by Messrs. Spithœver and Co., 85 Piazza di Spagna, Rome.

The series of "Text-books on Art Education" which Mr. Poynter has promised to edit will shortly appear in instalments. Two volumes are now ready. The first—on *Classic and Italian Painting*, by Mr. P. Head—will contain an essay on Art Education by the editor, chapters on Italian and Greek Painting, and short accounts of the celebrated schools of Italy, with criticisms, founded on personal knowledge, of the best works of the Great Masters. The second, on *Gothic and Renaissance Architecture*, is by Mr. T. Roger Smith, one of the Lecturers on Architecture at Chatham and at University College, London. Each volume is very fully illustrated.

We are requested to state that one free studentship in the day classes and four in the evening classes of the School of Art Wood-Carving at the Royal Albert Hall, Kensington, are at present vacant. These studentships are maintained out of funds provided by the City and Guilds of London Institute for the Advancement of Technical Education. Forms of application and prospectuses of the school may be obtained by letter addressed to the Secretary, School of Art Wood-Carving, Royal Albert Hall, Kensington, S.W.

M. Eugène Guillaume has been commissioned to execute a bust of Flaubert.

The inauguration of the statue to Adolphe Quetelet, on the terrace of the Palais des Académies at Brussels, took place on the 11th inst.

The landscape and historical painter, Michael Wittmer, died at Munich on the 11th inst. at the age of seventy-eight.

An exhibition of the works of the French painter, Théodule Ribot, is now open in the new galleries of *L'Art*, and a very interesting account of this boldly realistic artist is contributed to the pages of *L'Art* by M. Eugène Véron. M. Ribot has been incapacitated from sending any work to the present Salon by a painful disease in the neck, which necessitated a dangerous operation. Happily this succeeded, and he is now recovering, though not sufficiently well to finish a large *Descent from the Cross* which was intended to figure this year at the Champs-Elysées. As a slight compensation his friends have organised this exhibition, and *L'Art* reproduces several of his powerful drawings, and in the current number gives a striking etching from one of his pictures, entitled *L'Aveugle et Guzman d'Alfarache*. It is a work showing much coarse strength, resembling in its bold lights and shades and almost repulsive realism the style of Caravaggio or Spagnoletto. M. Ribot's life, according to his biographer in *L'Art*, has been one of bitter struggle. His youth was passed in dire poverty, so that often it happened that he had to endure the pangs of bodily hunger as well as of that artistic craving which would not be satisfied without suitable food. To a man thus brought face to face with the realities of existence it may well be that the ideal in art would have no meaning; at all events it is life, human life in some of its least attractive aspects, that is depicted with thorough understanding and uncompromising truth in Ribot's pictures.

A collection of pictures is to be sold this month in Hanover which, if its attributions are correct, will be likely to possess great interest for lovers of the Old-Flemish and Dutch schools. It belongs to Dr. Ludwig Jelinik, of Politz, near Prague, who has been for about twenty years an instructed collector, and who affirms that he has "scientific proof" of the authenticity of most of the works to be sold. The catalogue includes the names of Hubert van Eyck, Albrecht Dürer, Rubens, Vandyck, Rembrandt, Pieter de Hoogh, Paul Potter, and others of the Dutch school, beside those of Correggio and Murillo. No fewer than ten works are ascribed to Rembrandt.

The second competition for the great statue of the French Republic that is to be erected by the Municipal Council of Paris has resulted in the model by M. Morice being chosen.

To the latest number of the *Etcher* Mr. Birket Foster contributes an etching which reproduces with remarkable success the more popular characteristics of his water-colour work—the representation of a dainty little Nature, a landscape prettily dressed, like a good child on a Sunday. Mr. Lumsden Propert's *Twickenham* is solemn and tasteful, without much power; and Mr. Storms van s'Gravesande, an excellent Dutch amateur, contributes a somewhat feeble etching of a French port—*Honfleur*—which contrasts strangely with the similar subjects of a very masculine artist, Jongkind, whose art is given wholly to selection, and whose only fault it generally is that he selects too little instead of too much. Mr. Storms van s'Gravesande can etch very pleasantly, but he does not here give us of his best, and he must allow us with all courtesy to tell him so.

The works at Cologne Cathedral have been renewed since the winter with great activity. The massive stone roof of the northern tower has now been placed, and appears above the surrounding scaffolding. The south tower also is progressing apace, so that it really seems, in spite of adverse prediction, that Cologne Cathedral will actually be finished at last. While one part is being completed, however, another falls into decay, and needs to be restored. Works of restoration, indeed, are being carried on at the same time as the works of completion, especially beneath the south tower, whose foundations have to be renewed while its summit is being finished.

The competition that was opened some time ago in America for an equestrian monument to George Washington to be erected in Philadelphia, has been lately decided in favour of Prof. Siemering, of Berlin, and he has now received the commission for the execution of the work. This is a great triumph for the German sculptor, for among the competitors were artists of many nations—American, English, French, and Italian—and he has carried off the prize from them all.

The death is announced of Gustave Charpentier, a pupil of Ingres, whose portraits of the elder Dumas, George Sand, &c., attracted much notice in the Paris Salon years ago.

We have received Mr. Blackburn's two latest "Art Handbooks"—*Academy Notes* and *Grosvenor Notes*. The works have now become much more illustrative than critical, and might fairly be called *Academy Sketches* and *Grosvenor Sketches*. Mr. Blackburn's modification of plan is, we think, a wise one. Criticism is done everywhere in the public prints, the most influential filling many columns with disquisitions on the art of the day; and Mr. Blackburn best renders service to the public, and probably best consults his own interests, by taking now almost exclusively the newer and unoccupied ground of illustration rather than that of description and criticism. Most of his designs are now furnished in slight pen-and-ink sketches by the artists themselves, and these are for the most part well reproduced. Of course a process that not only discards colour, but also inevitably abandons any serious attempt at gradations of light and shade, will be unequal in its results. Thus a *genre* or historical picture dependent broadly on the disposition of the figures has a chance which cannot be shared by such decorative works as concern themselves with problems of hue and subtlest harmonies of line. It is easier to reproduce Mr. Wells or van Haanen than to reproduce Mr. Albert Moore. Mr. Blackburn's Handbooks may be of modest aim, but they are always worth the money that is asked for them.

The latest exhibition organised by Director Max Jordan in the upper storey of the Berlin National Gallery consists of a collection of the works of the late Anselm Feuerbach, an artist whose loss leaves a decided gap in the ranks

of modern German art. Feuerbach is represented in this exhibition in his entire artistic strength. Very few of his pictures are missing, and a large number of studies, water-colour drawings, sketches, &c., are included. These are chiefly contributed by his stepmother, Hofräthin Feuerbach, from the works left in his studio. Two important pictures—namely, a *Pietà* and *Francesca and Paolo*—are contributed from the Schack Gallery, which contains no fewer than eleven works by Feuerbach, Graf von Schack having always been one of his greatest admirers. Altogether ten rooms are filled by this Feuerbach exhibition, and the catalogue contains 206 numbers. Only such large works as *The Fall of the Titans*, *Medea*, and others preserved in public galleries are absent.

The authorities of the South Kensington Museum have lost no time in preparing for exhibition the collection of Indian art products which have been transferred to them from the India Office. To this they have added their own, and the result is an assemblage of beautiful and interesting specimens of Indian art which, though incomplete, is no unworthy nucleus of such a great national illustration of our greatest "possession abroad" as we ought to have. It is useless here to regret the partition of the treasures of the India Museum or to insist upon the national importance of storing together all that is useful for the study of that vast Eastern empire of ours; we may more wisely rejoice that the Indian art collection has at last found a spacious, well-lighted home, where all its varied objects can be studied with ease and leisure. Well arranged and well lighted, what is now the Indian section of the South Kensington Museum might serve as a model even to the Museum itself. The eastern galleries of the Exhibition buildings, enclosing the Horticultural Gardens, have been chosen for the display of the "Indian Section," and were opened to the public on Monday last, and at the same time were published a complete catalogue of the magnificent collection of arms, with a Preface by the Hon. W. Egerton, and a handbook on Indian arts, in two volumes, by Dr. Birdwood. Both of these important works we hope to notice shortly. The arms have been hung very artistically, and, with some ivory palanquins and other valuable articles lent by the Queen, occupy the principal room. Here may be seen many objects of historical interest, such as the Orissa sword and Tippoo Sahib's armour; and in the next room is arranged the very beautiful and valuable collection of jewellery, ranging from rude archaic goldwork to the exquisite specimens of jade inlaid with gold and precious stones in which the Great Mogul delighted. Farther on are the pottery, metal-work, textures, &c., &c. In the rooms below is a miscellaneous collection from various sources, including a very beautiful assemblage of carpets, ancient and modern, which are exhibited by Messrs. Vincent Robinson and Co. With the exception of the abominable green-spotted tiles, which will assert themselves in every sheet of plate glass, and will, we fear, lead to a specific South Kensington disease of the eyes, there is little fault to be found with these beautifully stored rooms. Everything is not only clean, but in good order; even the famous group of the English officer and tiger which Tippoo Sahib made for his own savage diversion, and which, mute and dusty, many will remember in the gloomy hall of the United Service Museum, is cleansed, varnished, and repaired. By turning a handle you can hear our unfortunate countryman shriek and the bloodthirsty beast growl, and, if you can get someone to turn the handle for you, you can play "God Save the Queen" at the same time on a set of ivory keys seated in the monster's interior.

The historical painter, Karl Heinrich Hermann, died at Berlin on the 29th ult. in his seventy-ninth year.

The last number (part i., vol. iv.) of the *Transactions of the Cumberland and Westmoreland Antiquarian and Archaeological Society* contains much matter of very great local interest. Mr. Isaac Fletcher, M.P., has contributed an exhaustive account of the little church at Brighton, which is almost the only parish church in Cumberland that exhibits a good specimen of decorated architecture. The south aisle, which replaced a Norman building, is a very fine example of curvilinear work, the eastern window possessing much beauty and grace, and being extremely like in style to the portions of Carlisle Cathedral which were built about the same period. The paper is illustrated with drawings of details, as well as with photographs of the church before and after its restoration by Mr. Butterfield in 1864. The gabled termination of the tower with which the architect has replaced the old battlement and pinnacles has very much altered the appearance of the building and perhaps, for the better. Kirkby Stephen Church has also been restored, and the contrast between the two drawings of it in a paper by the Rev. J. F. Hodgson is almost ludicrous. One shows a picturesque state of disrepair, venerable and almost ruinous, while the other looks like a brand-new church in some town suburb. Mr. R. S. Ferguson discusses the tradition that the well-known old glass in Bowness Church came from Furness Abbey, which is in itself unlikely, for Cistercian houses rarely admitted painted glass, though the windows of the Lady Chapel at Lichfield once ornamented a convent of that order near Liége. He shows from various indications that it must have come from Cartmel Priory, and that it could not have been there for much more than sixty years before its dissolution. More than one of the contributors to this volume speak of the difficulties of gaining access to the library of the Dean and Chapter of Carlisle, to which the Rev. Thomas Machell left his collections for a history of the two counties, expressly for the use of the public.

The Antiquary. No. 5. (Elliot Stock.) Mr. T. F. Thiselton Dyer contributes a useful notice of Jade, a material of which little is known beyond the small circle of specialists who devote their attention to precious stones and those other mineral productions which, although not precious in the jeweller's sense, may, from their rarity or beauty, be put in the same class. Mr. E. P. Loftus Brock continues his paper on church restoration. We cannot profess to be in entire agreement with him, but much that he says is certainly true, and all deserving of attention. There is a valuable article on the Russell monuments at Chenies; and Mr. Greenstreet prints a hitherto inedited roll of arms, and Mr. Walcott continues his notes on some of the Northern minsters. There is a favourable review of Mr. Waterton's *Pietas Mariana Britannica*, from which three woodcuts are reproduced.

THE STAGE.

The French performances, which will be the chief theatrical events of the next few weeks, begin at the Gaiety on Monday, when Mdlle. Sarah Bernhardt will appear, not as Frou-Frou, but as Adrienne Lecouvreur. *Frou-Frou* will be performed on the following Monday. The cast by which Mdlle. Sarah Bernhardt will in the first instance be accompanied does not appear to be a particularly strong one. It includes, at all events, no attractive names, though several of the performers are known by the initiated to be at least fairly creditable actors. M. Coquelin appears on the 7th of June, when the play given will be *Ruy Blas*—Mdlle. Sarah Bernhardt still venturing to endeavour to interpret the part of the Queen in spite of the depressing influence of M. Victor Hugo's emotions and of the encomiums he has lavished on the newer actress at the Français.

Mdme. Modjeska has proved a quite decided success—we mean a popular success in London; that she was an artistic success was certain from the beginning. The unusual step has therefore been taken of withdrawing from representation every evening a play that was drawing money, and of putting up *Heartsease*—with the great Polish actress—in the place of *The Old Love and the New*.

The Globe Theatre has changed its programme somewhat suddenly, *The Naval Cadets*, which had a great success in America, not having proved really popular in England, despite the excellent fooling of Mr. Harry Paulton (who has never shown himself a better low comedian than in this piece), the infectious vivacity of Miss Violet Cameron, and the musical and dramatic art of Mdme. Dolaro. Mdme. Dolaro, however, was—to say the truth—rather thrown away upon her part; Miss Cameron would be as agreeable to the audience in any part; and Mr. Paulton, in being plaintive and aggrieved, always manages to be funny. We have heard then the last of *The Naval Cadets*, for a comic opera, once removed from the stage by reason of its inability to please, is never, or hardly ever, revived. Unlike a drama of serious interest, which has always a chance with some new actor to do for it what it may have failed to get at first, a comic opera once shelved as unsuccessful is as dead as yesterday's *Echo*. The management of the Globe Theatre has had recourse to the *Cloches de Corneville*, which was still filling the treasury at the moment of its withdrawal, after several hundred nights' performance. The cast is not now exactly what it used to be; but Mr. Shiel Barry remains a mainstay, attracting by a curiously melodramatic interlude; and the company includes Mr. Paulton, Miss Violet Cameron, Miss Emily Duncan, and Miss Clara Graham.

At the Lyceum Theatre something has occurred to vex the soul of those who would have Shakspere played without modern addition or curtailment. *The Merchant of Venice* has been advertised to end with the Trial Scene—no doubt the proper climax of the drama if Shylock is to be considered entirely its hero, but cutting too short the agreeable fortunes of Bassanio and Gratiano, Portia and Nerissa. Certain literary and theatrical critics—among them Messrs. Furnivall, Thomas, Harrison, and Rose—have addressed a protest to the manager on this matter; and, as Mr. Irving is genuinely devoted to Shaksperian interests, it is quite conceivable that we may be able to announce next Saturday that the Belmont scene has been again restored. It was Mr. Irving who restored it at the beginning of the present revival, and has maintained it until now. It is fair to add that the immediate cause of the disappearance from the Lyceum stage of the rightful end of the play is due to the exigencies of a benefit, Mr. Irving and Miss Ellen Terry having desired to appear in a single evening in two parts. Miss Terry's benefit was on Thursday night. We shall next week be able to speak of it, and of her performance of a part hitherto associated with Miss Helen Faucit.

The performance of Mr. Albery's new comedy, *Jacks and Jills*, is imminent at the Vaudeville. Mr. Buckstone's *Married Life* is meanwhile performed every evening.

The Queen's Shilling, which was played at the St. James's Theatre before the revival of *Still Waters Run Deep*, is again to be performed there.

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The spectacle of two important theatres—the Haymarket and the St. James's—trusting almost entirely to the revival of modern dramas, as distinguished from that of old ones, is certainly a curious one, and affords occasion for a comment on the sterility of contemporary dramatic literature.

MUSIC.

RECENT CONCERTS.

Emmanuel, a new oratorio by Dr. Joseph Parry, was performed for the first time in London at St. James's Hall on Wednesday, May 12. The libretto, written in Welsh by Dr. William Rees, has been translated into English by Prof. Rowlands. Dr. Parry is Professor of Music at the University College of Wales. We learn, from a short Preface to the book of words, that the composer considers this work his chief musical enterprise, and hopes it may "foster, elevate, and refine the taste of the rising generation." The first part of the libretto deals with the revolt of Satan and his "rebellious hordes;" the second with Eden, while the third is entitled "Bethlehem to Calvary." The composer is a musician of considerable ability; he can write double choruses, fugued chorales, and fugues with mastery and ease; but the choral writing is altogether too much in the style and spirit of Handel, while the recitatives remind one of Mendelssohn and even sometimes of Wagner. The rambling libretto and immoderate length of the music militate likewise against the success of the work. It was creditably performed by the London Welsh Choir and Mr. W. Hill's orchestra, the soloists being Miss Marian Williams, Miss Mary Davies, Miss Lizzie Evans, Mr. Shakespeare, and Mr. Lucas Williams. Dr. Parry was the conductor.

The first concert of Mr. Charles Hallé's twentieth series of pianoforte recitals took place on Friday, May 14. The programme included Beethoven's trio in D (op. 70, No. 1), Schubert's fantasia in C for pianoforte, Brahms' sonata for piano and violin, and a trio in E flat by Franz Berwald. The composer was born at Stockholm in 1796 and died there in 1868, and the above trio is the first of a set of three, published nearly twenty-five years ago. It is an interesting and pleasing work, and somewhat remarkable for its peculiarities of form. It was very well played, and the showy piano part was given with great finish and brilliancy by Mr. Hallé. A quintett by Berwald was introduced at these concerts last season, and the favourable reception accorded to both works will doubtless induce Mr. Hallé to give us more from the same pen. As usual, Mdme. Norman-Néruda was violinist, and Herr Franz Néruda violoncellist.

At a concert given by Lady Folkestone for the benefit of the Hospital for Sick Children, Romberg's Toy symphony was performed. The work itself is a clever musical joke, but the list of executants constituted the principal joke and, we may add, attraction, for the hall was quite filled, and consequently the hospital greatly benefited by the concert. The strings were played by Messrs. Manns, Cusins, Carl Rosa, Santley, Ganz, and Daubert; the pianoforte by Messrs. Cowen and Barnett. The toy instruments were distributed as follows:—cuckoo, Mr. A. Sullivan; quail, Mr. Charles Hallé; nightingale, Mr. J. Barnby; woodpecker, Mr. A. Chappell; bells, Sir J. Benedict; drum, Mr. Randegger; rattle, Mr. Blumenthal; trumpets, Dr. Stainer and Mr. Kuhe; and triangle, Mr. Louis Engel.

Miss Jessie Morison, a pupil of Mr. Fritz Hartvigson, gave a piano recital last week at St. James's Hall. She played Liszt's sonata in B minor and Schumann's *Carnaval*, and smaller pieces by Grieg, Raff, Chopin, and Liszt. She is at present young, but has excellent mechanism: plays with feeling and taste, and promises to become a very good pianist. She was most successful in the sonata and Raff's *Fileuse*.

Miss Agnes Zimmerman gave her annual concert on Thursday, the 13th inst., assisted by Messrs. Straus, Zerbini, and Lasserre. Mdlle. Keller and Mr. Santley were the vocalists. The programme included no novelties.

J. S. SHEDLOCK.

We are informed that Herr Richter has undertaken to direct the opera *Lohengrin* (only) four times at Her Majesty's Opera, as guest by special arrangement during his stay in London. Mr. Herm. Francke will on these occasions be the leader in the orchestra.

Two concerts are announced by the Cambridge University Musical Society at the Guildhall, Cambridge, on Friday, May 21, and Tuesday, May 25. The first is a chamber and the second a full choral and orchestral concert. The orchestra will be led by Herr Straus.

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THEATRES.

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Early application for seats will be necessary, and holders of tickets for Matinées on Saturday, May 22, can either have their money returned to them, or their vouchers transferred to any of Madame Modjeska's Evening Performances, by applying at the Box-office, or (by letter) to H. HERMAN, Royal Court Theatre, S.W.

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A History of England, from the Conclusion of the Great War in 1815. By Spencer Walpole. Vol. III. (Longmans.)

THE third volume of Mr. Spencer Walpole's impartial and instructive narrative of the political history of England from the close of the Continental war in 1815 deals with the very important period which lies between the passage of the Reform Bill and the accession of Sir Robert Peel to power in 1841. The facts of the period are stated fully and precisely; the financial expedients of the Whigs during this their first period of recovered power are expounded with sufficient clearness; and the vicissitudes of political feeling during the same epoch are commented on with great judgment and prudence. Mr. Walpole's work is a solid contribution to the political literature of modern England; and, though it is by no means exhaustive, it is exceedingly sensible and is practically useful in the highest degree.

The period is one of great, immediate, and of no less permanent significance to the student of English politics. To understand it rightly, one must look back for nearly a century and a-half. The Revolution of 1688 was the act of the whole people; and, although the adherents of the Stuarts were strong enough to create great difficulties, the new settlement of the Crown and Constitution was never seriously threatened. The power of the Whigs, and, later on, of the Whigs and the Hanoverian Tories, lay with the Lords and with the moneyed classes. The power of the Jacobites resided in the country gentlemen and the country clergy. The Whigs were united, familiar with government, and resolute. The Tories were incapable of common action, and could never make head against their rivals. Hence, from the Revolution till the accession of George the Third, the Whigs were always in power, and nearly always in office. George the Third attempted, it is true, to create a new party, and, even when he seemed to be baffled, strove with characteristic energy and perseverance to carry out the principal object of his theory of government—that of emancipating himself from the control of those families to whom his family owed their throne at the crisis of Queen Anne's death. He so far succeeded as to create the later Toryism of North and of the younger Pitt, and to arrest the progress of the Constitution for seventy years and more. It may be said that his diligence and perseverance were mischievous, but George the Third contrived to impress his personal character and will more fully on the public life of the English people than many monarchs of far higher capacity and of far greater powers.

All the benefits of the Revolution, beyond those of relief from the arbitrary practices and irritating arrogance of the Stuart kings, and of the limited but very effectual toleration which the settlement necessitated, enured to the benefit of the Lords. Individually, the Lords might have been in some degree what Walpole told Pulteney they were, "the most insignificant fellows in the kingdom;" collectively, they wielded all the political power in the three kingdoms, appropriated all its patronage, and carved fortunes for themselves out of public money. It was in vain that the country party carried over and over again, in the Commons, the Bill for "free and impartial proceedings in Parliament," *i.e.*, a vigorous resolution against the mechanism by which the Lords wielded the solid power and secured the solid profits of government. Whig Ministers—Walpole notably—connived at, or even assisted, the barren protest which the passage of this Bill, almost as annual as the Mutiny Act, made; for it was certain that the Lords would reject the Bill when it came before them, as they regularly did. The jealousy with which the English Lords viewed the Scotch contingent, the extraordinary resolution by which they succeeded for nearly eighty years in excluding every Scotch peer created before the Union (they took care to allow none to be created after the Union) from an hereditary seat in the Upper House, is part and parcel of the dread which they felt that an independent section in the Lords would wreck the family compact. They had some reason for their fears, for, with few exceptions, the sixteen peers of Scotland were regularly paid for their attendance and their votes. But the payment was a fee for the brief which the Minister of the day offered for their advocacy. They never entered into the sheepfold or the pasture of the English peerage. At the present day it is instructive to an historian to watch the contrast between the England and Scotland of our time and that of a century and more ago. At the time of the Scottish Union the Scotch Lords were nearly as numerous as the English. The titles and estates which they possessed were derived from about one-third the area of the Scottish kingdom. A Scotch lord was nearly as frequent a being in Southern and Eastern Scotland as a Scotch minister, and, to the minds of the English aristocracy, a rather less respectable personage.

The English counties were nearly all anti-Ministerial; but they were utterly outnumbered by the English boroughs. Old Sarum, with three inhabitants, or Gatton, whose political entity was said to have been a tree in a park, had as much weight in old St. Stephen's as Yorkshire or Lancashire or Kent. It is said, and with some probability, that these decayed places were once thriving towns, and it is certain that, especially in Western England, where these boroughs were most numerous, there had been during the Middle Ages many busy seats of the woollen trade. But they had become mere villages in the time of the Long Parliament, and, as the Protector had disfranchised them, it was argued in the eighteenth century that Royalist England could not, and should not, take a lesson from the policy of the Commonwealth. But it was through these boroughs that the House of Lords dominated in Parliament, constructed or destroyed Ministries, and made vast fortunes at the public expense.

The Reform Bill of 1832 did not entirely destroy the system under which the Upper House ruled in the Lower. It permitted a number of small villages to retain a pretence of representation, but to be really nomination boroughs. Some of these still exist, most absurdly, under the Ballot Act, since the fact that they were nomination boroughs was the only justification for their existence, and the principle of the ballot is the neutralisation of all local influence. How the Lords were brought to consent to the surrender of their power over the Commons is matter of very familiar history; one has to study the details of those nine years which Mr. Walpole writes about to see how implacable was their anger against the party which forced the surrender.

There is no doubt that the Whigs, who ruled after the Reform Bill became law, made very serious blunders. The great families, who had been faithful to the general principles of the Revolution, and who saw at last that they had no chance of recovering any place in the administration of affairs unless they destroyed the oligarchy of the boroughmongers, deemed themselves the natural objects of popular gratitude. They forgot that there is no gratitude in politics, because the public thinks that what the Legislature concedes is not a favour, but a right, and they were not aware that their rivals would accept the *status* of the change, and would at no very remote period find means to supplant them. They ought to have known that there was such a party, and a singularly competent leader to that party; for in shrewdness, patience, tact, and political capacity England has never possessed a greater public man than Peel. Peel never mistook his opportunity but once. By so doing he postponed his accession to power. This was in 1835, when he was induced to back the foolish error of the King and take office with a minority. Pitt had done so, but Pitt had certain qualities which Peel had not, to say nothing of the very different materials which Pitt had to manipulate.

But if the wisdom of the Whigs had been consummate, if they had never erred in a single measure, if the details of their policy had been as faultless as the principles of their policy were sound, they could not have made head against the stubborn and implacable wrath of the Lords. It was fresh in the memory of public men that the Lords had made and unmade Ministries, and freshest in the memory of the Lords themselves. It was certainly true that henceforth the new party—it soon became known as the Liberal party—would be permanently in a minority in the Upper Chamber, as the new Conservative party seemed likely to be in a permanent minority in the Lower. But nothing could deprive the Lords of their veto, and they used their veto freely and blindly. There are numerous incongruities in the machinery of the English Constitution. They are mainly due to the resistance of the Lords during the nine years of their angry activity. Mr. Walpole has not dealt with

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this part of English political history as fully as he has treated other particulars. It is sufficient here to state that such a person as the Duke of Cumberland was actually a power, and even a danger, in the Upper House.

The Nemesis of this unreasoning animosity was not long delayed. At last the Conservative party obtained a decisive majority in the Commons, and Peel became Prime Minister. The Lords at once became docile, and in a very few years Peel inflicted on them what they believed to be far more solid, substantial, and enduring injuries than those which they had suffered when they were constrained to emancipate the Roman Catholics and to surrender the rotten boroughs. When Melbourne said that a man must be mad who could dream of repealing the Corn Laws, he was thinking of a Whig who would have to encounter the landowners, ennobled or untitled. That which Melbourne declared impossible Peel effected with far greater ease than he did any other great matter which he had previously taken in hand. For a time he lost his popularity with his old allies; but he was surely reconstructing a party, and when the accident which resulted in his death occurred he was on the eve of being again Prime Minister. In the meantime the temper of the Lords was thoroughly changed, and the spirit which possessed them from 1832 to 1841 was exorcised.

James E. Thorold Rogers.

The Englishman and the Scandinavian. By F. Metcalfe, M.A. (Trübner.)

The object of this work is to compare the Old-English and Old-Norse national characters as shown in their literatures, institutions, and way of life generally. We have chapters on the history of the study of Old English, on Bede and his Ecclesiastical History, on the laws, charters, the poetry, and various other subjects, together with a general survey of the national situation in Britain during the Old-English period. The second part deals in a similar way with the revival of Icelandic philology, the two Eddas, the sagas, the scalds, the Norse laws and charters, runes, &c., and winds up with a general summary of the results of the comparison.

In ordinary cases we assume that, when a man writes a book, he has previously acquired an (at the least) sound elementary knowledge of its subject. We make this assumption when a German, Dutchman, or Scandinavian writes on Old-English antiquities or philology. But when an Englishman deals with these subjects the case is exactly reversed; we assume, until the contrary is proved, that this preliminary requisite is wanting; if we find any gleams of knowledge or originality we are thankful, but do not complain if our author shows no other gifts than those of inaccurate compilation and superficial popularisation. It would be unfair to judge Mr. Metcalfe by the severer standard. A writer who still bows down to the authority of Conybeare, and who quotes Old English poetry from Thorpe's versions, can hardly be expected to be abreast of modern research, or even to have acquired a sound elementary knowledge of the language. We find such errors as *krafte* (for *cræfte*), *lig* (líc), *clepan* (clipian), *geswiltan* (sweltan), *fusan* (fysan), *clænum antimber* (antimbre), and many such. The Icelandic words are better, but here, too, we find *skörunger*, *orrust*, *skib*, for *skörungr*, *orrosta*, *skip*. Sometimes the two languages are confounded, as when *fetill* (p. 204) is given as an Old-English, *galdor* (p. 104) as an Icelandic, word. We are told (p. 452) that *ale* is a purely Scandinavian word, although *ealu* is quite common in Old English. Inferences are drawn from Thorpe's absurd mistranslation of a passage in the Gnomic poem, "a lover requires a leech," where *lef mon* has nothing to do with *lemman*, simply meaning a "sick man." Mr. Metcalfe connects Icelandic *eykr* (p. 454) with Latin *equus* and Sanskrit *açva* in defiance of that time-honoured generalisation, Grimm's Law, which finds the Norse equivalent of *equus* in *jór*. He enriches philological literature with such astounding etymologies as *gun* from Icelandic *gunnr* (war) and *jolly* from *jól*, Christmas being the season of *jollity*!

But we must turn from such details to the main subject of the book, whose tendency is, we may say at once, to run down the Low-German element in our national pedigree as much as possible, and to extol the Scandinavian one in the same proportion. According to Mr. Metcalfe the "Anglo-Saxons" were as uncouth as their name in every respect; they were the most sluggish, sensual, dull, unimaginative, plodding, priest-ridden race that ever crawled between heaven and earth, while their adversaries were all "go," pluck, energy, buoyancy, and vivid poetical imagination. It will be seen that Mr. Metcalfe reflects the current prejudices of the ordinary "well-informed" reader, based mainly on Scott's *Ivanhoe* and various oracular utterances of clever writers like Macaulay and Kingsley. It is, of course, useless to protest against these prejudices, which will last as long as the present ignorance of Old-English history, institutions, and literature lasts; useless even to point to such names as Bede, the great missionary Wilfrid, Alfred, Athelstan, and Edmund Ironside; but it is worth while to call attention to one or two general facts which are too often ignored. The most important of these is that the great bulk of Icelandic literature—we may say the whole of its really valuable portion—is not older than the thirteenth century; that is to say, not more than a century older than the birth of Chaucer. Now, although the Northmen were notoriously one of the most imitative and assimilative races that the world has seen, exceeding in this respect even the Japanese of our day, there has been, till within the last few years, a tacit agreement to ignore this fact, and to assume that the late Middle-Age literature of Iceland is an absolutely true reflection of the life, manners, and beliefs of the Norsemen of five centuries earlier. We believed it, because it was pleasant and convenient to do so; we even waded patiently through the dreary baldness of most of the so-called "Sæmund's Edda" because we believed it to be really the gospel of Germanic heathenism. Now that it has been proved that the beautiful myths of Balder, of the world-ash, &c., are merely distortions of Christian and Greek legends, and that the heroic poems are of purely German origin, we must cease to adduce them as proofs of an impossible idealism and loftiness of thought among the half-savages who made an easy prey of the crumbling or half-consolidated civilisations of the South.

Again, Mr. Metcalfe, like many others, takes a too egotistically modern view of national history. In his boundless enthusiasm for the picturesque heathenism of the Norsemen he abuses the Old English for being Christians, and King Alfred for translating Orosius and Boethius, and entirely fails to appreciate the unique features of Old-English civilisation—the wonderful way in which our ancestors assimilated Roman and Celtic culture and the spirit of Christianity while at the same time vigorously maintaining their national characteristics. Nothing is more striking than the contrast of the broad geniality of the Old-English character with the hard narrowness of the Northmen.

As might be expected, Mr. Metcalfe's estimate of the literatures of the two races is parallel with his estimate of their national characters. We can only explain his extravagant admiration for the scaldic poetry as the reverse of the sentiment "familiarity breeds contempt." He himself naïvely remarks, speaking of Egil's *Sonar torrek*, that, "owing either to the perturbation of his mind or the faults of transcribers, it is very obscure." "Obscure" is a very mild word to apply to such Chinese puzzle word-patterns as these compositions of Egil and his brother scalds. The plain fact is that, with all the stimulus of English and Celtic literature, the Northmen did not produce more than a few hundred lines of actual *poetry*. Contrast this with the variety and excellence of the Old-English poetry with its *Beowulf*, *Judith*, and *Seafarer*! Of the splendid fragment of *Judith*, which no student of Old English has ever read without enthusiasm, Mr. Metcalfe says—apparently forgetting himself for the moment—"nothing can exceed the descriptive power in this poem." He also patronises the incident of the stag in *Beowulf*, which he calls a "beautiful touch," and even goes so far as to hint that it is "worthy of the author of *As You Like It*." His remarks on the *Seafarer* show a most extraordinary misapprehension of its meaning. He adduces it as "a capital instance of the chapfallen tone of some of the Anglo-Saxon poems, as contrasting with the buoyant, exulting strain of the Icelandic scalds," whereas no poem, either of ancient or modern times, expresses more vividly and ideally the fascination of adventure and peril on the sea. So startlingly modern is the spirit of this poem that it is difficult to realise that it is the work of a Northumbrian *scop* of the eighth century, and not of some nineteenth-century Shelley.

Mr. Metcalfe's style is light and easy, occasionally degenerating into flippancy, as when he talks of "Tancred and Co." telling the king, &c., or says of the Assyrians in *Judith* that "literally they 'get the sack,'" which is a mere pun on the *æt sæcce* of the original; and his book will no doubt obtain the popularity it deserves.

Henry Sweet.

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Œuvres complètes de Victor Hugo. Edition définitive d'après les Manuscrits originaux. Tomes I., II. (Paris: Hetzel, and Quantin.)

THE world has waited long for this uniform and final edition of the works of Victor Hugo, and now it has begun to see the light it is probable that public curiosity will hasten it to a speedy completion. We are promised forty of these great quarto volumes, and this estimate does not take into account the written and unwritten productions of the author which have not yet been printed. Already, when the first volume had scarcely appeared, the illustrious and prolific poet added a new work to the library of his writings, the noble rhetoric of *Religions et Religion*; and we hear vague and wonderful things of epics, novels, histories, dramas, completely finished, and waiting only to be issued in such a way as not to trip up one another by the heels. These future productions, however, the poet pledges himself to present to us in the same form as that now before us; and the reader has but to consider what room in his house he can spare as the exclusive habitation of Victor Hugo, past and future, to be very happy in subscribing for an indefinite series of these handsome, finely printed books.

The task of bibliographical annotation has been entrusted to M. Paul Meurice, who is to hold this position of absolute textual authority as long as he may survive Victor Hugo. "Paul Meurice," says the author, gracefully excusing himself for his indolence, "est un poëte qui veut bien accepter cette fonction: surveiller la publication d'un autre poëte; je lui remets tous mes droits," and the MSS. upon which to found the text. Tome I. contains *Hernani*, *Marion de Lorme*, and *Le Roi s'amuse*. It is interesting to learn that these tragedies were composed with extreme rapidity, regularity, and promptitude, as we discover from the dates of commencement and completion of each act. *Hernani* occupied the poet twenty-six days, *Marion de Lorme* twenty-four, and *Le Roi s'amuse* exactly three weeks. The original name of the second drama was *Un Duel sous Richelieu*, and under that title it was accepted at the Odéon.

Some interesting passages excluded from *Hernani* are here printed for the first time. In the original draft the mystery of Hernani's birth was explained as early as the opening scene of the second act. The following touch of fine poetic insight was omitted, partly, perhaps, because the scene was already long, and partly to avoid giving offence. The King is watching beneath the windows of Doña Sol:—

"DON CARLOS. Dans la place
Qui brille ainsi là-bas?
DON RICARDO. C'est le crieur qui passe.
DON CARLOS. Il dit l'heure. Ecoutons. Paix!
LE CRIEUR (*au fond*). Minuit. Priez tous
Pour les âmes des morts!
DON CARLOS (*achevant tout haut sa prière*).
. . . Ils espèrent en vous,
Mon Dieu! pardonnez-leur leur péchés et leur fautes!
De votre paradis les murailles sont hautes,
Laissez-les leur franchir, Seigneur, ainsi qu'à nous!
DON RICARDO (*montrant les murailles de l'hôtel*).
Faut-il aussi franchir celles-là?
DON CARLOS. Taisez-vous!
Vous êtes un impie!"

In the final scene Doña Sol was permitted at first to yield to the physical agonies of her death, and it is agreeable to turn from the painful cancelled scenes to the more dignified, if less realistic, close of the drama as it now stands. The alterations made in *Marion de Lorme* turn out to be considerable, but it may safely be said that in every case they were improvements. The MS. of *Le Roi s'amuse* is much cleaner than those of the other two dramas, and scarcely contains any corrections.

But if the resuscitated passages in the first volume are not very important, bibliographical restoration gives us still less in the second, which comprises *Les Orientales* and *Les Feuilles d'Automne*. The latter collection originally opened in this brusque fashion:—

"Sans doute il vous souvient de ce guerrier suprême
Qui, comme un ancien dieu, se transforme lui-même
D'Annibal en Cromwell, de Cromwell en César.
—C'était quand il couvait son troisième avatar.
Ce siècle avait deux ans. Rome remplaçait Sparte,
Déjà Napoléon perçait sous Bonaparte,
Et du premier consul, trop gêné par le droit,
Le front de l'empereur brisait le masque étroit."

It is very rarely that Victor Hugo seems to have been dissatisfied with so long a passage as this, and the corrections are singularly few and unimportant. On the whole, the curious and elaborate notes appended to these volumes tend to prove that the poet composes with unusual rapidity and sureness of hand, as indeed the extent of his writings would prepare us to suppose. As a rule, the corrections made on his first MS. are slight touches, each removing a superficial blemish of form or taste.

The publishers of the series have spared no pains to make it handsome and serviceable, and there is no fault to be found with the result except that the individual volumes are rather fatiguing from their size and weight.

EDMUND W. GOSSE.

Nile-Gleanings. By Villiers Stuart (of Dromana), M.P. (Murray.)

To be an observant traveller, as Dogberry might say, is "the gift of Fortune;" but wealth and leisure, like reading and writing, "come by nature." Mr. Villiers Stuart is favoured alike by fortune and by nature. He is rich enough to go to Egypt as often as he pleases, and intelligent enough to make use of his opportunities. In the course of three winters spent on the Nile, he has thought for himself, dug for himself, collected antiquities, dipped into hieroglyphs, copied inscriptions, facsimiled portraits of dead-and-gone Egyptian beauties, and written an exceedingly readable book.

To have seen and done all that Mr. Villiers Stuart saw and did in the course of his "Gleanings" asked no small amount of industry, endurance, and good temper. Some of his adventures—as, for instance, his visit to the Maabdeh crocodile pits, where he was basely deserted by a dragoman only too well known to the present writer—are told with genuine humour. Mr. V. Stuart, indeed, loves a joke almost as well as he loves a mummy; which is saying a good deal. He is also an excellent draughtsman. Some of his sketches of Egyptian bas-reliefs (such as the procession of emblematic figures of townships, oddly described as "female slaves," from the tomb of Ti) are rendered with a freedom and purity of line not often met with in amateur work of the kind. As reproductions of subjects either figured for the first time or so little known as to be practically new, the recently excavated tombs of Atot and Nofre-Ma-t at Meydoom (pl. 56 F, 57 G), the wall-paintings from tombs of the Sixth Dynasty at Kasr-el Syad (pl. 36, 37, 38) the "Levée of Amenhotep II." from a grotto at Ibreem (pl. 42), and the Minstrel Group from El Kab (pl. 19) may be especially indicated; and I can testify to the accuracy with which Mr. V. Stuart has copied the elegant Bari (pl. 41) from the south wall of a *speos* which I myself helped to excavate at Aboo-Simbel in 1874. Others of the designs reproduced in this costly volume have been so often engraved in the works of Lepsius, Rossellini, Champollion, Champollion-Figeac, Dümichen, Sharpe, C. Blanc, &c., &c., that it was scarcely worth while to devote to them the space and labour which might have been better bestowed upon less hackneyed subjects. Neither are the Bayt-el-Welly scenes (pl. 46, 47) so "rare" as Mr. V. Stuart believes; since, besides being facsimiled in certain of the foregoing works, they are familiar to all comers in Bonomi's magnificent coloured casts in the British Museum.

From these and other indications it may be gathered that Mr. V. Stuart has turned his attention to independent sketching and sight-seeing rather than to the published literature of his subject. But then the literature of Egyptology involves such a formidable amount of study, that only professed archaeologists can be expected to go into it very deeply; and the travels of archaeologists are apt to be somewhat dry reading. Mr. V. Stuart is never dry; and his impressions have lost none of their *naïveté* by over-friction with the views and opinions of others. Certain it is that no amount of mere "book-learning" will teach that quickness of observation which led the author of *Nile-Gleanings* to discover at Thebes a very curious tomb dating apparently from that obscure period of Egyptian history when Amenhotep IV. is believed to have instituted the worship of the solar disc, and to have founded the city of Tel-el-Amarna. This tomb (the site not indicated) was found "buried beneath an avalanche of quarry rubbish," one half of which Mr. Villiers Stuart caused to be removed, so uncovering the right side of the *façade* and part of the left. The external bas-reliefs, of which various illustrations are given, are distinctly in the style of the Tel-el-Amarna sculptures, and represent the Pharaoh hitherto known as Amenhotep IV. (Khou-en-Aten) and his Queen, Nefer-ti-taï, attended by guards and courtiers, and seated, as it would seem, in their palace gateway. From the solar disc above, the usual rays, terminating in hands, stream down upon the heads of the royal heretics, whose faces, figures, and cartouches have been elaborately mutilated. The other figures, the architectural details, and the hieroglyphed inscriptions are untouched and in perfect preservation; the presumption being that the figures of Khou-en-Aten and Queen Nefer-ti-taï were defaced during a subsequent reign by the

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orthodox priests of Thebes. A tomb thus decorated is a curiosity anywhere out of Tel-el-Amarna; but still more curious is it that while Khou-en-Aten and Nefer-ti-taï occupy one side of the *façade*, another and a very different Amenhotep IV. and his Queen, seated under a canopied pavilion, occupy the other. Though shipped over, the features of Khou-en-Aten plainly reveal the Asiatic type of the Tel-el-Amarna sculptures; but the new Amenhotep IV., of whom Mr. V. Stuart gives no portrait, is described as "unusually stout," and very like the Amenhotep family in general. Hence it would seem that Amenhotep IV. and Khou-en-Aten, whom historians have hitherto believed to be one and the same, were in reality two distinct personages; the one thoroughly Egyptian in appearance, the other thoroughly Semitic. It is also to be observed that while the Queen of Amenhotep IV. is represented standing at the back of her husband's throne, as is usual in subjects of this class, the Queen of Khou-en-Aten is seated on a separate throne, and entitled "Lady of the Two Lands." From these and other details, Mr. Villiers Stuart concludes that Khou-en-Aten, who may have been of Phoenician birth, married a daughter of Amenhotep IV., and reigned in her right. The rise and origin of the disc heresy, and the singular physical characteristics of Khou-en-Aten and his Court, have given rise to much learned speculation; and Mr. Villiers Stuart is to be congratulated if his discovery should lead to a clearer understanding of this interesting phase of the religious history of the Middle Empire. It is, however, very desirable that the tomb in question should be cleared of all remaining *débris* and systematically examined. Mr. V. Stuart mentions a long hieroglyphed inscription which he copied; but of this copy he unfortunately gives no facsimile.

Amelia B. Edwards.

NEW NOVELS.

Poet and Peer. By Hamilton Aïdé. (Hurst & Blackett.)

Odd or Even. By Mrs. Whitney. (Ward & Lock.)

Vida. By Amy Dunsmuir. (Macmillan.)

Sussex Stories. By Mrs. O'Reilly. (Strahan.)

Lord Maskelyne's Daughter. By Rosa Mackenzie Kettle. (Weir.)

Roughing it in Van Diemen's Land. By Edward Howe. (Strahan.)

The Mistress of Coon Hall. By Margaret Cartmell. (Walter Smith.)

Louisiana, and That Lass of Lowrie's. By F. H. Burnett. (Macmillan.)

As the Crow Flies. By E. Owens Blackburne. (Moxon, Saunders & Co.)

Mr. Hamilton Aïdé may perhaps not quite deserve the rank which an intelligent French critic lately gave him, at the head of all English novelists except Miss Braddon. But his work is always welcome, because in the first place his literary and story-telling faculties are very considerable, and because in the second it is never mere hackwork. The author gives himself time to form a proper conception, and time also to work it out. *Poet and Peer* tells its story pretty plainly in its title. The hero is a democratic young nobleman of amiable, but intensely thoughtless, fickle, and impulsive character, who is, as a matter of fact, spoilt thoroughly by everybody who has anything to do with him, including Mr. Hamilton Aïdé. Nothing can be more delightfully remote from poetical justice than the way in which he flits from flower to flower, and is permitted to sip the sweets of each, the last being the sweetest. If the heroine is less fortunate, the impolicy of village maidens forming attachments out of their degree is a fact admitted, and requiring no comment. Mr. Hamilton Aïdé is an adept in verse as well as in prose, and he is therefore able to give specimens of his hero's poetical powers which are decidedly superior to the run of such things. The chief attraction of the book, however, as of most of its author's novels, lies in the easy sketches of character and society which are strewed about it. Mr. Hamilton Aïdé is able to make even his sketches of English society at Rome, the most hackneyed of all such subjects, fresh and agreeable; and the light hand with which he attempts satirical description makes the fare he provides very pleasant after the heavy compound of maudlin sentiment and awkward cynicism to which certain of his fellows of the other sex have accustomed us in treating similar scenes. To all which it must be added that the pathos of *Poet and Peer* is considerable, and very well managed, so that it would be odd if the book were not, as it is, an unusually good one.

"I am told," said the fairest, not only of queens, but of women, "that they speak their very language with a grace which the haughty islanders who oppressed them never attain." We are inclined, as we have been before inclined, to think that there is much truth in this speech of Marie-Antoinette's as reported by the author of *The Stars and Stripes*, which, by-the-way, they do not reprint in the American editions of Thackeray's works. We must confess that to persons nourished on the scanty fare of English literature, with an occasional treat of the classics and the effete tongues of continental Europe, such phrases as the following are something too wonderful and excellent:—"And of being so lovely to the accidentals when you didn't mean anything continuing," or, "Was it not even already in essential respects a thing of yesterday which the hard, uncertain, shifting to-day was fast changing from all established centre and solid confident advance?" Such a dialect as this never fails to remind us of that immortal speech of Hoffmann to Werner which Mr. Carlyle has somewhere reported; and we cannot help saying to Mrs. Whitney, "Respected madam, if the whole of thy dear novel is going to be written in this language thou wilt please translate it, as otherwise we shall not understand." From the present instalment of *Odd or Even*, which is apparently being issued, not in books or parts, but in volumes, it seems, where we catch its meaning, to be a pleasant story of a not unusual American kind, in which the town-bred young lady of immense cultivation and beauty goes to the wilds and is captivated by the philosophic ploughman and the engaging minister. But we wish we did not think so often of Hoffmann and Werner as we read it.

Miss Dunsmuir's novel is a very charming story of the Isle of Arran and of a girl's childhood there. Arran must be in some way subtly novel-inspiring (the influence of Mrs. Whitney is still upon us as we write), for we have only read two novels of which it was the scene, and both of them were unusually good. The first volume of *Vida* is better than the second, which gets into theological difficulties and anatomises the hearts of ministers of the Established Church of Scotland. The first, dealing with the childhood of Vida Callander and Arthur Kennedy, is as pleasant a study of its kind as we have read for a very long time. Miss Dunsmuir rarely strikes a false note, except when she is talking of the wicked world and its inhabitants. We do not think that the Honourable Mrs. Stanley, who is represented as a lady by birth as well as by marriage, would have said of a boy of fourteen, "I always did think him so gentlemanly when he put on that bored look." A very silly boarding-school girl of a doubtfully middle class, fresh from the study of Ouida, might possibly have said such a thing. But this is a slip of no very vital importance, while the faculty of draughtsmanship shown in the character of Vida is of a very excellent kind.

Readers of that very pleasant book, *Phœbe's Fortunes*, will know what to expect from Mrs. O'Reilly's *Sussex Stories*, and they will be in no way disappointed. The three volumes contain a dozen or so of admirable tales, distinguished alike by the presence of goodness and the absence of goodiness, by a familiarity with the ways and thoughts of the poor in town and country and by an unusual power of rendering both character and scenery. We should say that we have never seen better stories for presentation to children and servants if such a saying did not, very unjustly and unreasonably, seem to carry with it an inference that they are good for nothing else. On the contrary, they are good for anybody who knows how to recognise and enjoy good work, and who is no more afraid of the moral biting him in such work than he is to be persuaded by the presence of a moral to call bad work good. It is difficult to single out any stories for special praise, but perhaps "Miss Olive's Boys" and "A Golden Wedding" deserve the palm.

Lord Maskelyne's Daughter displays most of the characteristics which that prolific novelist, Miss Kettle, has taught readers to expect in her work. It is not very easy to decide what the attraction of that work is, for Miss Kettle's characters are for the most part rather conventional, and her plots rarely have any particular merit. Probably the secret is to be found in the hearty and genuine love of nature which pervades her work, and which she manages to express in a very fresh and pleasing manner. She tells us that this is the thirteenth volume of her "author's edition" of her books, and that she hopes to add another dozen volumes, most of them new. We have not the slightest objection to offer to this proceeding, and that is more

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than we could say in the case of a great many novelists.

Mr. Howe's volume contains two stories of rather unequal merit and attractions. The first, from which the book derives its title, is decidedly readable. It has not much story in it, but gives a lively and obviously faithful account of the experiences of an English family settling in Tasmania a generation or so ago. It very well deserves a place among the numerous conscious or unconscious imitations of *Robinson Crusoe*, of which boys who are good for anything are never tired. Of the other we cannot speak so favourably. "The Adventures of Harry Delane" reverses the picture, and shows the school life of a young Australian in England. Now school stories are uncommonly difficult things to do well, and Mr. Howe is not of the company who have mastered that secret.

Miss Cartmell is, it seems, the author of *The Viking*, a rather eccentric novel, in which we had the pleasure of discovering some merit a year or so ago. We are glad to be able to recognise some more in her present venture, though she has still a good deal to learn in order to put her powers to the best use. *The Mistress of Coon Hall* contains a heroine who is related, but not too closely related, to the Scandinavian young woman who burnt the Bishop in *The Viking*; and a benevolent but queer old lady, who believes in family legends and destiny, but has extremely little respect for modern police regulations and the conventions of society generally. Among the minor personages *there is* a black kitten which is irrelevant but pleasing. Miss Cartmell has not quite found her way yet, but she seems to be making some progress towards it, if that progress be occasionally "through bush, through briar." *The Mistress of Coon Hall* is, especially in its earlier chapters, by no means devoid of interest.

Messrs. Macmillan have consulted not unwisely Mrs. Burnett's international reputation by bringing out in one volume *That Lass of Lowrie's*, and the Transatlantic study of *Louisiana*. Though the one story is as strongly English in character as well as dialect as the other is American, both display the author's characteristics well. For ourselves we should be glad if there were a less distinct trace of the imitation of Dickens—a model never yet imitated but to the imitator's hurt—in Mrs. Burnett's work, but no one can fail to recognise the real ability to draw character she has shown, and the true vein of pathos she has worked.

Mrs. Blackburne is a tower of strength to Messrs. Moxon's venture of sixpenny novelettes. Not many novelists of the present day have an equal faculty of knocking off lively stories with just enough substance in them to last for a hundred pages or so. The story of *As the Crow Flies* turns upon the evil practices of a base and cold-blooded Saxon who habitually corrects the letters of his beautiful Irish love in red ink, and obliges her to go in for examinations. His fate is worthy of his brutal conduct.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

Sanctorale Catholicum; or, Book of Saints. By the Rev. Robert Owen, B.D. (C. Kegan Paul and Co.) A distinguished scholar and theologian, who, a few weeks ago, was attracting large London audiences by his reputation and his eloquence, has said that a true philosopher in a prison cell with the fifty-five volumes of the *Acta Sanctorum* of the Bollandists would find himself in an earthly paradise. In his Preface Mr. Owen quotes the enthusiastic *dictum* of M. Renan, and he offers us the following pages as a kind of epitome of this voluminous literature—"a quiet hermitage," whence the reader "may catch heart-feeding glimpses of the vast outlying prospect of the City of God." He had once, he informs us, cherished a more comprehensive design, but was forestalled by the activity of Mr. Baring Gould. The present volume is characterised by one special feature which, as Mr. Owen observes, "differentiates" it from other similar collections in that it includes "just men" who have adorned the Anglican Communion since its severance from the See of Rome. To object to the inclusion of such characters, he not unreasonably observes, on the ground that they were not adorned by *charismata* or supernatural gifts is unfair; and he declares that, "if blamed for honouring the ambiguous merits of Charles Stuart, he objects to the East the *cultus* of Constantine 'equal to an apostle,' to the West its veneration of the ambitious Charlemagne." Nor is it easy to call in question the justice of the declaration that "the solid, unpretending virtues of a Berkeley or a Johnson are more admirable than the fantastic merits of a host of ascetics about whom the most impudent fictions have been circulated;" but, were it not that the religious enthusiast and the rationalist are often to be found meeting at points arrived at by very different routes, we might be almost startled by the similarity between Mr. Owen's theory and the Comtian veneration of Ideal Humanity. As regards the historical value of such a collection, it may be noted that writers of a very different school from M. Renan—Guizot, for example, and Prof. Stubbs—have insisted strongly on the importance of the later hagiologies as a help to the study of mediaeval times, although from this point of view we cannot but admit the correctness of M. Renan's canon—that the right method of classification is not the artificial and fortuitous succession of the Calendar, but that according to epochs and nationalities. Of the literary execution of Mr. Owen's volume it is impossible to speak very highly. His renderings of the original narratives are wanting in chasteness and carefulness of expression, and phrases which recal the modern newspaper paragraph writer are often oddly interspersed in a naked translation of the Latin text. The successful performance of such a task calls, however, it must be admitted, for acquirements and gifts of no common order—the erudition and judgment of a John Henry Newman with the *curiosa felicitas* in diction of a Charles Lamb or a Charles Kingsley. The general appearance of the volume is most appropriate, and the typographical execution excellent.

Shropshire Word-Book: a Glossary of Archaic and Provincial Words used in the County. By Georgina F. Jackson. Part II. (Trübner.) Unlike many works issued in parts, Miss Jackson's Glossary improves as it goes on. We spoke highly of the first number, and are bound to say that the present one is still more worthy of praise. If she finishes it in the careful fashion in which she has begun, it will be one among the three most important local Glossaries we possess. The amount of reading indicated by the quotations from all kinds of recondite sources has been very great, for there is full evidence, which a student cannot miss, that the examples are not mere scissors-and-paste work such as we come upon in many books of reference of high pretensions, but have really been studied with their contexts. A few examples, it is true (see *jour*, *ligger*, *nest*), have been taken at second-hand, but in these cases the immediate source is always unmistakeably indicated. Miss Jackson almost always avoids the snare of derivations. This is undoubtedly wise. The duty of a compiler of a local Glossary is clearly to put on record what is heard, and to give such examples, gathered from far and near, as may illustrate the same, not to make guesses as to how such and such words have come into being. A wide knowledge of language and very many other things beside is required before anyone can do more than make a haphazard guess at the parentage of a word. This is proved by some of the very silliest books in human literature which have been written by persons possessing plenty of scholarship of a certain kind, but no knowledge whatever of the laws of language. Miss Jackson explains *kelter* to mean "wealth, accumulated money." She is, we doubt not, right as far as she has gone; but is she quite sure that she has told us the whole truth? In many parts of Northern and Eastern England "kelter" signifies "rubbish." We believe this to be its primary meaning, and that "wealth" is a secondary and figurative one. Such changes are not uncommon. We have heard and read sermons in which money was called "dross" and moral conduct "filthy rags." This secondary meaning has, we think, been mistaken for the primary one, mainly on account of Jamieson's guess, for it could be no more, that *kelter* came from the German *geld*. *Graff* is given as "a spade's depth in digging." Does it not also mean a ditch or drain? Symonds, the Civil War diarist, speaks of "a deepe graffe and wide, full of water." The habit of pronouncing "gold" as if it were spelt *goold* is certainly older than the time of George IV.; how much older we cannot say, but we believe it to be a genuine dialectic variety of the word, not one of those "good-society" malformations under which all cultivated languages have suffered.

Les Polynésiens: leur Origine, leur Migrations, leur Langage. Par le Dr. A. Lesson. Tome I. (Paris: Leroux.) Dr. Lesson's work claims our attention from the author's long and, so to speak, hereditary acquaintance with the Oceanic races. We may regret, however, that its scope is in a great measure limited to the establishment of his theory as to the origin and subsequent movements of the Polynesian race. Opinion has hitherto, as he points out, been divided between three rival views—first, the advent of the race from the Asiatic continent and adjacent islands; second, an emigration from America; and, third, its origin on a now submerged continent. Dr. Lesson proposes to show that each of these views is untenable, and that the Polynesian race originated in New Zealand, and has spread thence, not only to the various groups it now occupies, but into the Malay Archipelago (where it is represented by the Dyaks and other non-Malay races) and even to the continent of Asia. Many of the author's conclusions run counter to the views now generally held by ethnologists, to whom his terminology will also be unacceptable. Thus, writing of New Guinea, he speaks of "les Papous" as a mixed race produced by the union of "Papua" and "Alfourons," and he attributes a similar origin to the Australians. His assumption that the "Alfourons" are an ethnological entity, and his consequent attempt to define them as such, lead him necessarily, as we venture to think, into some confusion. It would be unfair to discuss his arguments until we have the whole work before us. As yet he has not succeeded in proving the assertion which he persistently and rather tediously reiterates;

some of the facts he adduces, for instance, to prove a migration northward and westward from the southern extremity of the Polynesian area would equally prove a movement in the opposite direction; but the whole subject is beset with difficulty, and is, perhaps, incapable of demonstration.

An East End Chronicle. By the Rev. R. H. Hadden. (Hatchards.) In this little book Mr. Hadden has sketched with sufficient brevity the parochial fortunes of St. George's-in-the-East during its hundred and fifty years of separate existence as a parish. The thing is necessarily done rather in the fashion of a newspaper article than of a regular parish history. But it is far from unamusing reading, and any profits which it earns for the organ fund of the parish church will be honestly got.

The Political Comedy of Europe. By Dan Johnson. (Sampson Low and Co.) Mr. Dan Johnson, of Denver City, has had a sufficiently happy inspiration, and might have carried it out in a worse manner. The "Political Comedy of Europe" is a sketch thrown into dramatic form of the history of Germany during the last twenty years. Prince Bismarck plays the part of first fiend; and, after a rapid survey of the Danish, Austrian, and French wars, a *finale* in which Germany attacks Austria and England, and is grievously discomfited abroad at the same time that civil war breaks out at home, accomplishes the *peripeteia* necessary to poetical justice. The chorus of the play is furnished by a German-American named Flitz, who finally appears in a mysterious re-union of the delegates of universal democracy in the Bernese Jura, arranged on the model of the Grütli meeting. Mr. Johnson writes with some force, though with an evident *parti pris*, and he makes his numerous characters work together for the dramatic purpose of his book in a manner which more celebrated dramatists have often failed to attain. But is "billion" American for "milliard"? It certainly is not the English for that now familiar word.

Within a Circle. By Emily Marion Harris. (Marcus Ward and Co.) This little collection of essays by the author of *Estelle* is devoted to advocating the moral and material interests of the poorer Jews resident in this country. Our author has evidently an intimate practical acquaintance with the woes and wants of her less fortunate brethren, and this suggestive little book will doubtless furnish many valuable hints to the wealthy and benevolent among her co-religionists.

Magic Morsels! Scraps from an Epicure's Table. By Harry Blyth. (J. N. Roberts.) This is a chatty and amusing little collection of anecdotes about the table, rather than a formal treatise on the culinary art, though the *gourmet* will be able to pick out here and there some "straight tips." Our author strongly objects to "meat teas," or, indeed, to the use of tea at any time as a beverage when solid nutriment in the shape of animal food is partaken of. He says, and from our own gastronomic experience we are strongly inclined to agree with him,

> "All physiologists are agreed that the *tannin* in tea very seriously impedes the assimilation of muscular fibre. . . . Tea has a distinct value in the science of practical dietetics. Taken after a heavy meal, say at the end of a couple of hours, it gently stimulates the later processes of digestion; drunk with the food, it only obstructs."

Considering the heavy breakfasts it is so much the fashion at present to indulge in, washed down by liberal potations of the cheering cup, one cannot wonder at the prevalence of that hydra-like monster—dyspepsia. Mr. Blyth has got together in this little volume a most quaint and curious array of anecdotes concerning the gastronomic affinities and antipathies of actors, eminent and obscure, which will no doubt prove amusing reading for all who have any taste for sock and buskin.

NOTES AND NEWS.

Messrs. Rivington have nearly ready for publication a volume of Translations of Hymns of the Latin Church by Mr. D. T. Morgan, several of whose translations have appeared in *Hymns Ancient and Modern.*

We understand that Mr. Marvin's translation of Col. Grodekoff's *Ride to Herat* will be in the hands of the public in the first or second week in June.

Messrs. Hurst and Blackett have in the press *Monsieur Guizot in Private Life (1787-1874)*, by his daughter, Mdme. de Witt, translated from the French by Mrs. Simpson, in one volume; and a second series of *Tales of Our Great Families*, by Mr. Edward Walford, in two volumes.

The secretary of the Smithsonian Institution, Washington, U.S., is desirous of obtaining any information which might be of use for the contemplated Memoir of its founder, James Smithson, F.R.S. Communications should be addressed to Prof. Spencer F. Baird, care of Mr. William Wesley, 28 Essex Street, Strand.

Sir Rowland Hill spent some of his later years in writing a *History of Penny Postage.* In this work is naturally included a history of his own life, from the year when he first turned his thoughts towards postal reform to the date of his retirement from the public service. It was Sir R. Hill's wish that his nephew, Dr. G. B. Hill (the author of *Dr. Johnson: his Friends and his Critics*), should edit this work, and should, at the same time, render it a complete record of his whole career by writing his Life in those years which were not included in the *History of Penny Postage.* He desired, moreover, that the book should be published with as little delay as possible after his death. Messrs. Thomas De La Rue and Co. have the work in preparation, and it will be ready for publication early in the autumn of this year. It will be brought out in two volumes octavo, and will contain a portrait of Sir R. Hill etched by M. P. Rajon, beside other illustrations.

Messrs. W. Swan Sonnenschein and Allen will publish shortly a magnificent royal folio volume, containing twenty chromo-lithographic plates, printed in from fifteen to eighteen colours in the highest style of Parisian art, entitled *Glimpses of Bird-Life*, the descriptive text being from the pen of Mr. J. E. Harting, the eminent ornithologist. The artist, Mr. Robert, is himself a well-known naturalist. The colour-printing has been entrusted to the firm of Lemercier et Cie., of Paris.

The fourth volume of the German edition of Sir Theodore Martin's Life of the Prince Consort has just been published by the well-known firm of Perthes, of Gotha. Herr E. Lehmann is the translator.

Messrs. Marcus Ward and Co. will shortly publish a novel, in two volumes, by M. E. Fraser-Tytler, entitled *Grisel Romney.*

A Modern Greek Heroine is the title of a new novel to be shortly issued by Messrs. Hurst and Blackett.

Fulgentius: with Poems Old and New, is the title of a new volume, to be shortly published, by Mr. Montgomerie Ranking, author of *Fair Rosamond, Bjorn and Bera*, &c.

Messrs. Rivington will publish the *Lectures on Everlasting Punishment*—now in course of delivery on Sunday afternoons at St. James's, Piccadilly, by Dr. Goulburn, the Dean of Norwich—immediately after the delivery of the last lecture; also a new and revised edition of *England the Remnant of Judah and the Israel of Ephraim; or, a Hebrew Episode in British History*, by the Rev. F. R. A. Glover, M.A.

A pamphlet interesting to Cambridge men has just been published by E. Johnson, of Cambridge, on *The Origin and History of the Mathematical Tripos.* The writer, W. W. R. B., of Trinity, puts the origin of the Senate House examination about the year 1730, and shows how it gradually superseded the old "acts" or disputations that students had to keep for their degrees, so that after 1779 it became the sole test by which candidates were judged. A very clear and concise account is given of all the later changes up to the present time, and we are told that the tripos takes its name from the *tripos*, or three-legged stool, on which the bachelor who represented the university sat to dispute with the first questionist to be admitted to his B.A. on the chief degree days. The senior and junior "optimes" get their name from the phrase in which the examiner or moderator complimented a good opponent after the eighth argument in his act: "*Domine opponens*, optime *disputasti*." The mathematicians' Latin may be judged of by the order of Farish, one of the moderators in 1783, when he saw a stray dog in the Senate House: "*Verte canem ex!*"

The phoneticians of the Philological Society have at last come round to the common-sense view that the only way to bring about a reform of our spelling is to do it gradually, and not keep on all the present absurdities till a perfect system can suddenly be substituted for them. The society, at its anniversary meeting last Friday, resolved that it would begin, as its president recommended, by asking Mr. Henry Sweet—who suggested the plan—to draw up a list of all the words whose spelling has been spoilt by false etymology or false analogy—like *island* for *iland*, *aggrieve* for *agreve*, and *could* for *coud*, &c.; and of those words which contain unnecessary letters—like *foreign* for *forea*, *lead* for *led*, &c.—with the revised spellings that he would propose for them. The society would then meet and discuss these forms, and, after settling them, would recommend their adoption by the society's members in its *Transactions*, &c., and by the public. Mr. Sweet undertook to prepare the list, and he hopes that it may be settled and issued in July next, as so much of the preliminary work has been done by the American and other spelling reformers.

Messrs. Kerby and Endean are about to publish a lecture recently delivered by Sir Joseph Fayrer at the Royal Indian Engineering College, "On the Preservation of Health in India."

The French Government has allotted the necessary sums for the following missions:—M. Homolle, for the continuation of the excavations which he has undertaken at Delos, with M. Nénot, in his capacity of architect; and M. Kellien, to collect the traces of the ancient Breton poems the text of which has been published by MM. de la Villemarqué and Luzel.

M. Calmann Lévy is preparing for publication the correspondence of George Sand.

Prof. Joh. Storm, of Christiania, has been appointed representative of Norway at the International Literary Congress to be held at Lisbon in June. It is to be hoped that the learned Romancist and phonetician will take the opportunity of adding to our scanty knowledge of Portuguese pronunciation and the colloquialisms of the language.

Prof. Joh. Storm has completed the MS. of his German recast of his *English Philology*, which will be double the bulk of the Norwegian original.

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THE *Revue Critique* of May 17 contains a review of part i. of Mr. Furnivall's edition of Stubbes' *Anatomy of Abuses* from the competent pen of Dr. J. J. Jusserand.

THE firm of Weigel, in Leipzig, will publish in the course of this and the following year a series of *Germanic Grammars* by the following writers:—Old and Middle English (separately), by Prof. ten Brink, of Strassburg; Old Norse, by Dr. Oscar Brenner, of Munich; Old High German, by Dr. R. Kögel, of Leipzig; Middle Low German, by Dr. A. Lübben, of Oldenburg; and Old Frisian, by Dr. H. Möller, of Kiel.

THE Accademia di Conferenze Storico-giuridiche of Rome has begun to publish its periodical journal, and has given to the world the first two parts of the *Studi e Documenti di Storia e Diritto*. The collection is very carefully executed, and contains some important contributions by well-known scholars. It opens with the first part of an essay by Prof. G. B. de Rossi on the funeral eulogy of Turia pronounced by her husband, Q. Lucretius Vespillo, who was Consul in the year 735 A.U.C. (*cf. C. I. L.*, vi. 332). This is followed by a monograph by Prof. Alibrandi on some fragments of the writings of the ancient Roman jurists. Then come an essay by Prof. C. L. Visconti on the *quinipondium* and *tressis* in the Vatican collection of medals; some remarks by Prof. C. del Re on a new MS. of the commentaries of Bulgaro on the *de regulis juris* of the Pandects; a letter from Clement XI. to the Duke of Parma and Piacenza, edited by Prof. G. Tomassetti; and an essay by E. Stevenson on the basilica of S. Sinforosa on the Via Tiburtina during the Middle Ages. The publication of the following collections of documents has also been taken in hand:—The statutes of the corporation of the merchants of Rome, edited by Prof. G. Gatti; and the *Register* of the church of Tivoli, edited by F. D. Luigi Bruzza.

THE Queen of Greece has written an article advocating the maintenance of the Greek nunneries.

MR. ALBERT CRANE, of New York, has offered to build at Quincy, Massachusetts, on behalf of his family, a library building as a memorial of his father, Thomas Crane. The town of Quincy has accepted the offer, and has voted upwards of £2,000 for a site. The building will be called the Crane Memorial Hall.

OUR Hungarian contemporary, the *Journal of Comparative Literature* ("Oesszehasonlitó Irodalomtörténelmi Lapok"), beside its usual allowance of interesting polyglot contributions, in the bi-monthly number for April 15 has an extra title-page in honour of the centenary of the Buda-Pesth University—founded by Maria Theresa—and these appropriate elegiacs:—

"SINGIDVNVM ET BVDAPESTVM ET MOENIA CLARA VIENNAE
TRES VRBES ORNANT LITORA DANVBII.
OMNES DOCTRINAE MATRES: HAEC SARMATICORVM,
HAEC GERMANORVM, HAEC HVNGARIENSE DECVS.
OMNES DOCTRINAE MATRES—AT TV BVDAPESTVM,
PRINCEPS SIS NOBIS DVX ET AMICA SALVS."

M. E. BEAUVOIS has just completed in *Polybiblion* a series of learned bibliographical articles on "The French and German Languages and Literatures in the Grand Duchy of Luxemburg."

WE are requested to state that Mr. W. J. Loftie's pamphlet on *The Table of Abood* was not "privately printed," but is a *tirage à part* from the new quarterly number of the *Archaeological Journal*.

WE have received the *Report of the Seventh Annual Conference of the Association for the Reform and Codification of the Law of Nations* (Clowes); *A Practical Method for the Constitutional Union of the United Kingdom and the Nine Parliamentary Colonies* (Stanford); *Pilgrim Memories*, by J. S. Stuart-Glennie, third edition (Moxon, Saunders and Co.); Hand's *Aesthetics of Musical Art*, trans. W. E. Lawson, Book I., second edition (W. Reeves); *The Gifts of Civilisation*, by Dean Church, new edition (Macmillan); *Madonna: Verses on Our Lady and the Saints*, by the Rev. Matthew Russell, S.J. (Dublin: Gill); *The Forgotten Truth*, by the Rev. C. Bullock (*Hand and Heart* Office); *Principles and Portraits*, by C. A. Bartol (Boston: Roberts); *British Dogs*, Part X. (*Bazaar* Office); *Practical Trapping*, by W. Carnegie (*Bazaar* Office); *Bicycles and Tricycles of the Year*, by H. H. Griffin (*Bazaar* Office); *A Catechism on Geology and Sacred History*, by E. A. Peakome (Relfe Bros.); *A Critical Outline of the Literature of Germany*, by A. M. Selss, second edition, revised and enlarged (Longmans); *The Protagoras of Plato*, ed., &c., W. Wayte, third edition (Bell); *Second Report of the Executive Committee of the Duchess of Marlborough's Fund* (Dublin); Jordan's *Nibelunge*, 1. Lied, zehnte Auflage (Frankfurt-a-M.: Jordan); &c.

MAGAZINES AND REVIEWS.

THE *Deutsche Rundschau* for May is an exceptionally good number. It has the beginning of a story by Herr Rudolph Lindau, "Die Kleine Welt," in which the scene is laid in Japan, though the characters are English. Herr Preger contributes an exceedingly interesting article on "Psychogenesis;" he strives to investigate the steps in the process of the development of the will and the understanding in children. His conclusions are founded upon a careful observation of the movements of children, and his connexion between these and the expression of emotions is highly ingenious. Herr von Sarburg writes an appreciative notice from the Liberal Catholic point of view of "Felix Dupanloup," the late Bishop of Orleans. Herr Hirschfeld gives a brief sketch of the history and capacities of the "Island of Cyprus," and points out that history for 3,500 years, from Thutmes III. to Queen Victoria, has connected the occupation of Cyprus with the lordship of the East. Herr Ebers contributes a valuable *résumé* of the "Modern Results of Egyptology," and Berthold Auerbach writes a little idyllic picture of a day's wandering last summer under the title of "Ein Tag in der Heimath."

IN the *Archivio Storico Italiano*, Signor Morosi begins a paper on "The Motives of Diocletian's Abdication." The first instalment, which is in the current number, consists of an examination of previous theories, and points out the difficulties which each of them raises. Signor Rolando writes on a difficult but very important subject, "The Political Geography of Imperial Italy in the Ninth and Tenth Centuries;" by "Imperial Italy" he means that portion of Italy which was under the Empire, and he endeavours to fix the geographical limits of the several provinces and to note their variations.

THE *Revue Historique* has an excellent article by M. Vast on "The Siege and Capture of Constantinople by the Turks;" it is grounded on authorities which have come to light since the time of Gibbon and Hammer, especially the writings of George Scholarius and Critobulus, who wrote in Constantinople in the reign of Mahomet II. M. Maury, in a slight article, "Une Réhabilitation de César Borgia," discusses the recent works of Gregorovius and Alvisi, and concludes that Caesar Borgia is not so black as he has generally been painted, and that his misdeeds were those commonly recognised in the politics of his age. The other papers in the *Revue* are continuations.

THE April and May numbers of the *Monatsschrift für Geschichte und Wissenschaft des Judenthums* contain a learned and well-written essay on the life and works of Ibn Djanakh (Abu'l-walid), the celebrated Jewish grammarian and lexicographer, born at Cordova towards the end of the tenth century. The author, M. Joseph Derenbourg, has lately brought out an edition of the Arabic text, with a translation of Ibn Djanakh's smaller works and treatises. His son, M. Hartwig Derenbourg, has also shared in this labour of love, which contributes so much to our knowledge of the best school of early Jewish scholarship.

THE May number of *Le Livre* contains the usual and extremely useful articles of contemporary bibliography. But the section intended to possess more permanent value has no article which can be said to be of the first interest. Such articles as it does contain, however, are all fairly attractive. A series of "Lettres Pédantes," written by a provincial bibliophile, under the scarcely probable name of Dr. Chrysostom Mathanasius, begins well, with a description of a book of horoscopes, &c. The Paris archives and municipal libraries form the subject of another paper; there is a *chronique* of recent book sales, which perhaps should have fallen by rights into the modern portion; and a paper describing two newly discovered Groliers which it is said will come to the hammer shortly. The illustrations of the month are perhaps more attractive than the letterpress. One is a full-size *facsimile* of Victor Hugo's autograph MS., giving a page from *Religions et Religion*, from which it appears very clearly that the great poet is not of those who never blot a line. The other is an etching of a silver-gilt binding of the early part of the last century, an exquisite piece of work both as concerns the original and the reproduction.

OBITUARY.

THE news of the death of Mr. Henry Ashworth at Florence on the 17th inst. reached this country a few days ago. He was the son of Mr. John Ashworth, of Turton, near Bolton, and was born there in 1795. From early manhood he was connected with cotton spinning, and deeply interested in the progress of Lancashire. One of his first ventures in the literary world consisted of a series of *Statistical Illustrations* (1842) of the Duchy of Lancaster, with especial reference to the Hundred of Salford. He threw himself with vigour into the agitation against the Corn Laws, founding, and throughout its existence actively supporting, the celebrated Anti-Corn Law League. He published several pamphlets on subjects dear to the hearts of Manchester men, but his most ambitious publication contained his recollections of Mr. Cobden and the history of the League. It was published in 1877, and passed into a second edition in the following year.

AS we have already mentioned, M. Paul de Musset, elder brother of the great poet, Alfred de Musset, has just died in Paris at the age of seventy-six. A writer of real talent and keen wit, M. Paul de Musset was eclipsed by the brilliancy of his brother's glory. Still, educated readers highly appreciate the powers of narration which he displayed in the field of historical romance. We have from his pen *Mignard et Rigaud* (1839), *Guise et Riom* (1840), *Les Femmes de la Régence* (1841), *Les Originaux du XVIIe Siècle* (1847). His chief success was due to the novel of *Lui et Elle*, which appeared in 1859, in answer to George Sand's novel, *Elle et Lui*. The *Elle* and the *Lui* concealed the names of the famous novelist and the famous poet. Everybody knew that they had loved, and that their love had ended unhappily. George Sand told the story of Alfred de Musset's misdeeds. Paul de Musset undertook to tell the story of George

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Sand's misdeeds. It was, it must be confessed, a rather dreary spectacle, this battle over a coffin. Paul de Musset was more happily inspired when he published, four years ago, a biography of his brother. We could have wished it more complete; but was it possible for a brother's pen to set down the whole truth concerning the author of *Rolla*? M. Paul de Musset was likewise the author of *La Revanche de Lauzun*, played at the Odéon in 1856.

THE OBERAMMERGAU PASSION-PLAY.

The unique representation of the Passion, crucifixion, and ascension of Christ in an open-air theatre, built after the old Greek model, took place, for the first time since 1871, on Whit Monday, May 17, and was repeated on the following day on account of the large number of persons who could not obtain admittance on the Monday.

The text and music as now performed are substantially the same as in 1850, 1860, and 1870-71. The text is that of Alois Daisenberger, formerly parish priest of Oberammergau, who improved on the version of Othmar Weiss; the music was written by the village schoolmaster, Rochus Dedler, in the year 1810.

The two most remarkable features of the *Passionsspiel* are the introduction of a chorus, which, as in the Greek drama, acts a mediating part between actors and audience, and the employment of *tableaux vivants* to illustrate each event in the life of Christ by a typical event from Old Testament history. The chorus consists of eighteen persons and a choragus, who ascend the front or open stage at the beginning of each act; the choragus addresses a short speech to the audience, setting forth the subject of the act; the chorus introduces the *tableau* or *tableaux* with appropriate music, and then leaves the stage to make way for the actors. The drama proper is, therefore, relieved by intervals of music and pictorial illustration, both related to the main action. The value of this arrangement is great; the modern stage substitutes for it irrelevant music and incongruous conversation.

The text of the *Passionsspiel* on the whole follows the gospel narrative very closely; and seems specially modelled on the Gospel according to St. John. The play is Christian, not specially Catholic, in tone; thus all merely traditional or legendary episodes are avoided, except that of Veronica, in the fifteenth act; and here no miraculous impression is left upon the handkerchief with which Christ wipes his brow. The debate in the Sanhedrim in act II. no doubt contains much that is not recorded in the Gospel of St. John; but this was unavoidable if the debate, of which we have only a meagre account, was to be represented on the stage at all. The play here rather assists the imagination of the reader of the gospels than presents him with any new incidents. The same may be said of the scenes in which the despair of Judas is developed. On the other hand, there are points in which the version of the Passion-play differs, perhaps unnecessarily, from the gospels. Thus Judas, instead of coming forward of his own accord with the offer of betrayal, is solicited by emissaries from the Sanhedrim; and after the Resurrection, the priests enter, led by Caiaphas, and attempt to bribe the soldiers who have watched by the sepulchre to spread the story of the stealing of the body of Christ by his disciples. Some of the speeches, introduced in various parts of the play to meet the demands of dramatic necessity or propriety, are exceedingly beautiful and poetical. Such is that of Mary Magdalene, where she parts from her master at Bethany, "O, Du einziger Freund meiner Seele," and again, as she kneels at the foot of the cross, embracing it and covering it with her long black hair, "Mein Herz hängt mit Dir am Kreuze."

The conception of the whole play is dramatic, and well worked out. The first scene shows us Jesus, in the hour of his greatest popularity, brought into violent collision with Judaism, as represented by the priests and Pharisees on the one hand and the offended money-changers and traders of the Temple on the other; we have here the elements of the coalition which ultimately brought about his death. The last act represents the final triumph of the Redeemer. Side by side, through successive scenes, we follow the life of Christ, and the steps by which his enemies compass his destruction; and the dramatic interest is well sustained throughout.

The characters of Judas and Pilate are excellently drawn; one understands the men better after witnessing the play. Judas is represented as having attached himself to Christ from motives of gain, and in expectation of the speedy coming of a temporal kingdom. Being disappointed at the delay of his hopes, and filled with resentment at the reproof which he receives in the house at Bethany, he is ready to lend an ear to the proposals of one of the money-changers sent by authority of the Sanhedrim. His despair and suicide are vivid and effective scenes.

Pilate is presented with a success which leaves nothing to be desired. His refusal to condemn an innocent man, his sincere admiration of the character and noble bearing of Christ, his melancholy and pitying speech, "Was ist Wahrheit?" give us one side of his character; but he is not courageous enough to be the only friend of the friendless, and when he is disappointed in his expectation that the people will support Christ—his speech when he asks them whether they will prefer one of the vilest of men to the pattern of all excellence is very fine—he yields to the combined fury of priest and mob. The part is admirably played by Thomas Rendl; his enunciation is clear and free from dialect, and his presence commanding.

The Christ of Joseph Maier is a successful performance of an extremely difficult part. His personal appearance is eminently well adapted for the character, though the dark brown hair is at variance with our traditional picture of Christ. Some who witnessed the performance of 1850 regard the impersonation of Tobias Flunger as superior in mildness and sweetness, though they admit that Joseph Maier has a grander presence. The latter is always dignified, and sometimes rises to the sublime. Nothing could be better than his acting in the scene of the "Last Supper," where the washing of the disciples' feet presents such great difficulties; and his long silence in the scenes before Caiaphas and Herod is most impressive. The only fault that one has to find is with his voice, which is high pitched and somewhat monotonous, occasionally almost giving one the impression of apathy. But his rendering of the last words in the Crucifixion scene, "Es ist vollbracht: Vater, in deine Hände empfehle ich meinen Geist," is magnificent. Throughout this scene the expression of pain is finely moderated, like that upon the face of Laocoon; there is not much blood on the hands or feet, and the spectacle of this living crucifix is terribly beautiful. A good deal has been said and written about the intense effort which it must require on the part of Joseph Maier to sustain himself for nearly twenty minutes on the cross. This seems to be a mistake. His feet rest upon a small board, and there are hooks, not perceived by the audience, by which the body is prevented from falling forward and the arms supported.

On the whole, then, we may endorse the verdict of Edward Devrient, that the Ammergau play proves that the Passion of Christ can be represented dramatically on the stage, in spite of the fact that he only suffers and does not act. Through his voluntary election of suffering the indignities and wrongs which he endures appear as so many great actions.

The least well-sustained parts are those of the Virgin and Mary Magdalene; the latter especially seems qualified neither by the gift of acting nor by adequate physical endowments. Caiaphas and the priest Nathanael are excellently played by Johann Lang and Sebastian Lang, though the former seemed to be suffering from a severe cold, and the speech of the latter is not always free from a slight touch of Bavarian *patois*.

A word of praise must also be given to the hand which has directed the whole performance. Here again we observe the studied moderation which takes care so to present the terrible as not to make it horrible. In this respect the scene where Christ is scourged by the soldiers, that in which he is struck and thrown down, and that of the suicide of Judas are eminently free from any offence against good taste. The blows fall lightly or do not strike at all, and the curtain falls as Judas ascends the tree. Again, the bloody sweat of the garden of Gethsemane—the literal presentation of which is demanded by the realism of the whole play—is so managed as not to be hideous. A few things are disappointing — the appearance of the angels throughout the play, and the incongruous effect of the *tableau* representing Jonah cast up from the whale's belly—the supposed type of the Resurrection. It would be well, too, if the descent from the cross could be managed more speedily; and some of the *tableaux* are not seen to full advantage owing to the depth of the stage, which is lighted only from the front. For the *tableaux* the stage should slope upwards, and be lighted from behind.

The music of Dedler is generally pleasing and sometimes very effective. Specially beautiful are the passages—

"Ach Sie kommt, die Scheidestunde" (act III.).
"Doch dies Gewächse der Natur" (act V.).
"Ihr Felsen Gabaon" (act VII.).
"Seht, welch ein Mensch" (act IX.).

The solos were not powerfully rendered, and the performance of the band is decidedly capable of great improvement.

Perhaps the most successful part of the whole Passion-play is the *tableaux vivants*, which take place within the smaller or central stage. Great artistic skill is shown in the attitudes and grouping. Some of the best are the expulsion of Adam and Eve from Paradise, the parting of the young Tobias from his parents, the feeding of the Israelites by manna, and the return of the spies bringing the grapes of Eshcol from Canaan. The last two are types of the Host and Chalice of the Eucharist respectively, and in each of them several hundred persons appear. Other excellent ones are Samson derided by the Philistines and Adam tilling the soil in the sweat of his brow—the latter the type of the agony of Gethsemane; and, last, but not least, the treacherous kiss given by Joab to Amasa—the type of the betrayal of Judas. The lovely music, with its refrain of "Ihr Felsen Gabaon," the echo-answer which comes from behind the rocks, and the fine group on the stage convey together an impression never to be forgotten. In these *tableaux* the Ammergauers have an opportunity of showing their sense of form, a sense developed by the art of designing and carving beautiful figures in wood and ivory to which the people have been for generations devoted. And this skill in design is seen to be the special excellence of the Ammergauers, not merely in the *tableaux*, but in the play itself, many of the most effective scenes of which depend more upon grouping than acting.

The theatre of Ammergau has been often compared to a Greek theatre; and the comparison is no doubt justified by its stage for

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the chorus—like the orchestra in every respect except in not being rounded or on a level with the stage proper—its roof of sky opening up a view of the surrounding hills and its immoveable house of Pilate and house of Annas, reminding one so forcibly of the fixed house of Cleon or of Hegio on the Roman stage. But it would be more exact to describe it as a Greek theatre without the advantages which a Greek theatre possessed for seeing and hearing. The distance from which the voice has to reach the occupants of the far seats is as great; but no arrangements are made for increasing or confining the sound; and in a Greek theatre the tiers of seats ascended at such an angle as to enable every spectator to see with comfort over the heads of those in front of him, as the ruins at Syracuse bear witness. This cannot be said of the Ammergau theatre—at least not of the most expensive places. The stalls (*Logen*) are so placed and built as to make seeing difficult and hearing almost impossible, except in the case of a few actors; and the only chance for the spectator is to get into one of the uncovered and backless seats in front, which are priced at two shillings. The authorities publish a "Textbuch" containing the words of the choral songs, but they take every precaution to prevent the publication of the words of the dialogue—evidently fearing that the play might be reproduced elsewhere. One is therefore entirely dependent upon one's ears for the due appreciation of this highly elaborated drama.

E. A. SONNENSCHEIN.

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CORRESPONDENCE.

"SAINT LOY" IN CHAUCER.

Cambridge: May 24, 1880.

In a letter upon Chaucer's Prioress's Nun-Chaplain (ACADEMY, May 22, p. 385), Mr. Furnivall takes occasion to say that "no one has been able to make out who St. Loy was. St. Louis, St. Eligius, &c., have been suggested," and so on.

Mr. Furnivall ought to know perfectly well that his "&c." means nothing. No solutions beyond the two of "St. Louis" and "St. Eligius" have ever been made. Of these two, the former suggestion is a mere reckless guess, and simply false. The latter is well known, at least to some students of Chaucer, to be the right solution; and it was pointed out forty years ago at least. I need hardly insist that the suggestions of a modern "Sister" about the oaths of the Middle Ages are worthless, because it is to her credit that I say so.

In Warton's *History of English Poetry*, vol. ii., p. 200, ed. 1840, the solution is given; with a statement that the name occurs *in another passage in Chaucer* and in Sir David Lyndesay's *Monarche*. I quote these passages, and another from Sir T. More:—

> "I pray god saue thee and seint *Loy*."
> Chaucer, Six-text edition, ed. Furnivall, group D, 1564.

> "Sanct *Eloy* he doith straitly stand,
> Ane new hors schoo in tyll his hand."
> Sir D. Lyndesay, *Monarche*, 2299.

> "Seint *Loy* we make an horseleche, and must let our horse rather renne vnshod and marre his hoofe, than to shooe him on his daye, which we must for that point more religiously kepe high and holy then Ester day."
> Sir T. More, *A Dialogue*, &c., b. ii., c. 10, ed. 1577, pp. 194 f.

This affords positive proof that *Loy* is short *Eloy*; and *Eloy* is the French *Eloi*, the usual name for St. Eligius, who is well known to be the patron saint of goldsmiths (and afterwards of farriers), as is shown at length in one of the volumes lately issued by P. Lacroix—I think it is in the one that treats of Science and Art in the Middle Ages.

The life of St. Eligius is duly given in Butler's *Lives of the Saints*, Dec. 1. I transcribe one rather curious passage:—

> "St. Owen relates many miracles which followed his death, and informs us that *the holy abbess*, St. Aurea, who was swept off by a pestilence, . . . was advertised of her last hour some time before it, by a comfortable vision of *St. Eligius*."

Chaucer's meaning is plain enough. The Prioresse, in "shotting her discourse" in the usual mediaeval manner, abstained from using sacred and Scriptural names. But the carter did not; he prayed to God and St. Loy *both*.

It is interesting to compare the "Freres Tale," where the old woman, visited by the summoner, swears by "Christ Jesu, king of kings," and then "by lady saint Mary," both strong expressions for an old lady, and even more so than the summoner's exclamation "by the sweet saint Ann," in return for which the old woman at once commits him to "the devil rough and black of hue."

I think this is enough to show that, according to Mr. Furnivall's own advice, which I heartily endorse, it is best to "leave the text alone, and wait for someone else with a better head."

WALTER W. SKEAT.

7 Coombe Terrace, Teignmouth: May 22, 1880.

I take the opportunity afforded by Mr. Furnivall's having brought forward this subject in to-day's ACADEMY to supplement the comments made by the Benedictine nun by an explanation which occurred to me some time ago (and which, as far as I know, has not—though obvious enough—been proposed before), but which seemed hardly worth publishing until the question again came under discussion.

I quite agree with the remark of the Sister who has given the valuable information communicated by Mr. Furnivall, that "Seint Loy" was no real name. Besides the fatal objection that swearing by St. Eloi or St. Louis would be nothing out of the common, it would be very odd that the initial *e* of *Eloi* (whose omission, besides, would spoil the metre) should be lost in so many MSS.; while *Louis* is at once excluded by the facts that in Chaucer's time, as now (*Lewis*), this name was dissyllabic, and had final *s*, whereas *loy* rhymes on *coy*. I believe *seint loy* to be nothing but the French *sainte loi* (Latin *sanctam lēgem*), a very common expression for the Scriptures, or rather for Christian doctrine; unfortunately I have no books here, or I should be able to give several instances of the phrase *par la loi sainte*, and of similar expressions referring to heathen creeds. The word *loi*, in its earlier and Norman form *lei*, was borrowed, with the meaning it has above, long before Chaucer's time; Middle-English *lay* and *loy* (with their compounds *allay* and *alloy*) are French doublets, like *peise* and *poise*, *convey* and *convoy*.

Chaucer, as is well known, preserves in various half-French phrases the dissyllabic feminine form *sainte* of the Old-French adjective *saint*, which accordingly is written *seinte* in these cases in the best MSS. of the *Canterbury Tales*; that few or none of them (if I recollect right) have the final *e* in this case is probably due to the fact that, as *loi* has nothing in its meaning to show an Englishman its gender, there was only the metre (a frail protection) to prevent the scribes replacing the uncommon *seinte* by the common *seint*. In any case (as mentioned above) an unaccented *e* is here wanted for the metre; the attempt to make the line scan by resolving *nas* into *ne was* is, I believe, creating a philological monstrosity, and I can speak no more favourably of tacking a final *e* on to *ooth*, and explaining it as genitive plural instead of nominative singular. Moreover, Chaucer's metre, a compromise between the Romanic and Teutonic systems, is of that primitive character which is closely associated with the simplest musical rhythm. In his heroic verse the five even syllables (allowing for the cases of truncated first foot and of trisyllabic feet) would almost all be primarily or secondarily accented if the line were read as prose, while the odd syllables would, in most cases, be quite unaccented (such dissyllables as *April*, *wynnyng*, constituting nearly all the exceptions), so that we generally get a monotonous five-bar line, each bar consisting of an unaccented and an accented note. I need hardly point out that the emendations *ne was* and *oothe* spoil this rhythm by putting the naturally unaccented *was* (or *nas*) and *by* into stressed places, and the accented *seint* into an unstressed one; whereas the reading *seinte*, by putting *but* and *seint* into stressed places, maintains the agreement between the ordinary prose rhythm of the line and the five-measure rhythm in which Chaucer wrote. As to meaning, grammar, and metre, therefore, the explanation of the Prioress's oath as the French *sainte loi*, and the consequent reading *seinte loy* ("Hir' gretteste ooth nas but: 'By seinte loy!'"), appear to me to deserve the favourable consideration of Chaucer students.

HENRY NICOL.

London: May 24, 1880.

I venture to think that we can hardly dispose of the word "oath" in such an arbitrary manner as that which supposes S. Eloy to be a

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fable or a nonentity, so that to swear by it would be irreprehensible. An oath is an oath, but I do not suspect "Eglantine" of swearing. It seems to be an ejaculation, or rather invocation, of S. Eloi by a nervous rider, in the sense of "marry come up," S. Eloi being invoked or horses (Becon, i. 139, ii. 536, where a new Saint "Sweetlad" is mockingly introduced); and people "commended themselves and horses to God and S. Loye" (Hooper, i. 310), S. Loye having constructed a saddle of peculiar excellence for King Dagobert. Is not this a simpler explanation of the expression?

The Homilist says, "S. Loy is the horse leech. If we remember God sometimes yet we join to Him another helper using these sayings, such as learn 'God and S. Nicholas be my speed;' such as neese 'God help and S. John;' to the horse 'God and S. Loy save thee.'" What Chaucer means is that the Prioress did not abuse God's holy name, but simply called on S. Loy. The carter cries in the "Friar's Tale" to his horse Lyerd (like Ursewick and Griesell, the name of one of the king's trotting horses, Acc., 44, Edw. III.), "I pray God save thy body and Saint Loy."

S. Loy is depicted on the rood-screens of Potter Heigham and Hempton; an hospital at Cambridge and the church of Darrington are dedicated in his honour, as in some particulars he corresponded to our own St. Dunstan.

Acting on Mr. Furnivall's hint that light could be thrown by those who have studied the conventual system in England upon those portions of Chaucer which relate to the subject, I may point out that

1. The prioress was a conventual not a claustral prioress—that is, a prioress not having an abbess as superior. The Constitutions of the Legate Othobon say:—"Abbatissa, seu priorissa, et caeterae quae monasterio praesunt, monasteria non exeant nisi pro evidenti monasterii utilitate vel necessitate urgente et cum societate honesta" (tit. 53); hence she was accompanied by her nun-chaplain, who was "testis innocentiae suae," as in the case of the chaplain of the abbot or prior (Lyndw., 205). Lyndwood observes:—"Etiam abbatissa monasterium exire non debet nisi cum honesta et decenti societate, et tamen non nisi ex certa causa," and adds that in England greater liberty was allowed to nuns than was permitted by the Roman canon law, which restricted the indulgence to two cases—serious illness and the duty of doing homage or taking an oath of allegiance (Prov., lib. iii., tit. 20).

2. As she had been trained in the school of Stratford attë Bow she was a Benedictine. At Minster, Sheppey, I found at the Dissolution mention (independently of the curate or parish priest) of two chaplain-priests who served the conventual altars and the confessor's chamber over the gatehouse. Usually the title of prioress was given to the superior of the nunnery which was under the supervision of a monastery and not of the bishop.

3. Of two brasses of abbesses remaining, one at Elstow, c. 1530, represents her with a pastoral staff on the right arm; the other, at Denham, c. 1540, shows her in a cloak or mantle, wimple, and veil. There is a third at Nether Wallop, c. 1436. Sculptures at Ely and a portraiture in glass engraved by Bentham show the abbess S. Etheldreda holding a staff; there is a similar figure of the fourteenth century in Royal MS. 2, B, vii. Possibly the conventual prioress may have adopted the staff when some of the cathedral priors were permitted its use.

MACKENZIE E. C. WALCOTT.

London: May 25, 1880.

On "Seynt Loy," I ought to have said last week that *loy* is, no doubt, the Old-French *loy* (law), and that by "Hire gretteste ooth ne was but by Seynt Loy," Chaucer probably meant that the prioress never said anything stronger than "in faith," "by my faith." Roquefort gives "*Par sa loy*; Par sa foi, en bonne-foi, en honnête homme." There would be no conscious reference in the words to the Christian Law or Faith so as to turn them into an oath. Even "by St. Law" would not be an oath, any more than "by St. Grace, St. Gentleness," &c.

Dame Mary asks for two corrections in my last week's letter: "Ethel*dred*" for "Ethelred," "*se* servira" for "servira."

F. J. FURNIVALL.

THE LITERATURE OF FOLK-LORE.

Castlenau, Barnes, S.W.: May 24, 1880.

I hope I am not too late to say a word upon this important matter. But with reference to Mr. Axon's remark that it would be interesting to know whether any English library has yet made a special collection of folk-lore books (see *ante*, March 6, 1880), I would observe that, upon the formation of the Folk-Lore Society in 1878, I spoke of the importance of collecting a folk-lore library to the librarian of the London Library, who, with his usual attention to the needs of the members of that institution, set about gathering in folk-lore books. Although the London Library cannot boast so magnificent a collection as Harvard College, it has a very fair assortment, and is daily growing richer. It is also, perhaps, interesting to observe that, beside Harvard College and the London Library, the following libraries subscribe to the Folk-Lore Society's publications:—The Society of Antiquaries; Library of Congress, Washington; Göttingen University Library; Johns Hopkins University, Baltimore; London Institution; Mercantile Library, Philadelphia; Mitchell Library, Glasgow; Manchester Free Library; Middlesborough Free Library; Stockholm Royal Library—all of which should contain collections of more or less extent and value. As I am now writing on a subject connected with the bibliography of folk-lore, perhaps I may add that the Folk-Lore Society hope very shortly to be prepared with their tentative list of book-titles to be sent round to members and others for additions.

G. L. GOMME.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 31, 2 p.m. Geographical (Anniversary): President's Address.

TUESDAY, June 1, 8 p.m. Royal Institution: "American Political Ideas," by J. Fiske.

8.30 p.m. Zoological.

8.30 p.m. Biblical Archaeology: "The Site of the Temples of the Jews," by Lieut.-Col. Warren, R.E.; "The Papyrus of Bek-en-Amen in the Municipal Museum at Bologna," by Prof. G. Kmineh-Sedlo.

WEDNESDAY, June 2, 7 p.m. Entomological.

7.30 p.m. Education Society: Discussion on Ascham and his Principles.

8 p.m. Archaeological Association: "Supposed Birthplace of St. Cuthbert," by A. C. Frier; "Cup Markings on Burley Moor," by C. W. Dymond.

THURSDAY, June 3, 3 p.m. Royal Institution: "Buddhist Sacred Books," by T. W. Rhys Davids.

4 p.m. Archaeological Institute.

8 p.m. Linnean: "The Genus *Solanocrinus*, Goldfuss, and its Relations to recent Comatulae," by P. H. Carpenter; "On the Anal Respiration in the Zoeae Larvae of the Decapods," by M. M. Hartog; "On the Specific Identity of *Scomber punctatus*, Couch, with *S. scomber*, Linn.," by Dr. F. Day.

8 p.m. Chemical.

8 p.m. Telegraph Engineers: "The Dynamo-Electric Current in its Application to Metallurgy, to Horticulture, and to the Transmission of Power," by Dr. C. W. Siemens.

8.30 p.m. Antiquaries.

FRIDAY, June 4, 8 p.m. Geologists' Association.

8 p.m. Philological: "On Some Differences between the Speech of Edinburgh and London," by T. B. Sprague; "On the Yao and Makóa Languages," by the Rev. Chauncy Maples.

9 p.m. Royal Institution: "An Analysis of Ornament," by H. H. Statham.

SATURDAY, June 5, 3 p.m. Royal Institution: "The Dramatists before Shakspere," by Prof. H. Morley.

3 p.m. Actuaries: Anniversary.

SCIENCE.

CURRENT SCIENTIFIC LITERATURE.

The Science of Voice Production and Voice Preservation. By Gordon Holmes. (Chatto and Windus.) This is an abridgment, for the use of speakers and singers, of a larger work by the same author. It gives a lucid account of the structure and function of the organs concerned in vocalisation, illustrated by a sufficient number of woodcuts. This is followed by two excellent chapters on the cultivation of the voice and on the proper means of preserving it. Just as the curious medley of traditions by which the training of candidates for athletic honours used to be governed has given place to a system of rules based on ascertained physiological *data*, so the variety of discordant methods adopted by famous speakers and singers for the management and preservation of the voice have, in recent years, been sifted and simplified in accordance with general hygienic laws. The existing state of our knowledge on the subject is well reflected in the present work, whose size is moderate, and which is admirably printed and got up.

The Watering Places and Mineral Springs of Germany, Austria, and Switzerland. By Edward Guttmann, M.D. (Sampson Low and Co.) This is, substantially, a guide book for the use of that large section of the public which likes to combine the search after health with the amusement of foreign travel. After some preliminary chapters of a general nature, the author proceeds to give a short but adequate account of nearly all the watering places of Germany, Austria, and Switzerland. In connexion with this part of the work he gives us a useful map on which the names of the various baths are marked in such a way as to show their special character (whether alkaline or chalybeate, &c.) at a glance. A third part of the treatise is devoted to the chemical composition and remedial uses of the divers waters. The information given is clear and to the point; the author, with much good sense, avoiding disputed topics and the tendency to exaggeration which is a besetting sin of most writers on the subject of balneology. The concluding chapters of the book deal with climatic health-resorts, especially in reference to pulmonary consumption, and with a variety of miscellaneous "cures," such as the grape-cure, whey-cure, &c., which are in great favour among our Continental neighbours. Comparative tables of the chief mineral constituents of the different waters are added, and the value of the whole for reference is much enhanced by a double Index. Altogether, the book deserves the praise of being well adapted for its purpose. A similar treatise on the baths and waters of our own country and of France would be of real service both to the rank and file of the medical profession and to the general public.

Health. By W. H. Corfield, M.A., M.D. (Oxon.). (C. Kegan Paul and Co.) This volume contains nineteen lectures delivered under the auspices of the Trades' Guild of Learning and of the National Health Society. The first seven give a popular summary of general anatomy and physiology. Two more are devoted to the health of the individual. The remainder deal with hygiène, strictly so called—air, food and drink, water, climate, houses and towns, small-pox and other communicable diseases. The information is excellent, and it is given in clear and intelligible language. The style is occasionally rather diffuse, but this is explained by the fact that the speaker's words were taken down in short-hand. Taken altogether, the book deserves much praise and is likely to prove very useful.

Long Life Series.—1. *Long Life and How to Reach It.* 2. *The Throat and the Voice.* 3. *The*

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Mouth and the Teeth. (Ward, Lock and Co.) The need for this series of little works is not very apparent, as substantially the same ground is covered by a publication which we reviewed some time ago—the "Health Primers" published by Hardwicke and Bogue. The resemblance between the two sets of books is increased by their being got up in boards of the same colour and general appearance. A comparison of their contents tells most decidedly in favour of the older series. The three little volumes now before us are unobjectionable in matter and style; that is all that need be said about them.

NOTES OF TRAVEL.

ON May 31 the Royal Geographical Society will celebrate its fiftieth anniversary without any of the parade incidental to jubilees, centenaries, and the like. The royal medals and the public schools prize medals will be distributed, and the outgoing president, the Earl of Northbrook, will deliver an address on the geographical work of the past year. It is probable that Lord Aberdare will be elected president for the ensuing year. The society was formed on May 24, 1830, and the number of its ordinary fellows has increased from about 600 in 1850 to 3,400 at the present time. The French Geographical Society was established nine years earlier, and on December 31, 1879, had 1,833 ordinary members.

AN African Committee has recently been formed at Naples to promote the exploration of East Central Africa by Italians, and to protect national interests in that region.

THE French branch of the International African Association have voted £2,000 for the establishment of their East African station for scientific observations in Usagara. M. Bloyet, who will be placed in charge of it, has been studying for some months at the Montsouris Observatory, at the Natural History Museum, and latterly at the Marseilles Observatory, and he is said to be fully qualified to take astronomical, meteorological, and other necessary observations. M. Sergère, of Marseilles, who was to leave for Zanzibar at the same time as M. Bloyet, has entered into a contract to erect the necessary buildings for his station, so that M. Bloyet will be spared all the preliminary difficulties which the Belgian expeditions have had to encounter, and he will thus enter upon his duties under peculiarly favourable circumstances. M. Sergère, as we have before stated, is going to East Africa to carry out a commercial scheme on a somewhat gigantic scale in connexion, to a great extent, with the numerous expeditions now working in that region. He intends to form an immense depôt at Tabora, in Unyanyembe, with buildings that will accommodate 1,200 men, where expeditions will be able to refit and obtain means of transport; he will also organise a chain of communications with Zanzibar, Uganda, and the lake region generally. He has already had several years' experience on the East Coast, so that he is, no doubt, fully aware of the difficulties which at the outset must inevitably surround such an enterprise in a region which but a few years ago was almost entirely unknown to Europeans.

THE Congrès International des Sciences Géographiques, which met for the first time at Antwerp, and afterwards in 1875 at Paris, is to hold its third session at Venice in the latter part of October 1881.

NEWS has, it is stated, been received in St. Petersburg that Mr. E. Delmar Morgan had reached Semipalatinsk, and had started on his southward journey to Kuldja. There is, however, no foundation for the statement that he is engaged on an expedition for the Royal Geographical Society. His undertaking is a purely private one, though we believe the Council of the society granted him a loan of scientific instruments, as they have done in the case of several other travellers.

SEVERAL Russian expeditions are about to be despatched from Eastern Siberia for scientific and commercial explorations in Mongolia and Manchuria. M. Potanine, who has been for some time at Irkutsk, will accompany one of them, and, after visiting Uliassutai, will explore a new route across Mongolia to Kalgan, in the Great Wall, about 150 miles north-west of Peking. Two expeditions are to examine the Sungari River, and ascertain the wheat-growing capabilities of Manchuria, and how far it will be possible to send tea by way of the Sungari to the Amoor region.

THE last connecting link in the route across Australia from east to west has lately been completed by a traveller from the side of Queensland. He started from the Mulligan River, which, as we stated last week, is now attracting much attention, and, after travelling for some distance to the north, struck into the South Australian territory, and crossed Mr. H. Vere Barclay's route in 1878 from Alice Springs, on the overland telegraph line, towards the Queensland border. During the journey some very good country was discovered, which, no doubt, will be more fully explored before long. It is also interesting to record that the exploration of the extreme north of Queensland is proceeding rapidly, and quite lately a promising auriferous tract of country is reported to have been discovered on the western side of Cape York Peninsula.

IN addition to matters of national interest, the Congress of French Geographical Societies, which is to meet at Nancy early in August, is to discuss several questions of commercial and scientific geography, among which will be the adoption of a prime meridian common to all countries. It will also consider the best means for advancing the interests of French Colonies, the promotion of exploration, &c.

J. RIVOLI'S "Die Serra Estrella" (Ergänzungsheft No. 61 zu *Petermann's Mittheilungen*) is deserving the attention of all who are interested in the plantation of arid mountain tracts. The author describes the Serra as an unproductive, well-nigh waterless waste, producing scant herbage for the herds of goats and sheep which constitute almost the sole source of wealth of the inhabitants. Heavy rains, very unequally distributed, wash away the soil, and a time may be foreseen when the bare granite will cease to yield even herbs and grasses. The author, a practical "forester," describes the physical features of the Serra, dwelling more especially upon those circumstances which have a bearing upon its being afforested. His practical suggestions apply, of course, only to Portugal; but his method of enquiry may advantageously be followed in the case of other barren mountain tracts.

DR. JUNKER'S account of an expedition into the north-eastern part of the Libyan Desert in November and December 1875, in the course of which he explored the Wadi of the Natron lakes and determined numerous altitudes, is the most important paper in the forthcoming number of *Petermann's Mittheilungen*. In addition we meet there with an account of the gold fields of Wassaw, accompanied by a map based upon recent surveys by Bonnat and Dahse, with a description of Southern Chili, by Dr. C. Martin; and an extended notice of Ayan and the carriage road which it was intended to construct from that excellent harbour to the Lena in 1851. The Russians have since then annexed the regions of the Amur, and Nordenskjöld has discovered a passage by sea to the mouth of the Lena; but Herr von Struve, the author of the article referred to, is, nevertheless, of opinion that a carriage road may even now prove of great advantage, and we fully agree with him.

OBITUARY.

PROF. MILLER, M.A., F.R.S.

BRITISH mineralogy has lost, by the death of Prof. Miller, its most distinguished representative. When the late Dr. Whewell, in 1832, vacated the chair of mineralogy in the University of Cambridge, William Hallowes Miller was appointed his successor. This post Prof. Miller continued to occupy until his death on the 20th inst.—a period of not less than forty-eight years. Of late, however, he had felt the burden of his age, and had deputed the duty of lecturing first to the Rev. H. P. Gurney and then to Mr. W. J. Lewis. It was as a mathematician rather than as a naturalist that Prof. Miller studied mineralogy, and his lectures were attended chiefly by those who desired to study crystallography. He has the great merit of having devised an elegant system of crystallographic notation, which he unfolded in his *Treatise on Crystallography*, in his *Tract* on the same subject, and in his valuable work which is modestly called an *Elementary Introduction to Mineralogy*, based on that of W. Phillips. This last-named work is the standard text-book familiarly known as "Brooke and Miller," though Mr. Brooke's part in its production was but slight. Prof. Miller did not confine his attention to mineralogy, but was the author of a valuable work on Hydrostatics, and another on the Differential Calculus. Much of his reputation, however, rests on the delicate work which he accomplished in connexion with our national standards of weight and length, and with the standard meter of France. Prof. Miller was one of the most enthusiastic workers in the field of science, but from the nature of his work much of it was known only to specialists. To mineralogists, not only in this country, but on the Continent and in America, his name is indissolubly connected with the famous *h k l* system—a system which is year by year gaining ground as the only rational expression of crystallographic facts. Curiously enough, while this system had been introduced into Germany by such men as Grailich and von Lang, it was but little used in this country until Prof. Maskelyne insisted upon its value and advocated its adoption.

SCIENCE NOTES.

The Geological Survey of the Territories.—We have received a copy of Dr. Hayden's eleventh *Annual Report* of the United States Geological and Geographical Survey of the Territories, embracing Idaho and Wyoming. The published Report forms a volume of more than seven hundred pages, descriptive of the work accomplished by the staff of surveyors during the year 1877. As much of this work has already been briefly noticed in these columns when referring to the *Bulletin* in which preliminary announcements have been issued by the Survey, it is needless to refer at length to the present Report. The greater part of the volume necessarily deals with details of the physical geography and stratigraphical geology of the several districts under examination; but, at the same time, their mineralogy and palaeontology are not neglected, and we can speak with especial praise of the figures of fossils with which the volume is illustrated.

PHILOLOGY NOTES.

THE *Indian Antiquary* for April 1880 commences with the first instalment of a series of papers by Mr. Henry H. Howorth on "Chinghis Khān and his Ancestors," the present article

dealing chiefly with uncertain and legendary details of no great interest outside the circle of Mongolian scholars. Mr. Fleet continues his valuable papers on "Sanskrit and Old-Canarese Inscriptions," dealing here with three very early Pallava grants of probably the sixth century A.D. The Rev. W. Ayerst contributes an article on the anthropology of a primitive and savage clan called "the Garos;" and Dr. Rost a full account of the literary labours of Prof. Anton von Schiefner, whose death was announced towards the close of last year. The number concludes with the first part of a long and unfavourable notice of Bābu Rājendralāla Mitra's recently published volume on the antiquities of the ancient Buddhist Temple of Buddha Gāyā, the supposed scene of the temptation and triumph of the Buddha.

The new Old-Scandinavian Text Society ("Samfund til udgivelse af gammel nordisk litteratur"), already mentioned in the Academy, will open its series with the following texts:—*Peder smed*, by Grundtvig; *Erexsaga*, by Cederschiöld; and *Agrip af Noregs konungasögum*, by Dahlerup.

Dr. J. H. Gallée, of Haarlem, is preparing a volume of Netherlandish (Flemish and Dutch) selections from the earliest period to the present time, together with a glossary.

The editor of the periodical *Englische Studien*, Dr. E. Kölbing, has started an *Old-English Library* ("Altenglische Bibliothek"), intended to bring the chief works of Middle-English literature within the reach of students in a cheap and convenient form. There are many important works which urgently require to be re-edited, and are not likely to be taken in hand by the Early-English Text Society for an indefinite period, and meanwhile are only to be obtained with difficulty, and at high prices, such as Layamon and the publications of the Percy and other Societies. Others, such as the highly important *Ancren Riwle* and the editions of Thomas Wright generally, fall far behind the present standard of accuracy and criticism. Many of the publications of the Early-English Text Society give only the *materials* for critical editions, and it will be the task of the editors of the new *Bibliothek* to work up these materials in such a way as to make them more generally available for literary and linguistic purposes. There are, besides, many unedited texts lying hidden in the English libraries which will afford an ample field of work for many years to come, so that there is no question of rivalry with the Early-English Text Society. We hear that Dr. Kölbing is at present in England completing his collection of the materials for an edition of the *Ancren Riwle*, with which the series will probably be opened. It is proposed to publish a volume every year, consisting of from eight to sixteen sheets The publishers will be Gebr. Henninger, of Heilbronn.

Prof. H. Paul, of Freiburg-i.-Br., co-editor of *Beiträge zur Geschichte der deutschen Sprache*, is preparing an important work on general linguistics *Principles of the History of Language* ("Die Principien der Sprachgeschichte"), in which his views on morphology, the influence of association on sound-changes, the invariability of the purely phonetic laws of change, &c., will be fully set forth.

MEETINGS OF SOCIETIES.

Numismatic Society.—(*Thursday, May 20.*)

W. S. W. Vaux, Esq., V.-P., in the Chair.—The chairman exhibited for Sir Arthur Phayre a silver coin lately found in Pegu, about twenty miles from the town of Sittang, said to be of the tenth or eleventh century. This coin has for obverse type a conch shell, within which is a hermit crab.—Mr. Hoblyn exhibited an original warrant, dated February 14, 1627, under the sign manual of Charles I., to Sir William Parkhurst, Warden of the Mint, altering the value of certain gold and silver coins. Also a selection of rare and curious milled shillings from Elizabeth to George III.—Mr. Krumbholz exhibited a proof in gold of a keepeng piece, 1783, of the East India Company, struck at Bencoolen. Also two rare Oxford pound pieces, 1642 and 1644, and an unpublished variety of a twenty-shilling piece, Scotch, of Charles I.—Mr. Copp exhibited a portion of a large hoard of late Roman *denarii*, found at Rhewarthen Isa, Cardiganshire.—Mr. H. S. Gill communicated a paper on unpublished seventeenth-century tokens of Yorkshire, with contemporary notes on some of the issuers of Hull and other towns. In his paper Mr. Gill described over fifty new types.—Mr. L. Bergsoe communicated a paper, in which he discussed the place of mintage of certain coins of the Cuerdale Find. These were the coins inscribed EBRAICE CIVITAS; CVNETTI and QVENTOVICI, which he attributed to the towns of Evreux, Condé, and Quentovic, situated in the North of France on the Scheldt. In the inscription CIRTENA ACRTEN, Mr. Bergsoe traced the name of Cnut Rex, and in SIEFREDVS the name of a Danish chief. Mr. Bergsoe from these premisses proceeded to argue that none of these were struck in England as hitherto considered by numismatists, but that they were issued by foreigners, who imitated the type of English coins on account of the estimation in which they were held on the Continent. This adoption by one State of the type of the coins of another was very common in the Middle Ages, in the East as well as in the West, since, for the convenience of trade, the Turks imitated the type of the coins of Naples, even placing upon them Latin inscriptions, Naples at an earlier date having copied the type of the Turkish coins.—Gen. A. H. Schindler communicated a paper on some unpublished coins of the Mongols in Persia, acquired by him during a recent tour in Kerman (Caramania). These coins were for the most part struck by Abú Said Bahadur Khan, the last Mongol Emperor of Persia, and by Shah Rukh.

Philological Society.—(*Anniversary Meeting, Friday, May 21.*)

Dr. J. A. H. Murray, President, in the Chair.—The President read his annual address, in which he reviewed the work of the society during the past year, and gave an account of the progress made in the editing of the society's dictionary, and the collection of materials for it. He had finished to *Al-*; he wanted a dozen more sub-editors to prepare parts of the work for him; so many thousand slips for ordinary words had been sent in that he needed now only extracts for special words and senses; a dead sub-editor's *Pa-* work and slips had not been returned with his P materials, so that *Pa-* words were specially wanted from the earliest period. The United States volunteers had worked admirably under their chief, Prof. March, of Lafayette College, whom the society had that evening elected as one of its honorary members; and all promised well for the completion of the truly national undertaking that the society and its helpers had been engaged on for the last two-and-twenty years. Dr. Murray then urged the society to join in the spelling reform movement, and took his leave of the members on retiring from his two years' presidency.—Mr. Henry Sweet read his report on the late investigations by Continental scholars into vowel-phonology, which showed that Greek had preserved the oldest forms of the Indo-European family; the Teutonic languages the next oldest; while Sanskrit came only third.—Dr. Richard Morris then read his report on the progress of Pali studies during the last five years; and another report on the Feejee languages was taken as read.—Votes of thanks were passed to Dr. Murray, Mr. Sweet, Dr. Morris, and the Council of University College.—Mr. A. J. Ellis, F.R.S., was elected president for the next period of two years.

FINE ART.

THE ROYAL ACADEMY.

[*Third Notice.*]

Among painters the character of whose work is determined less by studied observance of any settled principle of style than by the direct assertion of a powerful individuality, Mr. Millais holds in every exhibition of the Academy a prominent place. There is no artist of our school whose genius so frankly allies itself with all forms of popular sentiment, and yet there is no other painter who so constantly wins the respect and admiration of his fellows for qualities in his art that are wholly independent of popularity. These qualities, however, do not always furnish the happiest exercise. Mr. Millais, in common with all artists of his particular temperament, is often left at the mercy of his material. He does not seek to impose upon nature any preconceived idea of beauty, and he is therefore sometimes led by choice or fortune to an aspect of reality that proves suggestive. He cannot always command the kind of judgment in selection needed for the full exhibition of his remarkable technical gifts: and where nature has little to offer his heart finds but little to bestow. These considerations scarcely apply to his works in the present exhibition, and there are at least four out of the number which deserve to rank among the best the painter has produced. *Cuckoo* (315) is a picture that combines in the happiest fashion his power of sentiment and his strength as a painter of portrait. This is the style of portraiture Sir Joshua loved to follow, giving to the interest of individual face and form an added suggestion of dramatic and emotional truth. Mr. Millais' invention is at its best when it is restrained within these limits. Where he is required to create a type of character to consort with an independent poetical idea he is not altogether at his ease, for the presence of the model offers in his case an irresistible temptation to seize and record all the little individualities of colour and drawing which nature places before his eyes. But, on the other hand, he can enforce with admirable power the sentiment which belongs to particular phases of character, and, in the example before us, the choice of subject helps in a wonderful degree to mark the beauty of these two childish faces by finding fit employment for their wondering eyes and earnest glances. The scheme of the picture is altogether very completely expressed. The attitude and gesture of the figures yield a very graceful composition, while the warmth of colouring in the painting of the heads is skilfully supported by the rich tones of the woodland background, broken here and there by the brighter hues of the primrose. A full-length figure of a little flaxen-haired child, robed in black velvet, and carrying in her hand a yellow daffodil, is scarcely less successful as a picture, though it affects to be nothing more than a portrait. Here, however, as well as in the larger work already noticed, we seem to detect the signs of a decided change of manner in Mr. Millais' treatment of flesh. There is greater fullness of colour and less distinction of light and shade than he has formerly displayed in his work. He has altogether abandoned the harsher white tones which used to give a certain air of crudity to his execution, but, at the same time, he has sacrificed to some extent the realisation of particular conditions of atmospheric effect. This increased attention to the truth of local colour is noticeable again in the painter's portrait of himself (218), destined for the Uffizzi Gallery at Florence, a work that stands in striking and interesting contrast with the head of Mr. Watts which hangs close beside it. Mr. Watts' feeling for style finds expression in portraiture as well as in ideal design, and in offering to the gallery at Florence a likeness of himself he has also contributed a very dignified example of the essential qualities of his art. Both of these heads may indeed be said to illustrate in the happiest fashion the special excellences in painting which have won for their authors a place in the his-

toric collection of which they are to form a part.

Three of the most noticeable subject pictures of the year are contributed by Mr. Alma-Tadema, Mr. Morris, and Mr. Orchardson. In a certain marked originality of treatment, Mr. Orchardson's composition of *Napoleon on Board the Bellerophon* perhaps deserves to rank as the most noticeable performance of the year. It does not seem to us to exhibit at their best the particular excellences of Mr. Orchardson's style, for with so large a canvas to furnish, and with the need of enforcing the historical and dramatic realities of his subject, he has been unable to exercise in perfect freedom or with entire completeness of effect the taste and skill which serve to give distinction to his work. The talent he possesses can be better displayed when the subject to be illustrated is clearly subordinate to a chosen scheme of elegant design and dainty colour; and the aspects of character which he can most successfully express are those which are discoverable in the ordinary circumstances of life as they pass under the scrutiny of a keen and delicate observation. But, although Mr. Orchardson has at other times done fuller justice to his own resources, the work he has here accomplished proves that he can preserve the essential principles of his art even in the treatment of unaccustomed material. The picture, though it may be subject to criticism in other respects, is complete as a piece of colour, and is distinguished by a fine simplicity in design. The relation of the principal figure to the group formed of the members of his staff indicates a powerful grasp of the dramatic situation; and the manner in which the emotional realities of the subject are enforced by the sombre surroundings of sea and sky is undeniably effective. And this effect, it may be remarked, is combined with an impression of sobriety and restraint especially rare in the class of work to which the picture belongs. The only objection of a general kind which can be urged against the success of Mr. Orchardson's experiment has reference to the character of the execution. In all that concerns the rendering of the atmospheric conditions of the scene, in the relief of the sail against the sky and of the boat against the sea, the treatment seems to us to fall short of absolute realism, and yet not to admit any clear convention of style. It is quite fair to contend that in an historical picture we are not to look for the kind of illusion that belongs to the domain of landscape; but it is equally fair to reply that the painter of history has only himself to blame if he suggests in his method a degree of realism which is foreign to the scheme of his work. Passing to matters of detail, it may be questioned whether Mr. Orchardson has been altogether successful in the figure of Napoleon. The half-sullen, half-meditative expression of the face has been admirably rendered, but the head itself is surely out of scale with everything else in the picture. When we glance at the feet, and compare them with the feet of the foremost figures in the background, the difference of size is scarcely appreciable, and this fact serves to enforce the impression that there is something almost monstrous in the colossal head surmounting so small a frame. These criticisms, however, even assuming that they are well founded, do not destroy the impressive character of the work as a whole; and there will, we think, be few persons disposed to dispute the wisdom shown by the Academy in securing such a remarkable performance as a permanent possession for the public.

Mr. Tadema's *Fredegonda* (328) is another instance of a design that passes the ordinary limits of the author's style; the characteristic merits of the painter's work—his mastery over the subtleties of light and colour, his power of penetrating with a familiar step into the silent chambers of the past, and of combining without the reproach of pedantry the surviving records of its daily life—these are displayed with perhaps finer effect in the *Spring Festival* (176), where the incidence of bright sunlight upon the flowery meadow and the gay costumes of the revellers calls forth all Mr. Tadema's *finesse* of execution. The delicacy of his method is scarcely so well adapted to the treatment of a composition of the scale of life, nor are the purely pictorial qualities of his art assisted in their expression by the requirements of a subject involving a strong dramatic idea. The *Fredegonda* is, nevertheless, a very forcible and striking picture, and the figure of the neglected Queen seated alone in her chamber is very effectively contrasted with the distant group engaged in celebrating the marriage of her rival. It is, no doubt, with a deliberate purpose that Mr. Tadema has so arranged the perspective of the design as to carry the eye at once through the opening in the columns to the altar in the background; but the immediate result of this device is to distract attention from the principal figure. It is needless to say that the accessories of the picture—the heap of jewels which the injured Queen has cast aside, the tiger skin upon which she is seated, and the details of the architecture—are all realised with consummate ability.

The Sons of the Brave (20), by Mr. P. R. Morris, is essentially modern in treatment and in theme. In a certain sense, it may even be described as a popular picture, for it gives expression to a kind of pathos that makes a sure appeal to the popular imagination. And yet it is not at this point that Mr. Morris shows any exceptional strength. There are many painters of our school who better understand how to touch the hearts of the public, and whose art lends itself more readily to the task of depicting familiar forms of emotion. Indeed, it may be said of this particular work from his hand that the result would have gained rather than lost in effect if the painter had not attempted to make so much of the dramatic elements of his subject, if he had laid less stress upon the tears of the widowed mothers, and had not sought to interest our sympathies by the spectacle of their mourning. For whatever Mr. Morris may strive to accomplish in this direction must always be of inferior attraction to the simpler and stronger qualities of pictorial effect, over which he possesses a more complete command. The value of his work rests always in the conviction that it leaves of a true and direct realisation of the facts upon which it is employed, and of a keen insight into their artistic capabilities. Where painters of an inferior talent see only a pathetic situation, he has the gift to recognise a picture; and this is a gift which, so far as regards the treatment of contemporary life, is especially rare in the English school. There are artists in plenty who are ready enough to complain of the lack of picturesque elements in the habits of the modern world, and who are glad to make the shortcomings of their material an excuse for any lack of beauty in the result. We have heard more than once of the impossibility of finding a satisfactory presentment of the scarlet coat of the British soldier, and it must, indeed, be allowed that the subject has been the occasion of much disastrous failure. In the work under notice, however, Mr. Morris has shown that the task of painting a mass of red coats is by no means inconsistent with beauty. He has fearlessly mingled the bright tints of scarlet and brass, taking nothing from their positive force, and yet successfully discovering for them a satisfactory formula of artistic expression. By the skilful introduction of the massive white stone columns, combined with the sober relief afforded by the dark dresses of the bystanders, and by the refining influences of delicate hues of iridescent colour scattered over the composition in the flying forms of pigeons that flutter above the doorway, he has contrived to produce a result at once brilliant and harmonious. If we pass from the colouring of the picture, where the difficulty was greatest and the triumph, therefore, most remarkable, we shall find that in the suggestion of movement and in the choice of attitude the painter has been equally careful to preserve the impression of reality. The scene as a whole has a certain dramatic force, but there is no appearance of artifice in the mode of representation; and if we fix our attention upon the central group we shall acknowledge that it would have been difficult to render more completely the essential features of the chosen subject.

There are a number of pictures in the exhibition which, although very admirable and delightful in themselves, scarcely call for special remark. They only serve to renew our acquaintance with qualities of invention or workmanship with which their authors have long made us familiar. Such, for example, are the several charming coast scenes by Mr. Hook, the large sea-piece by Mr. Brett, the portraits of Mr. Ouless, and the delicately coloured garden scenes of Mr. Leslie. Mr. Leslie's portraits are not to be included in this category, nor do they deserve to rank as worthy examples of the artist's powers. Mr. Boughton slightly deviates from his usual manner in *Our Village* (338); but his most considerable achievement is the full-length figure of *Evangeline* (139), intended as a companion to the *Priscilla* of last year, and recalling the earlier work by its skilful management of tone and by a genuine sentiment for a certain type of rustic beauty. Foremost among painters who have either enlarged the scope of their work or have tried some new adventure are Mr. Henry Moore and Mr. Herkomer. Mr. Moore has always known how to paint the sea, but he has not, to our thinking, ever exhibited a picture of such noble sentiment and so much purity in colour as the *Beached Margent of the Sea* (973) hung in the Lecture Room. Nor has Mr. Herkomer on any previous occasion devoted himself exclusively to the study of landscape. The large water-colour drawing of two figures resembles much else that he has done in the same kind, but the *God's Shrine* (468), hung in the fifth room, is an original and striking contribution to modern landscape art. A scene so barren of incident, and rendered in the manner here adopted, perhaps scarcely deserved so large a canvas, and the excellence of the painting, dependent upon a fine choice of colour and a very skilful adjustment of tone, could have been equally displayed within narrower limits; but the picture is none the less a very remarkable performance, and its exhibition serves to enlarge our impression of the painter's talent.

J. Comyns Carr.

PICTURES LATELY ADDED TO THE FLORENCE GALLERY.

Very important and interesting additions have been lately made to the collection in the Florence Gallery, under the judicious arrangements of the new Director, Signor Chiavacci. In looking at these pictures the first satisfactory impression arises from the fact that, in opposition to the usages of former times, they have not been repainted out of all recognition and "made as good as new," but are hung in their places, some of them not even being revarnished. They all, however, bear more or less distinct traces of the operations to which all pictures in less conscientious or more ignorant times were exposed. A description of all and of their condition would occupy too much space, and only a few of them are of sufficient importance to make it desirable; but a list of the names will show that they are valuable supplements to the series of

examples of ancient masters, while a few may be more accurately referred to. One is given to the excellent Simone Memmi, but is much injured; another to Jacopo di Casentino; and a third, still more rubbed, to Spinello Aretino, his pupil. There is also a specimen of the art of Zanobi Strozzi, whose work Lanzi had never seen, but of whom he says that he advanced beyond the usual attainments of the mere *dilettante*; and there are some other pictures of moderate merit to which no names are as yet attached.

The *Coronation of the Virgin*, painted (MCCCC.) by Lorenzo Monaco, is a magnificent adjunct to the collection. It has been carefully cleaned by the able and conscientious cleaner to the Florence Gallery, Signor Franchi; and, with the exception of one portion of the figure of an angel, all else is intact. The richly carved and gilt framework is divided into three canopies resting upon a predella, in which the artist has introduced five subjects, most of them admirably executed. In the summits of the pinnacles the Annunciation is represented in the usual way. Lorenzo may be spoken of as a contemporary of Fra Giovanni da Fiesole and of Masaccio, as he died in 1425; but, painting within the precincts of his cloister, he was unconscious of the advance which art was making by different routes in the hands of these two great masters. He carried on the traditions of the school of Giotto—for him it was in vain that Masaccio drew the human form from nature with correctness and lifelike movement, in vain that he represented the true *chiaroscuro* of Italian sunshine, in vain that he anticipated nearly all that was done in art for a century after him by a succession of men of genius. Lorenzo painted "di maniera" as he had been taught, but could not originate; he acquired infinite technical skill, of which this picture is a perfect specimen, but true art in such hands as his remained lifeless and could make no advance.

Next on the list, a portrait by Antonio da Pollaiuolo is especially worthy of observation and study for its truth to nature and life.

Three Saints—namely, *St. Stephen* in the centre, with *St. James* and *St. Peter* to the left and right, placed under tabernacles in the richest *quattro-cento* manner, with Corinthian pilasters and entablature, adorned with gilt arabesques—form the subject of a large picture by Sebastian Mainardi, of S. Gemignano, pupil, assistant, and brother-in-law of Domenico Ghirlandajo. This noble work is probably without its parallel in the Tuscan school for brilliant colour. It looks as if a painted window by Sandro di Giovanni Agolanti had descended from between its mullions, and taken up its present position with all its gem-like splendour. It is impossible to escape comparing, entirely to the disadvantage of modern skill and knowledge, the resplendent and durable colours with which this picture is painted with such as are at the disposal of modern artists, which are as imperfect and evanescent as those used by the old masters are radiant and eternal, unless injured by modern ignorance and bad taste. This picture, painted nearly four centuries ago, is—but for some wanton injury removed by Signor Franchi with infinite care and skill—without crack or stain, and has all the brightness which I have endeavoured to describe. Lanzi expresses himself somewhat contemptuously of Mainardi, Vasari with more regard. As a draughtsman he had less power than Domenico, but he excelled him in sentiment—never Ghirlandajo's *forte*. The *St. Stephen* is in every way finer than any of his master's works.

Finally, there is an *Annunciation* by Sandro Boticelli. The gallery is rich in pictures of this master, and among them this one takes a foremost place. The angel has just touched the ground from his flight earthward, the sound of his wings and that of the flutter of his garments are still heard, their motion still is that of passage through the atmosphere. The startled Virgin shrinks from him with a wonderfully lifelike action of surprise mixed with some fear; while the angel's expression of countenance, and the movement of his hands marked by the most profound deference, seek to reassure her. This is a deeply impressive picture, full of reverential thought, but it is cold in colour, and indifferently drawn. It is quite obvious that Boticelli did not draw the figures in the nude before he draped them, and in this, apparently, the painters of his time were less careful than the sculptors. The drapery of most of the painters is very conventional, with a strong tradition of mediaeval treatment; it is metallic, especially where the folds are bent upon the ground. when a hard, formal method is followed by all alike, and is adhered to even by Michelangelo, especially in his picture in the Tribune, reappearing in his sculpture. A glance at the works of the great Masaccio will show how free he was from these conventions, and how much more truthful. The colour of this beautiful Boticelli has faded; some of it has perhaps been removed. The Virgin's blue robe is, I think, painted with the "azurro della magna" described by Cennini; the shadows were, no doubt, finished with indigo—these are now quite gone. There is generally an absence of harmony and union of tones, but the eye loves warmth of colour, and there can be no greater injury to a fine picture than its absence, whatever the cause.

Such are the precious and instructive additions made to the gallery, and placed by the Director, Signor Chiavacci, who looks forward to dispose of others at present hidden in the store. We may perhaps be permitted to express an opinion that, although a certain chronological order prevails in the arrangement, it might very profitably be carried farther.

CHARLES HEATH WILSON.

NOTES FROM ROME.

Rome: May 7, 1880.

In the course of the excavations near the old wall of Aurelian, and on the confines of the Farnesina Garden, as you look toward the Ponte Sisto, the sepulchre already mentioned in the ACADEMY (No. 418, p. 351) has been completely cleared, and found to be not an ordinary *columbarium*, but a magnificent tomb of the Sulpicia Platorina *gens*. The shape of the letters in the inscriptions, and, above all, the contents of the inscriptions themselves, show that, contrary to what was imagined when the discovery was first made, this monument does not belong to the age of the Antonines, but to the best period of art; that is to say, to an age a little later than that of Augustus, when the best traditions of skill and design had not yet died out.

A very well-preserved inscription reads: *C. Sulpicius M. f. vot. Platorinus* || *Sevir* || *x. vir. stlitibus. iudic.* || *Sulpicia C. f. Platorina* || *Corneli Prisci.* Among the *Triumviri Monetales* of the age of Augustus mention is made of a certain C. Sulpicius Platorinus, who seems to have been the grandfather of our Platorinus (Cohen, p. 307). But in the tomb were laid, not only Sulpicius and his wife Sulpicia, whose features we can recognise in the well-preserved statue of a woman which was dug out, and whose remains were enclosed in an alabaster urn, broken to fragments, yet still preserving some of the letters of her name; there were also preserved, enshrined in most elegant marble urns, the semi-calcined bones of other members of this family. One of these was *Minatia Polla*, and another was *A. Crispinus Caepio*, a name well known from the mention made of it by classical writers. His urn is in the shape of a tiny temple, supported by two beautifully shaped little columns. In the centre is a square slab bearing the name of the departed, underneath which are carved two griffins flanking a tripod. Another urn is in the form of a simple but elegantly shaped house, the style of which recals the purest lines of the fifteenth century. Some are simple vases; others, again, are round, and decorated all over with festoons of flowers, fruits, and birds.

Beside the gold ring which was obtained on the first day, we must mention others found inside the urns discovered on the days immediately following. They all belong to a good style of art, and the gems in all have been destroyed by the fire. The presence of these rings would seem to point to the conclusion that the tomb had never been desecrated, and that the only injury received by it had been from the falling in of the vaulted roof, which only overturned a few urns among the stones and rubbish. But how could it possibly have happened that members of an illustrious family should have been interred without any of those necklets or jewels which are generally to be found in sepulchres of this kind? It is more probable that the few rings which have remained till now were despised by those who, in the early sackings of the city, opened the urns, and who carried away only those objects which appeared to them to be valuable.

All the fragments of the statue of Tiberius—the head of which was found at the beginning of the excavations—have come to light. It is still, however, unknown why the statue of this emperor was placed in the tomb. Perhaps some light may be thrown on this point from the study of the fragment of a large slab bearing an inscription, engraved in beautifully cut characters, in which inscription the name of Tiberius is legible and follows that of Augustus. Three large squares are, however, wanting to complete this lengthy epigraph. We must hope that they will be found during the course of the excavations. Under the first *aedicula* of the wall to your right as you enter the chamber is an inscription which bears in the top line the name *Marcia divi Titi*. The urns and statues were taken to the rooms near the Lungara Garden, where are preserved the mural paintings and other relics found during the Tiber excavations.

Under the auspices of the General Committee of Museums and Excavations has just been published the third volume of the *Documenti inediti per servire alla Storia dei Musei d' Italia*. It contains the catalogue of the marbles and bronzes of Cardinal Innocenzo de Monte, drawn up in 1577; a list made by Claudio Ariosto for the Duke of Ferrara, enumerating some sculptures sold at Venice in 1582; an inventory of the statues and vases of Duke Alfonso II. of Este; a second, of the statues taken from the Diamanti Palace at Ferrara, and sent to Modena in 1629; an enumeration of the marble and bronze statues, miniatures, and other objects that were in the ducal palace outside Portacassello in 1684; the catalogue of the Obiziano Museum drawn up in 1806; that of the engraved gems in the Museo Borbonico; the catalogues of the antiquities in the Palazzi and Ville Pamfili-Altobrandini in 1709; an inventory of the statues and antiques in the Palazzo Farnese in 1767 and 1775, as well as of those found in the Farnese Garden on the Palatine in 1778; a catalogue of the Drovetti collection made in 1822; one of the Odescalchi medals made in 1794, and of the Carelli medals in 1827; a catalogue of the Museo Borgiano recovered from an autograph MS. of Zoega's of 1796-1804; and lastly, a list of the antiquities of Herculaneum presented by the King of Naples to the First Consul in 1802.

F. BARNABEI.

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EXHIBITIONS.

THE SOCIETY OF PAINTERS IN WATER-COLOURS.

II.

MR. F. POWELL, whose noble drawing of *Ailsa Crag* (70) we noticed in our previous article, has another sea-piece, *Scudding* (110), characterised by a similar mastery of the forms of waves and arrangement of foam; but how is it that this artist manages to convey the impression of a sea perfect as to form and colour, but as hard as cast steel? In *Armathwaite Bridge* (215) he represents water under very different conditions. The picture is not well hung, and requires to be seen from the side of the secretary's table nearest the door; but, viewed from that point, we think it will be admitted that few finer representations of still river-water have ever appeared in this gallery than the pool below the bridge. It may, perhaps, be doubted whether the trees look sufficiently distant, but in their form and colour there is little room for improvement. *A Study* (52) is a pleasantly coloured and carefully finished portrait. Mr. A. D. Fripp sends only one picture, called *Every Little Helps* (263), which looks like a sketch in a Dorset sea-coast village. The colouring and drawing alike strike us as feeble, and unworthy of this painter's reputation. One of the arms of the girl with the clothes-basket seems to have considerable injustice done to it; and we do not remember to have seen anything in nature closely resembling some of the vegetables with which the fisherman's garden is planted. Mrs. Allingham has seven pictures. *White Horse Inn, Shere, Surrey* (210), is a pleasant study of a village hostelry. The buildings are carefully painted, but the trees are less satisfactory. *Gomshall Marsh, Surrey* (224), can hardly be considered a success, in spite of a good deal of cleverness in the foreground. The stream in the middle distance comes too prominently forward, and the flock of sheep is very imperfectly drawn. *The Primrose Wood, Kent* (277), is remarkable for a graceful figure of a girl and some gigantic primroses. Passing over two figure-pieces, we come to Mrs. Allingham's most elaborate work, called *The Lady of the Manor* (283), which contains a careful and admirable study of beech-trees. The breaks of sky are, however, represented, or misrepresented, by dabs of body colour; and we cannot say much for the attitude of the lady of the manor, who does not seem to know what to do with her hands. To our thinking, by far the greatest success of this clever painter this year is the exquisite little sketch of *Wallflowers* (290). Mr. Albert Goodwin, whose pictures are always interesting as experiments in colour, has a painting of one of his favourite river-side scenes—*Wells* (108). The creeper-clad wall and the cedar behind it are painted with great skill, and the bare branches of the trees are admirably drawn. We doubt whether the neutral tint of the distant cathedral tower is not too strong. *The Ponte Vecchio, Florence* (145), is an attempt to render that midday glare of the sun to which, according to the Florentines, none but Englishmen and dogs expose themselves. The drawing is uncertain, and it is difficult to recognise the colours of the old bridge in this picture. In *The Emigrants* (155) Mr. Goodwin has given with great care the effect on a landscape of cloud-shadows. The sky is noteworthy, but the colour of the picture is not agreeable. *Rome* (285) is a clever sketch. Mr. Walter Field's picture, *Outside the Mountains, Cumberland* (40), shows with what truth this artist is capable of representing a difficult scene—a long level stretch of high pasture. The sky, distance, and middle distance are excellent, but the foreground is not satisfactory. *Hurlestone Head* (244) is exceedingly careful, but hard and cold in colour. Mr. Field also exhibits a charming sketch, entitled *Hafod Lwyddog* (248).

THE exhibition of drawings, by the late M. Viollet-le-Duc, at the Cluny Museum, in Paris, astonished even those who were best prepared for the clear evidence of the architect's enormous industry and fecundity. M. Charles Blanc declared that if a laborious and constantly occupied architect could have lived and worked for three hundred years,

"he would not have produced more drawings, directed more works, drawn up more plans, made more reports, written more books, kept up more controversies, raised more questions than Viollet-le-Duc did, who only lived to be sixty-five."

The amount of work which he went through is not merely astonishing, it is inexplicable. The doings of other busy and industrious men appear insignificant in comparison. M. Charles Blanc says he does not believe it an exaggeration to estimate the number of Viollet-le-Duc's drawings at more than a hundred thousand, and many of them are highly elaborate, rich in detail, and carried far in finish—carried especially and peculiarly far in the explanatory representation of substances. The exhibition of the collected drawings, instead of diminishing the previous opinion about their author, has greatly increased the critical estimate of his capacity, by enabling the world to perceive better the wonderful lucidity of his intelligence. This lucidity, and the sureness which came of it, are the only possible explanation of his fecundity. Knowing exactly what he had to do, Viollet-le-Duc could always go straight to his purpose, and was spared those tedious tentative attempts which scatter the efforts of less clear-sighted and decided men. At the same time it is only fair to others to bear in mind that Viollet-le-Duc worked rather as an exceedingly well-informed man of business than as a poetic artist, and that poetic artists spend great time and labour in aiming at qualities much beyond that simple explanatory clearness which was the one purpose of the French architect. The best example of what we mean is his treatment of landscape. He dealt with it simply as he would have dealt with an accumulation of architectural masses in a drawing made to explain them to pupils, so that we know well enough what he meant, but feel no charm. Such landscape design as his may easily be made swift and decided. It had its scientific utility, but it had little or no connexion with the art of the landscape painter. It was a reduction of infinite nature to finite *formulae*.

PAINTINGS ON CHINA.

THE annual exhibition of paintings on china by lady amateurs and artists, held at the galleries of Messrs. Howell and James, has become an institution. Boasting no less than fourteen royal patrons, and a large number of prizes, ten of which are presented by those patrons, and others by the Countess of Warwick, Lady Ardilaun, the proprietors of the *Queen* newspaper and the *Magazine of Art*, Messrs. Hancock of "Worcester," and Messrs. Howell and James, it may be considered as well patronised and well endowed. The fifth exhibition, which has just been opened, shows a decided progress among the amateurs, and is the best that has yet been held, containing several works of remarkable merit, and very few out of the 1,641 which are not worth looking at.

Though, at first sight, the design of hawthorn blossom and dragon-flies on a green ground, called *A Study in Green*, with which Miss Everett Green has won the first prize for amateurs may appear slight to some, the exquisite painting of the objects, their admirable arrangement, and the beauty of the colour justify the judges, Messrs. Frederick Goodall, R.A., and R. Norman Shaw, R.A., in their award. It is a little masterpiece of decorative art. The Countess of Warwick's prize for the best head painted by a lady has been given to Mdme. Marie Merkel Heine for a beautifully painted portrait of *H.R.H. the Prince of Thurn and Taxis*, which is simply a portrait painted on china without any decorative motive. The *Head with White Azaleas* (1473) by Miss Marion Gemmell and *Zuleika* (1477) by the same artist are, on the contrary, thoroughly decorative in design, and seem to us, on account of their fine feeling, distinction, and colour, to be worthy of a higher place than seventh in the rank of lady-amateur work. There can, however, be no doubt that *Azaleas* (1483 and 1491) by Mrs. George Duncan, the *Flower-pieces* of Miss E. E. Crombie (1472 and 1480), *The Set of Ornamental Tiles* (1477) by Miss Farnall, *The Autumn Anemones* (1479), by Miss Alice Argles and the *Portrait of the Hon. Mabel Hood* (1494) by the Viscountess Hood, to which the second, third, fourth, fifth, and sixth prizes for lady amateurs have been respectively awarded, are worthy rivals. It must also have been difficult for the judges to decide between the respective merits of Miss Ada Hanbury's *White Peonies* (1502) and Miss Charlotte H. Spiers' *Placida* (1486), a fine female head, and *Poppies and Tiger Lilies* (1488), as to which was the best work by a lady professional. Miss Hanbury may console herself by her victories of two previous years, and the undoubted fact that for strength, truth, and delicacy of painting there is no work superior to hers. Miss Linnie Watt takes the "Princess Alice" prize (third best work by a lady professional) for her charming *Primrosing* (1487) and *The Little Fisherman* (608), though we are not sure that we do not prefer her *Happy Days* (594) to either of her larger and prize works; and, without denying the charm of her children, we miss those graceful figures of rustic maidens which she knows so well how to place in her soft sylvan scenes. Before passing to the less fortunate exhibitors we must mention the very fine head of *Atalanta, after the Race*, by Percy Anderson, whose first appearance last year we greeted with praise and prophecy, which appear to be justified.

Among the exhibitors to whom no prizes have been awarded, twenty-five have been very highly commended, fifty-four highly commended, and sixty-one commended; and as most of these have several works it may be imagined that the average merit of the exhibition is high. Among such a number it is impossible to do more than mention some which struck the writer as being peculiarly interesting. The *Carmen* of Mrs. Bythesea (307) is a good head; and Mrs. T. L. Bristowe's *Pair of Panels* are clever (313 and 342). Mrs. Leith-Hay's *Child's Head* (339), Miss Ellen Williams' *My Model* and its companion (352 and 380), Miss J. H. Robinson's *Orchids* (246), and Mrs. Garwood's clever conventional design of *Purple Iris* (232) are all delightful in their way. There is no better head in the centre gallery than Miss Gemmell's *Rosa* (180); and Mr. Sydney Morse's *The Lancers* (178) is one of the best groups of children. Simple and pretty is Miss B. Griffiths' arrangement of *Buttercups* (156). Mrs. Wistar's *Morning Glories* (122 and 142) are beautiful in drawing and colour, but a little too much like quarter yards of ribbon. Miss Rachel Lee has caught the colour of *Cinerarias* (132) very well; and Mrs. Choppin's *Lent Lilies* (187) are delicately painted. Mr. Hamilton-Dicker's *Genista* (99) is a very simple and pretty study of a child's head; and *The Reapers*, by Miss F. Nathan, a finished piece of work. There is much tenderness in the sky and sense of distance in Mr. Matthew Hardy's *Cowslip Ball* (63), and Mrs. Swain's *Sunflowers* (56) are superb. We must also find space to mention

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Miss L. Doering's very delicate *In a Shady Dell* (37) and Miss Catherine Folkard's *Apple Blossom* (19). We must here end our notice of the amateurs, though conscious of having passed by many as well deserving mention as some of those alluded to, but there are so many at about the same level that it is impossible to do justice to all.

Of the professional work the landscapes of M. Grenet (painted under the glaze) are remarkable for their refinement of form and beautiful distances, excelling all others in atmospheric effect and grace of composition; but M. Mallet is as charming as ever with his bits of English scenery, and M. Léonce with his splendid paintings of flowers. In dead game he has rivals in MM. Quest, Ginet, and Egoroff. If no English work is quite up to these of their kind, there is no more beautiful face more sweetly painted than Mr. Rylands' *Ellen Terry* (624); and his *Japanese Fish* are well drawn and good in colour, but they have no such motion as a Japanese artist would have given them, nor do they seem "waterborne." Mr. Rylands has (we think unwisely) dispensed with those conventional curves to indicate the agitation of the water and the energy of the fish which the Japanese use in such subjects; without some such artifice it is impossible, in a decorative design, to give the sense of buoyancy in the water and life in the fish. All these professional works were "not in competition."

Of those that were, Miss E. Lewis with her *By the Sad Sea Waves* (582) and *Old Bridge, Mull* (592), Miss Isabel Lewis with her *Peonies* (607), and Miss F. Judd with her *Heads with Floral Backgrounds* (604 and 615) sustain their reputations; but, on the whole, the advance of the amateurs is more remarkable than the supremacy of the professional artists.

The visitor to this gallery should not omit to see some heads from the Royal Worcester Factory, relieved against the gold underglaze background, the secret of which is among the discoveries of M. Diet, of Paris. We think that the tones used for the flesh are too pale and morbid, as the background could well support the deepest and richest of colours, but they are interesting as experiments.

Cosmo Monkhouse.

NOTES ON ART AND ARCHÆOLOGY.

There seems good reason to hope that the agitation to secure for the public greater facilities of access to the National Gallery, an agitation which never ought to have been necessary, is likely soon to prove successful. Members of Parliament on both sides of the House will support Mr. Coope's motion, with the necessary additions which will also be moved, and the Government will then hardly endeavour to uphold restrictions which have long been abolished in the principal Continental galleries.

A piano decorated inside and out from designs by Mr. Burne Jones has lately been completed by Messrs. Broadwood. Not only the decoration, but the shape, is due to the taste of the artist, who has induced Messrs. Broadwood to modify the usual grand-piano curve to one more subtle and beautiful. Seldom has so great an improvement been caused by so slight an alteration, and it is to be hoped that these instruments in future will no longer present a shape which spoils the appearance of the most carefully arranged room. In the decorations themselves Mr. Burne Jones has achieved a remarkable success, not only decoratively, but in the spiritual beauty of the designs which adorn it. The case is made of oak painted with various shades of olive-green and brown. On the sides are eleven circular discs, each enclosing a design from the story of Orpheus and Eurydice, in which the genius of Mr. Burne Jones is seen at its highest. Although only *en grisaille* we doubt whether even his Pygmalion series equal in subtle expression and beauty of line these exquisite designs. The first shows Orpheus and Eurydice happy on earth, a simple, sweet, and graceful picture of pure love, which is only excelled in beauty by the next, where Eurydice is sinking to the earth from her lover's arms. For beauty of line and for intensity of sentiment, neither morbid, nor affected, nor strained, we know nothing which excels this masterly design. In the third scene Orpheus is entering the gloomy portal of the infernal regions. The air of the upper world still causes his robe to flutter, but his foot is on the threshold of an awful, barren, and rapidly descending defile, narrowing to a sunless cave. In the next disc is Cerberus, simply but finely imagined, with hog-like back, and long necks ending in canine heads. The next two discs are the simplest, but not the least wonderful. One represents Orpheus pressing forward and awaking the dreadful shadows with the first notes of his lyre; the other, Eurydice, borne a bloodless shade upon pallid mists, just smitten with the sense of something heard. In the next design, which is formed of three circles, the central one of which slightly infringes on the others, is depicted the scene before Pluto and Proserpine, who, with their heads crowned with flame and bent in solemn interest, are listening to Orpheus, who is playing on his lyre to the right, while Eurydice, pale and anxious, scarcely yet hopeful, listens in the left. The next three circles represent the ascent. In the first, Orpheus, with his hands before his eyes, and Eurydice clutching his garments, hurry up the dread arcade. In the second, he turns, and Eurydice falls back, losing life and colour. In the third, he gazes at her again, a pallid, death-like shade, hopeless and passionless. The last scene, which has been painted entirely by the artist's own hand, represents the death of Orpheus. Opening the lid, like opening a shell, discloses a very different scene and combination of colour. Here all is bright and gay, from the gilded sounding-board sprinkled with rose-leaves to the inside of the lid, which is painted with a bright and elaborate design of *Terra omniparens*. She is seated on a vine, whose branches and tendrils are painted a bright light blue, and whose boughs are populated with a number of naked babies—bad babies and good babies. The bad babies have an elfish expression and tails, and some are engaged in sucking eggs. Terra herself is a beautiful shadowy creature, with mysterious gray eyes. The most serious obstacle to the enjoyment of the painting of the lid, both in and out, is the supreme excellence of the designs on the sides. It is difficult to appreciate the most ingenious conceit after yielding to the magic of pathetic imagination.

Mr. Eli Johnson is engaged on a portrait-bust of the late Rev. Alexander Raleigh, D.D.

We understand that Messrs. Cassell, Petter, Galpin and Co. have arranged to offer at Messrs. Christie, Manson and Woods' sale on the 25th inst. all the original paintings specially prepared for the steel-plate frontispieces of *Picturesque Europe* by Messrs. Birket Foster, Louis Haghe, Carl Werner, Kilburne, Mogford, Wimperis, and other eminent artists. The publishers will also include in the sale a large oil painting by P. H. Calderon, R.A., and many other oil and water-colour paintings, made expressly for their publications, by Messrs. Frank Dicksee, J. D. Watson, F. Barnard, C. Green, A. Hopkins, the late Val. W. Bromley, Cox, H. Helmick, Mrs. Jopling, &c.

Miss Alice Chaplin's group, *The Spirit of Enquiry*, which was mentioned in our last notice of the Grosvenor, is not; as there stated, a group of *dogs*, but of a dog and kitten curiously investigating each other with deep interest, but grave doubts as to the advisability of close contact. The group has been purchased by Mrs. Mark Pattison. Miss Chaplin has also recently executed various small groups for the President of the Royal Academy, among others a clever portrait of Sir Frederick's handsome cat.

With reference to the lecture recently delivered by Mr. Holman Hunt on the quality and manufacture of artists' colours, it has been decided to convene a meeting at the Grosvenor Gallery for the discussion of this important subject. The date fixed for the meeting is Tuesday, June 8, at 7.30 p.m. Artists and scientific men desirous of attending the meeting can receive tickets of admission on application to the Secretary of the Grosvenor Gallery.

Messrs. Dowdeswell and Dowdeswells have opened a new fine-art gallery at 133, New Bond Street, close to the Grosvenor Gallery.

Under the guidance of Mr. J. S. Domleyy and with the assistance of Mr. Henry Rylands, Messrs. Howell and James' classes for learning the revived art of what is called tapestry painting appear to be likely to become popular and useful. The name is not satisfactory, as it suggests the imitation of one art by another, whereas it is a quite different art, though suggested by another and applicable to much the same purposes. It is really the art of applying dyes with a paint-brush to textiles, so that the canvas or other textile is saturated with the colour as with marking-ink. The colours employed do not run either on application or by washing, or even by boiling, and their range is very considerable, the blues, yellows, and reds being particularly satisfying. The application of the art to objects of ordinary use is being daily enlarged, and for fronts of pianos, screens, and panels it is admirably adapted. It has one more and a great recommendation, and that is that, while it requires little apparatus or means, and the process is very simple, and great effects can be produced with comparatively little labour and time, it needs a sure and skilful hand. Faults, if committed, are not easily repaired, and it is therefore not likely to make our houses hideous by laborious efforts of persons with "a taste for art."

M. Charles Lemonnier, in one of his pleasant Belgian letters to the *Chronique des Arts*, gives an amusing account of a kind of epidemic of panoramas which seems just now to have seized upon Belgium. Panoramas have of late years gone completely out of fashion in London. Since the time (about 1829) when David Roberts and Clarkson Stanfield were both employed together upon two of these scenic works, very few painters of any note have undertaken them. It is therefore strange to read of several painters, of high renown, who have lately rushed into panorama in Belgium. Not a day passes, according to M. Lemonnier, but some new panorama is advertised in the Belgian papers. There are panoramas of Castellani and of Philippoteaux; Verlat is engaged upon a panorama of Antwerp, and Artan upon one of Ostend; while Wauters has actually departed for Egypt to study there for a panorama to be exhibited in Germany. Added to all this, a new society has just been started, called "La Société Générale des Panoramas," which announces proudly that it intends to overturn the whole order of things by a totally new conception of panoramic effects. This society will exhibit at Paris a panorama of Jerusalem and the Holy Sepulchre, with the perspective painted, it is said, by Benjamin Constant; at Barcelona a panorama of "The Catalans, Conquerors of Greece;" and in Brussels an "Episode of the Revolution of

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1830," by Slingeneyer, an artist of high reputation as a painter of large historical pictures. It does not seem to be in contemplation as yet to bring any of these numerous panoramas to London. At present the Belgian public are too delighted with them.

A competition has been opened by the Catholics of Lille for a painting commemorative of the late Pope Pius IX. The picture is to represent some important event in his life or Pontificate, or else to treat the subject as a whole in a symbolical manner. We commend the Catholics of Lille for having had the good sense to choose a pictorial rather than a sculptural monument. Paintings are, by their nature, less obtrusive than plastic works, and can be more easily avoided if desired. We should fear that the statues and huge monuments raised every year in France will in the end become a public nuisance. The paintings sent in for this competition will probably form part of an exhibition of religious art that is to be held at Lille next July.

The electric light has broken down at the Musée des Arts Décoratifs, so that the exhibition can no longer be opened in the evening. It is still in use at the Salon, but the effect is very trying.

The Belgian painter, Louis Dubois, has lately died. He was highly considered among the Belgian artists of the present day as a painter of original ideas and a powerful colourist. He painted both landscape and portrait, and occasionally *genre* and still-life. In his style he was naturalistic in the extreme, his portraits having much of the vigorous life and colour of Frans Hals. In his drawing, however, he was very defective, so that his works were often marred by great defects in design.

The death is also announced of a French painter named Emile Betsellère, who has two works in the present Salon, and who obtained a third-class medal two years ago.

THE STAGE.

"ADRIENNE LECOUVREUR" AND "IOLANTHE."

The witch of the French stage is with us again, though whether English society and English criticism are feeling her spell quite as potently as last year it is as yet too early to say. For Sarah Bernhardt has, at the present writing, appeared in one part only—that of Adrienne Lecouvreur in the play of the same name; and there is little in that play to induce even poetasters, not to speak of poets, to lay lilies daily on her doorstep. But possibly lilies are scarce this year; poetasters never are. It was a bold thing of Mdlle. Bernhardt to appear as Adrienne Lecouvreur with her present company. For though there are two or three good people in the cast, she is not strongly supported, and Adrienne is a part in which she particularly requires strong support, for she does not appear until the second act is well advanced, and by that time an audience—especially an audience which is called brilliant and is probably *blasé*—has had leisure to discover that there is much which is dull—much which requires a better interpretation than it receives. This performance of *Adrienne Lecouvreur*, now at the Gaiety, is, in its general effect, totally different from that to which not a few, even of those who are neither brilliant nor *blasés*, have been accustomed at the Théâtre Français, and the like of which could have been given us—and, indeed, was given us—last year at the Gaiety. Not many years since, in the Rue Richelieu, Got was playing the *régisseur*, while Mdme. Arnould Plessis was playing the Princess, and while Favart—always intellectual if occasionally affected—was playing the part of Adrienne. The gain, of course, was in the first two parts, not in the last; for Mdlle. Sarah Bernhardt is at least as competent for the part of Adrienne as anyone has been in our generation—nay, is probably more competent than any. Though, judged by the actors' test of the number of "lengths" the part contains, or by the more common test of the number of acts in which the character appears, Adrienne Lecouvreur is not exactly one of the great *rôles* of the theatre, it is in truth very important, and, what is more, very comprehensive. The range is wide, and some of the depths profound, between the cheerful and tender appearance of the young woman who makes at the first her enquiries for the soldier as if anxious for his glory, yet assured of it, and the raptures and agony of the famous actress whom rivalry—not in art, but in love—has succeeded in poisoning. Nor is there anything in these different situations which Mdlle. Bernhardt is unable to do justice to. It is, indeed, considered by some that she exaggerates the agony with which the fact of imminent death is realised. Neither the resignation of a Christian, a stoic, nor a heroine of tragedy is found in the intensity of her cry for "life;" but even in this it may fairly be said, on the other hand, that conventionality is avoided—"la vie qui s'ouvrait pour moi si belle" may well only be surrendered in a passion of regret, we suppose.

Iolanthe is successful, and the Lyceum playbill is again strengthened. We are not indeed of opinion that the piece is quite so noble and beautiful an idyll as some of our contemporaries think it. There was not that in the original which could allow in the adaptation all the qualities that have been claimed for it. Pure and graceful and tender it certainly is, but withal, and of necessity, a little thin and unreal. There is in it no opportunity for profound mental analysis; a romantic view of life, which puts the play of individual character a good deal out of the question, is accepted at the beginning and is maintained to the end. We do not blame Mr. Wills in the slightest degree for this. We are thankful to him for the determination, which rarely deserts him, to be an artist in words. He conducts the story with his wonted power of graceful form; and he is not here occupied with things so profound as possessed him in the *Man o' Airlie*. The irony and tenderness, the inward dramatic action, of that play gave it a claim to be considered poetry. It was a distinct creation, and came near to life; and *Iolanthe* does not do this, and gains little by the author's occasional lapses into that tawdry imagery which nothing but the general poverty of our stage-writing could permit to be extolled, and which, though it may befit the romantic drama, has no part in that analysis, that "criticism," of life which "poetry is, at bottom." So much, then, for the piece—a light and fragile *entremet* after a substantial feast. We are grateful for it for what it is, but not for what its author never meant it to be. And we are grateful to it, in the second place, because it gives to Miss Ellen Terry the opportunity for a continuous triumph. There is here no height of passion which the actress cannot quite scale, and nothing of the vivid and every-day reality which sometimes she cannot quite grasp. Nor are there here any conventional standards of which she—whose fashions are quite individual and her own—intentionally falls short. This one performance would be enough to prove her indisputably first as an actress of romance—if proof of that sort were now needed. From the first word to the last she is rhythmic, graceful, impulsive, and suitably *naive*. We like Mr. Irving as Count Tristan, the blind girl's lover. It is objected to him that he lacks the graces of early youth; but very young lovers are wont to be a good deal occupied with their graces, and Mr. Irving, as a lover, is occupied with his love. He is chivalrous and he is warm, and it is not generally recognised—because he has been seen so little in lovers' parts—that he is chivalrous and warm in a peculiar measure. He suppresses himself in presence of his love, while generally stage chivalry asserts itself too much, and betokens a nature boisterous rather than quelled. Mr. Mead performs in a very direct and appropriate manner the part of the Eastern leech in whose art there lies the secret that will work Iolanthe's cure. Furthermore, he brings to the performance that careful, measured elocution which we associate with the Ghost of Hamlet's father, and with those persons of dignity in the Shaksperian drama whose words are generally few, but of particular discretion. The assumption of an extremely exalted position—especially if it is an official one—seems incompatible with the expression of sentiments of originality. Shakspere knew this, though it is true that his opportunities for the study of "extra-Parliamentary utterances" were not so rich as ours.

Frederick Wedmore.

MUSIC.

"FAUST" BY BERLIOZ, ETC.

Hector Berlioz was born in 1803 and died in 1869. He was undervalued and all but ignored during his lifetime by his countrymen, and it is only since his death that his works are being received in Paris and elsewhere with the attention and admiration which they so thoroughly deserve. *La Damnation de Faust*, a dramatic legend in four parts, was written in 1845, and performed the following year in Paris; but the composer was much irritated at the cold reception given to a work which he justly considered his best. It has, however, been recently revived with the greatest success in Paris, at the Châtelet Concerts, by M. E. Colonne. Portions of it have been heard at Drury Lane Theatre and Exeter Hall during the lifetime and under the direction of the composer, and at Her Majesty's Theatre in 1878 by M. Pasdeloup; but the first performance in London of the entire work was given on Friday, May 21, at St. James's Hall by Mr. C. Hallé, with the assistance of his celebrated Manchester band and chorus. The work was repeated on Saturday evening. The enthusiasm created by these two performances will lead, we hope, to the production of Berlioz' other great compositions. Like Wagner he was an original thinker and writer; a great worshipper of Gluck, Weber, and Beethoven; and yet seeking after a new and possibly higher form of art. It would be difficult—nay, at the present moment, impossible—to point out the exact niche which Berlioz should occupy in the temple of fame; but it is certain that a great name and at least one great work have been hitherto unaccountably neglected; and that his position as a composer, especially with regard to Wagner and Liszt, his contemporaries (or we might even say successors), has still to be carefully scrutinised and fixed. The music of *Faust* is strikingly original and full of dramatic power, and truly wonderful is the clear and lucid manner in which Berlioz expresses and develops his thoughts. He exhibits a wonderful versatility of style; the pathetic, the solemn, and the terrible, the gay and the humorous, are blended together with skill and discrimination; and clear form without formality, and tuneful music without triteness, combine to render the work pleasing and acceptable, not only to trained musicians, but to the general musical public. It is well known that the composer was a master in the art of instrumentation, and the orchestration throughout this work is a perfect marvel of learning, cleverness, and ingenuity. Berlioz, in selecting from Goethe's poem certain scenes suitable for the purpose he had in view, has

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been accused of having "mutilated a monument." Again, Goethe ends with Faust regenerated and saved, but Berlioz presents to us Faust and Mephistopheles on black horses riding into the infernal regions, where Faust is delivered to the flames, while the heavens open and celestial spirits receive Margaret into the heavenly choir. The fine music is Berlioz' best apology for any liberties taken with the German poem, and to the alteration at the close we owe that wonderful and graphic tone-picture of "The Ride to Hell." Mr. Hallé's admirable orchestra has been heard quite recently in London, but this was the first appearance of the Manchester choir. The tone is excellent both in quality and quantity; they sing with great precision, and with such energy and enthusiasm that the very soft passages were at times lacking in delicacy. This was noticeable in the "Easter Hymn" and Margaret's "Apotheosis." The vocalists were Miss Mary Davies (Margaret), Mr. Edward Lloyd (Faust), Mr. Hilton (Brander), and Herr Henschel (Mephistopheles). Mr. Lloyd gave the Faust music to perfection, and Miss Davies and Herr Henschel sang with great taste and intelligence, though the latter did not quite realise the part of Mephistopheles. The performance by the band was very good. The spirited Hungarian march and delicate "Ballet of Sylphs" were encored and repeated each evening. We must mention Mr. E. Hecht, the chorus-master, for the marked success due to his training of the choir; and Mr. C. Hallé deserves the thanks of all lovers of music for his bold enterprise. He conducted the work with extraordinary ability and enthusiasm, and well deserved the cordial reception given to him.

The second Richter concert took place on Thursday, May 20. Cherubini's overture, *Anacreon*, was performed in magnificent style. Mdme. Norman-Néruda gave a fine rendering of Spohr's dramatic concerto; the orchestral accompaniments were played with wonderful delicacy and finish. The novelty of the evening was a serenade in C major, No. 2, for string-orchestra (op. 14), by R. Fuchs. The composer was born in 1847, and now holds a professorship of harmony at the Conservatoire in Vienna. The serenade consists of four movements—an *allegretto* in song form; a *larghetto*, consisting of a theme and three variations; a short *allegro*; and a finale *alla tarentella*. The music is pretty, lively, but sometimes rather commonplace. It is by no means an important composition, and we think Herr Richter could easily have selected some other German or even English work of greater value and interest. The programme included Wagner's charming *Siegfried* idyll, composed in 1871; and songs by Weber and Brahms. Miss L. Bailey was the vocalist. The concert concluded with a very fine performance of Beethoven's symphony in D.

The programme of the third concert (May 24) included no novelties. Herr Xaver Scharwenka played his clever concerto in B flat minor. He has a fine touch and splendid mechanism, and his brilliant performance was much applauded. (The work was first played in England by Mr. Dannreuther at the Crystal Palace in 1877.) Herr Henschel was the vocalist, and gave selections from *Der fliegende Holländer* and *Die Meistersinger*. The concert opened with Mendelssohn's Italian symphony and closed with Beethoven's *Eroica*. By the perfect rendering of these two well-known works Herr Richter has again given us the most brilliant proofs of his ability as conductor.

The Cambridge University Musical Society, founded in 1843, gave their 167th concert at the Guildhall, Cambridge, on Tuesday, May 25. There was a very large attendance. Goetz' *Nenia*, for chorus and orchestra, was admirably performed. The difficult music was sung with great firmness and energy. Herr Straus played Prof. Macfarren's ably written concerto in G minor for violin. It was written for him in 1873, and first given at one of the Philharmonic Society's concerts in the same year. Herr Straus' performance of the work was much applauded. Bach's double chorus, "Now shall the Grace," was given with great spirit, but did not produce its full effect owing to an unequal distribution of voices and to the unfortunate but unavoidable omission of the organ. The concert concluded with a very fine rendering of Beethoven's *Eroica*; and Mr. C. Villiers Stanford, the conductor, deserves very great praise for the care, energy, and intelligence which he displayed. Good conductors are not too plentiful, and the Cambridge Society have good reason to be proud of their talented *chef-d'orchestre*.

J. S. SHEDLOCK.

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LITERATURE.

Curiosities of Puritan Nomenclature. By Charles W. Bardsley. (Chatto & Windus.)

MR. BARDSLEY has produced a useful and amusing book, superior in almost every respect to his *English Surnames* (see ACADEMY, May 30, 1874), a book which, notwithstanding certain grave errors and the very mild endeavours after humour with which it was disfigured, threw a flood of light on a most interesting subject. The volume before us is not merely an account of a certain class of Christian names; it is over and beyond this an endeavour to demonstrate that the historian Hume, and the playwrights who preceded and the novelists who followed him, have been correct in asserting that the use of Hebrew names culled from the Old Testament, and English words and sentences of a theological nature used as names, was a distinguishing mark of Puritanism, and that, moreover, it was at one time very common. As to his first contention, he is no doubt substantially correct. A very few such names occur in the records of the Middle Ages, but they are so thinly scattered that they must be held to indicate individual eccentricity only, not a widespread fashion. After the Reformation became an accomplished fact it was otherwise. The Bible—Old Testament as well as New—became a household book. All who could read read it with avidity, and hose who could not had the opportunity of hearing the greater part read aloud in the churches. It is well known, moreover, that the more extreme of the Reforming party, in their zeal to uproot all memory of the faith they had abandoned, were anxious that the rising generation should not bear names which could remind anyone of the old saints and the old worship. This was only part of a scheme that never came to maturity. Had such wild people been permitted to have their way, the men of the French Revolution and Auguste Comte would have been anticipated, and we should have had a purified Calendar, from which heathendom, Popery, and history would alike have been excluded (Pilkington's Works, Parker Society, 16). Such nonsense, however, had very little effect on the English people. But as the administration of baptism was in ordinary cases confined to the clergy, the Puritan faction had more power over the names of babies than they had over those of days and months; and Mr. Bardsley has gathered together from parish registers and other trustworthy sources sufficient evidence to prove that they used it in a manner so foolish as to excuse the most savage jests which their enemies have heaped upon them. The error he has fallen into is that he believes this silly practice to have been once very common; whereas all trustworthy evidence goes to show that it was a folly confined to a few persons who were under the influence of the wilder of the Puritan clergy, that it never extended over the greater part of the kingdom, and that, except in the rarest cases, it did not affect any but the lower class. Evidence of this is furnished by the pedigree of almost every Puritan family in England. Oliver Cromwell was surely a typical Puritan, yet every one of his children bore names which would have caused no remark had they been given in the fifteenth or the nineteenth century. The pedigrees of Fairfax, Strickland, Wray, Hotham, Cholmeley, and a hundred others which we have examined for this special purpose bear similar testimony. Our knowledge of the Christian names of the common folk of those days is not confined entirely to the evidence furnished by parish registers. Manor court-rolls tell us a good deal, and, so far as we have examined them, their testimony goes to show that distinctively Puritan names are of great rarity. There are many army lists of the Civil War period which give the names of common soldiers. Most of these are unprinted, but some appeared as tracts at the time. The lists of Whaley's regiment, taken in May 1649, and of Goffe's regiment, taken in 1659, are now before us. The former contains 569 names, out of which there are but twelve that can be looked upon as remarkable. The latter contains 390 names, but only furnishes four distinctively Puritan examples. Probably, however, the most important list in existence for our purpose, as it cannot contain the names of any but the most advanced Puritans, is the Kentish petition published by Hearne (*Lib. Nig. Scac.*, ii. 694) of those who were anxious that the trial of the King might be "vigorously prosecuted." It was presented to the House of Commons on December 23, 1648. Here we have 1,113 names, out of which but thirty can be selected in support of Mr. Bardsley's conclusions.

Mr. Bardsley reprints from Hume the list of a Sussex jury which Hume had taken from James Brome's Travels and inserted as a note in his History. He also adds a similar but longer list from the British Museum (reference not given), and is at some pains to show that these catalogues have some sort of truth in them. "The conclusion," he says, "is irresistible; the names are authentic, the panel may have been." Now that the panel is authentic in either case is simply impossible; for, granting that every Christian name in the two lists was once borne by some unfortunate, it is absolutely impossible that there can have been so many persons in Sussex or elsewhere ticketed in this unhappy manner that the summoning officers should have made juries of them alone without including a single John, Thomas, Richard, or William. On the most liberal calculation the names called Puritan can never have formed more than one thirty-fifth of the whole in any one neighbourhood; and such names as these, which are not mere Bible names but many of them whole sentences—such as Stand-fast-on-high Stringer of Crowhurst and Search-the-Scriptures Moreton of Salehurst—must at any time have formed a part of the population almost too small for estimation. Hume, when he gave currency to this Sussex list, must have been ignorant of the way in which English juries are summoned. It is just possible, though in a high degree improbable, that, had the summoning officer been permitted to pick a jury entirely at his own discretion, he might have got together some such "ragged regiment;" but it is utterly impossible that such an accident could have happened through the ordinary processes by which juries have been summoned for ages before the Puritan Revolution. Exclusive of the manorial jury lists of those times, of which hundreds yet exist, it so happens that a few others have been preserved. We have before us the one which tried the notorious Lieut.-Col. John Lilburne in 1649. It might, so far as the names are concerned, have been empanneled to-day. They are Miles, Stephen, John, Nicholas, Thomas, Edmund, Edward, Ralph, William, Simon, Henry, and Abraham.

Though we have no doubt that Mr. Bardsley is wrong in his conclusion as to the great and permanent effect of Puritanism on our Christian names, we welcome most gladly the large collection of facts which his industry has brought together, and are thoroughly at one with him in many of the inferences which he draws. A really good book on English names—surnames and Christian names together, for the two cannot rationally be separated—is much wanted. Mr. Lower and Miss Yonge have both of them done good work, but their books are incomplete, and neither of them is up to the present state of knowledge. Every future writer on this subject will find Mr. Bardsley's book a great help to him, but he must use it with caution. It is by no means certain, as any French antiquary will tell him, that the religious body called Huguenots took their name from Hugo. Epham or Effam, a contracted form of Epiphania, did not die out in the seventeenth century. There were two or three women of this name in North Lincolnshire in the reign of George III., and we have some reason to think that it exists at the present time. "Original" was once a commoner name than Mr. Bardsley supposes. Originul Peart was a burgess of Lincoln in the reign of Charles I.; Oryginald Smyth was fined for an assault at a court of the manor of Kirton-in-Lindsey in the twentieth of Elizabeth; and Originall Byron of Steakham was one of the appraisers of the goods of Gervase Markham of Dunham, Nottinghamshire, in 1636. Philadelphia, Pleasant, and Eden are by no means extinct as yet. We ourselves know persons bearing these names, and believe that they have been given in baptism within the last five or six years. We do not think it is correct to speak of Trinity Langley fighting in the army of Cromwell. He was surgeon in Col. William Vavasour's regiment in the army raised against Scotland in 1640, with which expedition the future Protector had nothing whatever to do. There is some doubt, moreover, whether this man's name really was Trinity. It is at least probable that it was a misprint for Timothy, for we find in the Commons' Journals, November 1, 1644, that Timothy Langley, surgeon, and

others, who had "received four pounds apiece advance monies . . . with injunction to repair with all diligence to their charges in the army," had failed to fulfil their contracts. Mr. Bardsley quotes a Douglas Sheffield of the year 1656 as an instance of a surname used as a Christian name. He may be correct, but the case is doubtful. The name of Douglas was a common female name among the Sheffields, their kinsfolk and allies. It came into the family by the marriage of John Lord Sheffield of Butterwick with Douglas, daughter of William first Lord Howard of Effingham. If Douglas be not a surname it is not easy to explain what it means; but there are grave difficulties in the way of believing that an English noble, and one, too, intimately connected with the Court, would give his daughter the name of one of the great Scotch houses. Edward Peacock.

A Dictionary of Christian Antiquities. Edited by William Smith, D.C.L., LL.D., and Samuel Cheetham, M.A. In 2 vols. Vol. II. (Murray.)

The completion of this important work is a great boon to scholars, serving as it does not only, in accordance with the promise of its title-page, as a continuation of the *Dictionary of the Bible*, but in scarcely less a degree to supplement the earlier *Dictionary of Greek and Roman Antiquities*, which too often fails the reader who has occasion to search for matter later than the early Imperial era of Rome. Nevertheless, the rule laid down by the editors of treating the death of Karl the Great as the beginning of the modern period excludes so very much that is of interest and value to the student, and scarcely accessible for reference, that we foresee a demand for a further supplement on mediaeval antiquities, which shall carry the record down to the beginning of the Renascence, if not even to the Counter-Reformation. Take, for example, the Notitia of Monasteries, compiled by Mr. Wensley at an expenditure of toil which only those who have had some experience in making like catalogues can justly estimate, but which even the most casual reader must needs guess at. It contains 1,481 entries, in no case including any name of a House founded after 814. And yet it is certain that the man who wants to know about Monte Cassino and Fulda, about Canterbury and Monasterboice, will also desire information about the Grande Chartreuse and Cluny, about Citeaux, and Rievaulx, and Strata Florida, which, of course, are not to be found here, as being later foundations.

Necessarily, there is much inequality in the work before us, a defect not to be avoided even in a dictionary by a single scholar (since the most encyclopaedic learning cannot be equal at all points), but accentuated when so large a body of contributors is concerned, several of whom have been assigned articles on subjects which are in no sense their speciality; unlike the rule which it is possible to follow in distributing the work in a compilation like the *Encyclopaedia Britannica*. The best is of high excellence; the worst (say Dr. Swainson's) is at least passable, and is of much less bulk.

It is obviously impracticable to give in this necessarily brief notice any adequate survey of a volume of 1,162 double-columned pages in small type, dealing with a great variety of obscure and difficult topics, and a few critical notes are all that is possible

Under the entry "Power of the Keys" Archdeacon Cheetham, while rightly enough describing the meaning of the term as most usually understood in the early Church, supplies neither the Rabbinical sense, which is presumably the original one (or at least that which an ancient Jewish convert to Christianity would put on St. Matt. xvi. 19), but is not given in the *Dictionary of the Bible*, nor yet the remarkable gloss of Tertullian, agreeing therewith, that the grant to St. Peter was fulfilled, so far as "opening" and "loosing" are concerned, in his being the first to preach the Gospel to Jews and Gentiles, and to admit them into the Church; and, so far as "shutting" and "binding," by his share at the Apostolic Council of Jerusalem in deciding what portions of the Mosaic law were to be relaxed, and what left obligatory on Christian converts (*De Pudicit.*, xxi.). Mr. Churchill Babington's articles have the advantage of being those of an expert in his own favourite subject, are strictly archaeological, and very helpful. We may note among them those on Lamps, Money (a most erudite paper), and Rings, as good examples of his method. Another expert whose contributions are valuable is Mr. J. R. Lunn, perhaps the most learned student of musical antiquities in this country, to whom the papers on that branch of the present Dictionary have wisely been committed. Under "St. Keivin" we miss Sir James Ware's ascription to him of a work on the origin of the Britons; and the short notice of "St. Kilian" omits some important points given by Mabillon, such as his ordination at Rome by Pope Conon, which fixes his date accurately, instead of the indeterminate "latter part of the seventh century," since that Pope sat in 686-7, nor yet Kilian's assassination at Würzburg in 689, which gives him his title of Martyr. Mr. Scudamore's liturgical articles are packed with erudition, as all who know his indispensable *Notitia Eucharistica* would naturally expect. The entries "Prayers for Kings," "Kiss," "Ceremonial Use of Lights," "Lord's Supper," "Missa," "Oblations," "Processions," and "Sacramentary" are instances in point. Like praise is deserved by Canon Barry's useful paper on the "Lord's Day" and by Mr. Birks's "Martyr." Mr. Edwin Hatch has also accumulated much learning in his contributions on the orders and ordinations of the clergy, but the peculiar views, not to say crotchets, on the subject, which he has since been ventilating in his Bampton Lectures, are traceable throughout. And as they belong to the domain of private and doubtful speculation, not to that of certified knowledge, they ought not to have found a place in a book of general reference for which he is not himself directly responsible. Anyone who will compare the late A. W. Haddan's article "Bishop," in the first volume, with Mr. Hatch's papers in the second, will note the difference between knowing and guessing, and will regret the substitution. Mr. Meyrick's article on "Prohibited Degrees" is of practical interest at the present moment, and conveniently summarises the facts for reference. Another very careful paper, deserving of praise for its painstaking array of facts, is Mr. J. Bass Mullinger's on "Schools;" but the episode of Julian's attack on the Christian seminaries is too briefly recorded, nor is enough told concerning the law he enacted on the subject, the first model of the modern "Conscience Clause," and with very much the same object. "Slavery" is also well treated by the same writer. Another contributor whose articles will be consulted with pleasure and profit is Canon Venables, a sharer with Prof. Babington in the more strictly archaeological portions of the work. "Mosaics" and "Christian Sculpture" may be instanced as good examples, though in the woodcuts of the former we desiderate some of the examples from the chapel of St. Peter Chrysologus at Ravenna, and the Sacrifice of Melchizedek in San Vitale, which is of greater ecclesiological importance than that of the Empress Theodora, which is given. In Mr. Warren's article on the "Sign of the Cross," there is a curious omission from the list of early authorities. Although quoting St. Justin Martyr, *Var. Quaest.*, for one illustration, he does not cite him in evidence of the fanciful symbolism anciently prevalent on the subject; and yet chap. lv. of the *First Apology* is entirely devoted to it, and so are chaps. lxxxvi. and xcvii. of the *Dialogue with Trypho*, in the latter of which occurs the first reference to the uplifted arms of Moses during the battle with Amalek, which Mr. Warren gives as an example of the symbolical interpretation he discusses. Mr. Ffoulkes has had the Councils assigned him, and his great familiarity with ecclesiastical history enables him to discharge the task adequately on the whole; but the weighty evidence against the oecumenical character of the Second Council of Nicaea ought not to have been merely alluded to in less than two lines, even though a reference is given to Sir William Palmer's careful investigation of it in his *Treatise on the Church of Christ*, iv., 10, 4.

Mr. Mullinger's learned and careful article "Pope" is scarcely successful in one important particular—that of showing the ordinary student the amount and kind of discrepancy which exists in the accounts of the earliest settlement of the Roman See and in the catalogues of the first five or six Popes. A scholar already versed in the question will, of course, follow the thread of discussion easily; but an enquirer should have had put before him the fact, duly tabulated, that there are *twelve* irreconcileable accounts of the succession, the latest of which is the Liberian Catalogue. And it would have been also worth while to set out in full all the ante-Nicene evidence, of no great aggregate bulk, whose marked indeterminateness with regard to St. Peter's relations to the Roman Church forcibly contrasts with the "cock-sureness" of Optatus of Milevi in the subsequent period.

Mr. Gregory Smith's article "Nun" is one of those which will need revision at some future time. The question of the relation of the Church virgins and widows to the bishops is not adequately treated; and there is some confusion between the special veil of honour, conferred as an exceptional distinction by bishops alone, and the ordinary veil of

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profession, which could be self-assumed, or bestowed by a priest.

Altogether, this second volume is more evenly executed than the former one, and is less open to hostile criticism; while the mere accident of the initial letters has assigned to it a larger number of the more important entries, which, as it accounts for its considerably greater size, will also make it the more frequent source of reference. But one question which its bulk and cost—when added to those of its companion *Dictionary of the Bible* and of *Christian Biography*, not forgetting Mr. Blunt's two lexicons of Theology and of Sects, also indispensable to the more advanced ecclesiastical student—prompt is, When shall we have one moderately cheap and compendious work, within the means of the ordinary learner, akin to the Abbé Glaire's excellent *Dictionnaire Universel des Sciences Ecclésiastiques*? This work, in two volumes of 2,500 pages, costing about thirty shillings, gives not only Scripture articles, canon law, Christian antiquities, and biographical notices, which, even for English names in theology, are quite the most convenient known to the present writer, but also *notitia* of all eminent Jewish theological authors, especially in Rabbinical literature, and their works—a kind of information not easily to be found by non-experts. RICHARD F. LITTLEDALE.

POLITICAL ECONOMY IN EUROPE AND AMERICA.

AN American journal published at Chicago lately gave a conspicuous place to "a local economist's new theory of industrial depressions," of which the gist is that "the sole cause of the late general depression of trade throughout the world has been parsimony, or a too great desire to accumulate and reluctance to consume." The author, Mr. Edward Sweet, of Chicago, cites a host of writers in both his own country and this, and, observing that nearly all agree that the world had been consuming faster than it had reproduced wherewithal to make good the waste, replies that a lack of products is the very opposite to the real state of things.

"The countries in which the depression was and is most felt have, year by year, been accumulating property of all descriptions—raw material, tools, factories, canals, railways, ships, warehouses, stores, public buildings, residences, live stock, food, clothing, fuel, books, works of art, and other luxuries."

It is certainly possible that the desire to accumulate might prevail over the desire to consume, and that a lack of markets for consumable goods might result from general saving. Wealth, as Adam Smith emphatically urged in opposition to the Mercantile theory, consists of consumable goods. It consists, too, in great part of goods which will not keep long if not disposed of at once. And a miserly disposition might prevail. People might abandon luxuries of every kind, buy only one suit of clothes in two years, cram into the smallest and cheapest houses, give up carriages, horses, servants, wine, tobacco, sugar, butter, fruit, &c., in order to be richer hereafter. The immediate result would certainly be wide distress among producers of the things given up. But the facts are quite contrary to the supposition. The English and the American are prodigal, not penurious, nations, and never were more so than just before the depression. In France, Germany, and other parts of the continent of Europe, again, habits of superfluous expenditure, in comparison with former times, have certainly been developed, and parsimony has diminished. Nor is Mr. Sweet's enumeration of articles that have been everywhere increasing quite accurate. The supply of "live stock and food" in this country has fallen off under adverse seasons and diseases among cattle and sheep; the produce of the vineyards of France has seriously declined; a smaller number of works of art have been produced both at home and abroad than during more prosperous years; and in England, at least, publishers, of late years, have brought out fewer books, and are not entitled to say to the public, "We have piped unto you and ye have not danced."

Among the few economic publications of the present year in England one is an Oxford Cobden Prize Essay, by Mr. W. E. Smith (Trübner & Co.), on *The Depression of Trade*, the doctrine of which is diametrically opposite to that of the Chicago economist. According to Mr. Smith, the whole world has been impoverished by consuming too much and producing too little; consuming too much in military expenditure, extravagance, intemperance, and imprudent loans and speculation, and producing too little by reason both of adverse seasons and the waste and misapplication of capital. Mr. Smith's exposition is clear, and it is his misfortune, not his fault, if the subject had been beaten very thin before his essay could appear. But we must not pass over without protest his treatment of the apocryphal decennial cycle in commerce as a well-established phenomenon. He does not seem to be aware that the decennial theory is, or was until the other day, that a commercial crisis occurs every ten years. In fact, there has been no crisis since 1866; and accordingly the advocates of the theory, who have always played fast and loose both with it and with facts, are beginning to leave out the crisis, and to speak only of decennial periods of inflation and depression. As Mr. Smith himself says,

"there is an abuse of language which we sometimes meet with; we hear of a 'crisis' which has been going on for the last six years. This seems to betray some confusion of idea between depression of trade and an entirely different phenomenon, a 'crisis' or a 'panic' in the City, when merchants are in agony for the loan of money, and cannot get it. It does not require any profound analysis to see the utter unlikeness of this to a period of commercial depression such as we have passed through, in which the greatest difficulty is experienced in lending money at all."

But the decennial theory would never have been heard of but for the crises of 1847 and 1857; and it is a departure from it, on Mr. Smith's part, to begin his essay by remarking that "periods of depression and inflation of trade have for a long time alternated in a decennial cycle with a regularity which seems more appropriate to the phenomena of astronomy than to the vast complicated affairs of social life."

A curious work, entitled *Progress and Poverty*, lately published at San Francisco—the author of which, Mr. Henry George, has since been appointed Professor of Political Economy in the University of California—traces commercial depression and every other economic evil to a single cause which had best be stated in the words of the book.

"We have traced the unequal distribution of wealth, which is the curse and menace of modern civilisation, to the institution of private property in land. So long as this institution exists no increase in productive power can permanently benefit the masses, but, on the contrary, must tend to still further depress their condition. Poverty deepens as wealth increases, and wages are forced down while productive power grows, because land, which is the source of all wealth and the field of all labour, is monopolised. To extirpate poverty, to make wages what justice commands they should be, we must substitute for the individual ownership of land a common ownership."

The peasant proprietors of France, Germany, Belgium, and Switzerland will, we venture to say, object strongly to this mode of extirpating poverty. But we can only here recommend to English readers another American work entitled *Communism and Socialism: their History and Theory*, by Mr. Theodore D. Woolsey (Sampson Low & Co.), as a useful companion in a study of Mr. George's reasoning. At the same time we must not refrain from a remonstrance against the unscientific practice of obtruding theology into economic discussion, common with American writers.

"When," says Mr. Woolsey in his last page, "we think of the materialistic and even atheistic dogmas which hide the face of God from so many of the poor, we are consoled by the faith that the religion of Christ can never die, that it can revive a nation at its lowest ebb of prosperity."

A passage of this kind may be in place in a sermon; in a philosophical treatise it is as much out of place as in one on dynamics or hydrostatics. Mr. Albert Bolles has lately set an example to the economists of his country, both of historical investigation and of keeping clear of theology, in two important works, *The Industrial History of the United States* and *The Financial History of the United States*.

The depression of trade has nowhere been heavier than in Germany, but does not seem to have slackened the production of economic works. The number of publications of this class was probably never greater in any equal period than from 1876 to the present time. Controversies respecting socialism, protection, trade guilds, usury laws, &c., have called forth a multitude of essays, in addition to the historical treatises of which there is a never-failing supply. Among the works of chief mark that have lately appeared may be named (1) *Lehrbuch der Finanzwissenschaft*, 2. Theil, by Prof. Adolf Wagner; (2) *Deutsche Wirthschaftsgeschichte*, 1. Theil, by Inama Sternegg; (3) *Gewerkvereine und Unternehmerverbünde in Frankreich*, by W. Lexis; (4) *Der Wucher und sein Recht*, by L. von Stein; (5) *Volkswirthschaftliche und social-philosophische Essays*, by Dr. Wilhelm Neurath; (6) *Das Venetianische Bankwesen im* 14., 15. *und* 16. *Jahrhundert*, by Dr. Erwin Nasse, of Bonn. The last-mentioned writer's name is well known in England in connexion

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with the history of land tenure and agriculture; in Germany it is well known in connexion with the field of economics in general, and banking and currency in particular, of the European history of which he possesses an extraordinary knowledge. One of Dr. Neurath's essays (Vienna: Verlag von Faesy & Frick) discusses the question of Free Trade or Protection, as to which the writer arrives at the conclusion that no universal proposition can be laid down respecting the economic policy of either, all depending on local conditions and the stage of industrial development. Under Free Trade, he argues, there is a struggle for existence which may end in the premature extinction of the weakest at the moment, but the strongest in potential capacity. A young eagle just hatched, he says, would have no chance in the competition of life against a common sparrow, yet is by far the nobler bird; and a nation, with the highest undeveloped resources and powers, may, in like manner, need Protection in the infancy of its industrial career. We should like to ask Dr. Neurath whether he would apply the same principle to improvements in the means of locomotion and transport. Obstacles to communication answer the same purpose as protective duties, and facilities of transit, on the other hand, produce *pro tanto* an approach to Free Trade. Will Dr. Neurath contend that a nation should not make railways or harbours, or allow steam communication with foreign countries, until its industrial powers are fully developed?

In France the most important publication of the present year is M. Henri Baudrillart's *Histoire du Luxe privé et public depuis l'Antiquité jusqu'à nos Jours*, vols. iii. and iv., of which an account will be found in the *Economiste Français* of April 17 and April 24.

Among economic publications in Italy during the present year we may mention as deserving attention (1) *La Rendita fondiaria e la sua Elisione naturale*, di Achille Loria (Milano: Hoepli); (2) *Saggi di Economia, Statistica, e Scienza dell' Amministrazione*, di Carlo F. Ferraris (Torino, Roma: Loescher); (3) *Alcuni Questi sulla Domanda di Lavoro*, Saggio di Emilio Mazzani (Forli: Tip. e Lit. Democratica). Italian economists are usually well acquainted with the economic literature of England and Germany, as well as of France. The European countries in which "orthodox" political economy flourishes best are those in which economists seldom read a book that is not in their own tongue.

T. E. C. Leslie.

RECENT DRAMAS.

Ginevra, and The Duke of Guise: Two Tragedies. (C. Kegan Paul & Co.)

Richard Cœur de Lion: a Legendary Drama. By Catherine Swanwick. (Griffith & Farran.)

The anonymous author of *Ginevra, and The Duke of Guise* has made choice of a momentous period of French history for the historical basis of his tragedies, and has given us ample security for their justifying their name. Casting the first in the reign of Charles IX., he lays his scene in the virtual Regency of the unscrupulous Catherine de Medici, and introduces the Massacre of St. Bartholomew as its leading and most thrilling incident. When the curtain rises anew on the fortunes of another Duke of Guise, the action is still disturbed by the baleful plots and pre-eminence of Catherine with Henry III., the favourite son, for whose ascendency she had schemed; and its plots, wars, massacres, and murders are consummated by the crowning assassination of the Duke of Guise at Blois hard by the King's chamber. As in an historical play of Shakspere, here is no lack of incident; and though we might doubt whether the material is entirely adapted for an acting drama, or rife enough with fine passages such as in an old play bespeak the calibre of the prominent *dramatis personae*, it may be honestly said that each play is readable on its own merits, and not to be laid aside until its plot has been sounded and fathomed. Ginevra, the heroine of the first, is the supposed daughter of Cosmo Ruggieri, the Queen-mother's physician, astrologer, charlatan, and herself attached to Catherine's suite; yet, despite her suspicious antecedents, a maiden of fame as faultless as her beauty amid the gayest and lightest of Courts. The marriage of the Huguenot Henry of Navarre to Catherine's daughter, Queen Marguerite, has raised Ginevra to friendship with the latter, and aided to cement a tender passion between a nephew of Admiral Coligny, Aymar de Chatillon, a Huguenot, and the Florentine Ginevra, herself a Catholic. At first the difficulties of creed promise to cause trouble, but the favour of Henry of Navarre and his bride for Aymar and Ginevra, as well as the Queen-mother's interest in her young *protégée* and the King's special interference, obviates all difficulties, and the wedding is to be solemnised at the Louvre, when a certain Count Davila, the *bête noir* of the piece, who has cast his evil eye on the heroine, possesses himself of a secret of Ruggieri and Catherine de Medici, involving, in a certain horoscope, a plot to poison Charles IX. and pave the way for Henry III., and makes the surrender of his damning evidence the price of Ginevra's pledged and plighted hand. Here is Catherine's picture of her to the King:—

> "She is as fair, and yet no angel, Sire;
> A forehead of pure marble, yet not low,
> As of Greek sculpture; eyes as bright as stars,
> Yet are not stars, varying in their light
> Ever, the light of an Italian sky.
> Her brows so delicately shaped and pencilled
> As if Love's hand had traced each perfect arch;
> A voice like music heard in dreams; a step
> That would not bend the waving grass, nor cause
> A flower to tremble as she passed along;
> Rosebuds for lips; cheek where the rose has left
> Its faintest blush; a hand——
>
> King. Enough; you paint
> In no coy colours. I would fain commend
> In prudence that your highness keep the picture
> From your new son-in-law: he hath an eye
> For beauty may cause Margot jealous qualms!"
> (P. 9.)

But the picture Catherine paints so warmly is that of one whom, having become possessed by chance of her secret, she uses for her own ends, and scruples not, when occasion demands, to sacrifice like Iphigenia of old, as it were with a father's hand. The exchange of vows between the Huguenot noble and the Italian maid affords a charming picture in the scene where the King rescues the latter from Davila's pertinacity; but the constant interference of this meddling courtier bodes no good; and when, in the sequence of the drama, all seems to tend smoothly, and the wedding to promise happiest auspices, the course of true love suddenly veers round, Ginevra's father claims of her such a strain of duty as shall make her abjure Chatillon at the altar or tax his ingenuity to plead her excuse for her non-fulfilment, and, at the very hour of the tocsin being rung for St. Bartholomew as the signal for the massacre, Ginevra has been wedded to Davila, and, while her heart is sullenly steeling itself against its would-be master, is bent on saving Chatillon from the fate she divines the bell to be ringing out for every Huguenot. To this end, too, the King, himself intent on massacre, is strangely alive, and he does his utmost to deprive Chatillon of his sword in order to save him from the issue of his courage. All tends, however, to a *rencontre* at the Louvre, whither Ginevra repairs to persuade her lost lover to bide in quiet in the King of Navarre's quarters, and is found in conversation with him by Davila. She rushes on Davila's sword when he and Chatillon close in combat, and has scarcely expired when the nominal husband succumbs to his fate at the hand of his rival, who hurries forth to court death in the massacre. Upon this scene comes the arch-plotter Ruggieri, whom Charles, gloating over the slaughter, invites to see the justice of a king.

> "Behold!
>
> Ruggieri. Ginevra—
> Count Davila—it could but come to this!
> (*Aside to* Queen.) So ends all danger to the Queen!
>
> King. Hast thou
> No tears, old man? 'Sdeath, were we not a king,
> Ourselves would weep o'er the night's tragedy."
> (Act V., *ad fin.*)

In one of the last scenes of *Ginevra* we are strongly reminded of the death of Cardinal Beaufort in *Henry VI.* by the guilty ravings of the Cardinal of Lorraine, when his frequent comrade in guilt *abjures* (adjures?) him to speak. We are conscious of one or two mannerisms and tricks of speech which might be a clue to the author. Twice over he uses the Americanised form "forever" in one word; in p. 86 he coins the word "devanced" ("My wish *devanced* the hour"); and in p. 136, when Ginevra would bind a scarf round Chatillon's breast, he says, "Fear not: *'tis but a false alert.*" But as a rule the author's expressions are as choice as his cullings of history.

While the second drama dwells on the vaulting ambitions of Henry Duke of Guise and the eccentricities of his half-mad namesake, Henry of Valois, its byplot interweaves a sad tale of a rifled home, of lawless love, and betrayed affections, a natural outcome of the violated sanctities which the Court of the Medicis was sure to reckon cheap. The air teems with rebellion, violence, falsehood, deceit, murder; and the would-be dramatist has wrought out of his materials various scenes of touching or startling interest. This turns mainly on the wrong done by the arch-conspirator, the Duke of Guise, to the home of one of his father's comrades in arms—Raoul de Val—by the abduction of his daughter, Isaure, whose affections he has won under false pretences, and whom he has stolen from

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her nest to live with him as his light-o'-love at Castel Joyeux, unwitting that he has a duchess in Paris worthy, for her talents, truth, and staunchness, of better treatment. The action of the play develops the outraged father's efforts to trace his truant daughter, in which he is aided by his assumed Capuchin's cowl; the Duke is traced to his paramour's presence, while his fellow-conspirators, the cardinal and others, are impatiently awaiting him in Paris, and gradually becoming alive to the suspicion of an intrigue destined to work doom and destruction to its infatuated perpetrator. The character of Isaure is drawn as a foil to that of the Duchess of Guise, a meet consort of a prince and statesman, for she accepts the consolations of ambition and family interest, while Isaure is content with her hiding-place at Castel Joyeux if blessed now and then with visits from one whom she knows but as the Sieur de Tracy, and whose wife she hopes soon to be. The scene in which Lois, the Duke's duenna of this prison house with a gay name, enlightens Isaure as to her real position; that in which the Duke strives in vain to parry her questions as to the portrait in the picture-gallery, which is proved by her father (the Capuchin) to be that of Henry of Guise's wedded wife; and the after-scene, in which the friar's righteous ban is hurled at the licentious spoiler of domestic hearths, are forcibly depicted, and lead up naturally to the crowning and ghastly tragedy at Blois, where the Duke goes, amid omens and warnings, to the royal cabinet at the King's summons, and, as he enters the presence, realises the terrible conviction of doom which the Capuchin's vengeance and the King's spite have plotted for their victim. We give a snatch of a scene between father and daughter:—

"ISAURE. Whither wouldst thou drag me, father?
CAP. Peace, girl,
I am no more thy father but thy judge.
ISAURE. Thou wilt not slay me?
CAP. Thou shalt live,
if live
Thou canst after the hour is passed. Behold
A crevice in the arras; my own hand
Arranged it, that thou mightst not lose one jot
Of the rare spectacle shall pass within.
Fix thine eyes there, and tell me what thou seest.
ISAURE. A chamber richly dight. Against the walls,
Mute, motionless, as if they were fixed statues,
Stand men-at-arms. Each one leans on his sword.
I' the midst, one with regal garb and mien,
On whom all fix a fascinated gaze.
CAP. Henry de Valois, King of France, thou lookest on.
ISAURE. Ah! What lugubrious sounds are those which rise
As from a sepulchre?
CAP. The brotherhood
Now celebrate their office in the chapel.
'Tis one of the grave functions of the order
To tend the dying and the dead. Listen!
Dost thou not know the chaunt?
ISAURE. Ah! me,
I know it well: it is the 'Dies Iræ.'
For whom the funeral dirge?
CAP. Thou'lt know anon.
Regard within, note well what passes there."

In like stirring dialogue, the hapless girl is led step by step to note each particular of the butchery of her betrayer; and realises, at the final blow, that "the haughty Duke of Guise lies fallen there," but loses her stricken senses or ever she witnesses the indignities wreaked on the corpse by the fanatic sovereign who can now boast that he is indeed King of France. Some touches in the treatment of the "Castel Joyeux" *amour* bear a trace of resemblance to a scene between Leicester and Amy Robsart in *Kenilworth*.

A few words must suffice to summarise our impressions of Miss Catherine Swanwick's legendary drama of *Cœur de Lion*. Most novices in dramatic poetry have known what it is to light on a grand subject, historic, majestic, vast of conception. Anon, it is crushed by its unmanageable dimensions. "Mole ruit sua!" It is just thus with Miss C. Swanwick's Richard, who figures in his traditionary *rencontres* with Saladin, Berengaria, Blondel, and the Cyprian Princess; plays a losing game at hide-and-seek with Henry of Austria, Philip of France, and Prince John one after another; and is finally rescued from foreign captivity through means set on foot by the Queen-mother (whom the author persists in calling Ellinor instead of Eleanor) and the instrumentality of Blondel, who sings beneath the Castle of Tenebreuse a song nearly as dark and hazy as the climate where the lion-hearted monarch is languishing when it reaches his ear. By those who take the pains to peruse it, this legendary tragedy will be found to savour strongly of *The Talisman*, patched and garnished with a selection of anecdotes like that of Saladin's Arab Steed, a royal gift to Richard, which carried one of his friends "nilly willy" into the Saracens' camp.

JAMES DAVIES.

NEW NOVELS.

Two Women. By Georgiana M. Craik. In 3 vols. (R. Bentley & Son.)

Folly. By Mrs. Newton Sears. In 3 vols. (Remington.)

Ill Weeds. By Mdme. Foli. In 1 vol. (Remington.)

A Tangled Web. By Mdme. Nelly-Lieutier. Translated by May Dick. In 1 vol. (Remington.)

THERE is very little intrigue in *Two Women*. Like the knife-grinder in the song, Mrs. Craik has no story to tell you. Her hero, Hugh Ludlow, being still in his salad days, woos and wins a certain Dorothy Wilmot. Baulked of marriage by his father, he yet remains engaged to Dorothy for several years. Meanwhile he falls madly in love with Cicely Verner, the second of the "Two Women," and by her is finally rejected for someone else. Then, in his turn, he throws over Dorothy. Long afterwards they meet again; they fall in love again; they are again engaged; and this time they are married. *Ce n'est pas plus malin que ça!* And this poor pennyworth of sack is laced with such an intolerable deal of water as to seem an even poorer pennyworth than it is. Mrs. Craik's women, albeit a little pale and feeble, are cleverly and sympathetically sketched. Her men are not so good by a long way. The novel may be read without much difficulty, its flimsiness and its longsomeness notwithstanding. Positively good it is not; but it is not positively bad. And that, as novels go, is a great deal.

In *Folly*, Mrs. Newton Sears has told the story of a Gladys Vaughan, who elopes at seventeen with the man of her choice, and is widowed of him ten days afterwards. These ten days are fraught with tremendous consequences. Gladys returns to her people, and to the world is still Miss Vaughan. Presently she meets with a second hero, and the two plight their troth. Just, however, at this auspicious moment, Gladys is recognised by someone who had seen her during her wifehood. As this individual has been under the impression that Gladys' husband was somebody else's husband also, he at once leaps to the conclusion that Gladys is an improper person. Gladys is at once repudiated, with great sternness, by her affianced spouse. As she has but a hundred a year or so, she is obliged to take a situation of some sort, and—*et cetera, et cetera*. Matters come round in the end, but Mrs. Newton Sears has written her three volumesful ere they do, and so fulfilled as much of the modern novelist's destiny as she may. Whether or no it was worth her while is a question that need not be debated. What is certain is that *Folly* is often vulgar, and not very often amusing.

The English classic most in favour with Mdme. Foli would seem to be the gifted Edward Fitzball. *Ill Weeds* is the story of the young and lovely Olga Clentworth, daughter of a bold banker and a lady of title. Olga has many virtues, and her conversation is often polysyllabic; but she is terribly proud. She is madly in love with the young and talented Frederick Alleyne, "stamped" (at three-and-twenty) as "one of our best novelists," and author of "that remarkable poem, 'Sea-Depths.'" Finding that this person is the son of a kind of policeman, she bestows her hand and fortune on the wicked Earl of Glencliffe. Then her life becomes a life of terror. Hardly has the coronet circled her snowy brow (as Mdme. Foli might say) ere she discovers that she has married a nobody, the real Glencliffe being the poet-novelist, who, in spite of his connexion with the force, is somehow the grandson of a Spanish duke and an English earl. Things are largely complicated by the arrival of a baby, which the wicked peer puts into a box and casts into the sea. The box is rescued by the poet; the baby is put into spirits by the village doctor; and Olga, recognising her offspring in this predicament, is so incensed that she borrows a suit of clothes of her husband and runs away in them. Presently she hears that the Earl is about to wed another; whereupon she lays a most artful plot, provides herself with a mask and masquer's weed, beards him in his den as he is about to cut the wedding cake, and proves to the astonished guests that he's no more an earl than you or I. Naturally a little hurt with this conduct, the discoroneted peer "rushes" on his spouse "with the bound of a tiger," and tries to throw her out of window. Foiled by the doughty poet, he stumbles over Olga's "prostrate form" and is precipitated into "the

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boiling sea." "His mangled remains were cast ashore a few days after, about a mile below where he met his death." When people learn how he actually tried to hide a "fell secret" by casting the "frail body" of his own baby into the "devouring sea" they "execrate his memory," and Olga is permitted to marry her poet in peace. If I add that Mdme. Foli's English is a thing of beauty and a joy—so that, for instance, a wet dog becomes a "damp canine pedestrian"—I shall have said enough of this very remarkable novel.

A Tangled Web is a slight, harmless, well-meaning little story, pleasant in tone and inoffensive in style. It was not worth translation, though there are many who will read it with a certain amount of interest, and few who will have the heart to speak ill of either the book or the author.

W. E. Henley.

CURRENT LITERATURE.

Extracts from the Coran: in the Original, with English Rendering. By Sir William Muir, K.C.S.I., LL.D., author of the "Life of Mahomet." (Trübner.) Sir William Muir thinks, very rightly, that

"the Coran abounds with arguments, drawn from Providence and Nature, with a view to prove the existence of God as a supreme ruler, and enforce his sovereign claim on the obedience and gratitude of mankind. The retribution of good and evil in the world to come, the obligation to follow virtue and eschew vice, the duty and happiness of the creature in worshipping and serving the Creator, and such-like topics, are set forth in language of beauty and vigour, abounding often with real poetry."

And he considers that "passages like these can hardly be obnoxious to the professors of any faith; and there is much in them that should be welcome to all." We are delighted that Sir W. Muir has come to so liberal an opinion. Every attempt to make the religion of Mohammed better known and more truly understood is a gain to the cause of toleration. These particular extracts are, however, chiefly destined for the use of Arabic students, to whom alone the Arabic text will be useful, and to whom the absence of all explanation or commentary will not greatly signify; but general readers will probably prefer the more complete and better ordered and explained selections from the Koran given in Mr. Lane's work, of which a new edition has recently been published. Sir W. Muir's extracts consist of a series of sections taken chiefly from the middle and later periods of Mohammed's revelation, very few of the early *sûras* being given; and they are selected simply on the ground of their general inoffensiveness, to the exclusion of all those in which the peculiar doctrines of Islam are contained. The result is a collection of some of the finest utterances of the Prophet on the highest subjects of universal religion, arranged, however, in no particular order. The Arabic text is carefully edited, but the verses do not, unfortunately, correspond to those of Flügel's standard text; while the translation is literal to a fault, and will prove very serviceable to beginners in the language. Such a version is of course based on the previous renderings of Sale, Rodwell, and Lane, and it is therefore a little surprising to see no reference whatever made to any of these authorities; but perhaps the indebtedness of the author was too obvious in every page to need the usual acknowledgments. The whole body of extracts correspond to about eighteen pages of Flügel, or a twentieth part of the whole Koran; and those who wish to begin Arabic cannot do better than read the text and translation side by side. Readers who wish to understand the Koran will be disappointed, and must go elsewhere to gratify their curiosity.

Der Kampf um Plevna. Taktische Studien, von Thilo von Trotha, Hauptmann à la Suite des Grenadier-Regiments König Friedrich Wilhelm IV., &c., &c. (Berlin: Mittler.) Not one of the newest or largest, but not the least valuable, of the many German professional works on the late war. Like most similar publications, it shows that in Germany the Russian army has lost rather than won prestige by its victories over the Turks. Capt. Trotha is hard enough on the strategy of Osman and Suleiman, but thinks that, on the whole, more is to be learnt from the Turks than from the Russians. He observes that the Turks habitually poured into the enemy at all distances such a prodigious fire as had never yet been experienced in war—thanks to their ingenuity in pushing unlimited supplies of ammunition to the front. The Russians appear to have secured five hundred millions of cartridges in the various Turkish positions, which stock was actually with the troops in line. Now the campaign supply of a German Army Corps, including the reserve supply with the munition columns, is only four millions and a-quarter, at which rate the quantity of cartridges just named would have been enough for nearly a hundred and twenty corps! The Turks are also our masters in the admirable way in which their infantry dig themselves into the ground, burrowing for covers "in the cellarage," throwing up traverses with flanking artillery, and keeping casks of water and provisions in the entrenchments so as to enable the troops to hold their positions indefinitely. The Russians, says Trotha, do not understand the proper principles of attack. They have no proper reserves, and they use up all their troops at once. They begin with artillery instead of with the skirmishers, who, when they finally do appear, get muddled up with the advance, which falls into confusion, so that if it is unsuccessful the tactical order and leading of the troops are almost entirely dissolved. The attack is always direct, and delivered prematurely before the enemy is shaken by the fire; when the enemy retreats the Russians take to the bayonet, although then is the time for firing. The cavalry is badly employed, reconnaissances are not understood, and the Cossacks are very poor eyes and ears to the army. The artillery begins to play at absurd distances; the batteries are scattered, the fire is merely frontal, never massed on special points, nor so directed as to rake the enemy's positions. Thus the guns have to stop firing when the infantry attacks, whereupon the more intelligent Turks open fire with their artillery, while the Russians cannot reply. Trotha's criticisms would inspire more confidence if we learned that they rested on personal knowledge of the campaign. And we may be sure that in the next war the Muscovites will be found to have unlearned some of their worst faults: *à barbe de fol on apprend à raire.* Skobeleff, according to Trotha, can *shave* already, for he is the solitary instance of a Russian general who hardly ever made a mistake.

A Year's Work in Garden and Greenhouse. By George Glenny. (Chatto and Windus.) This is a practical compendium of all the knowledge which an amateur need possess for the management of an ordinary garden and greenhouse. The arrangement is simple and the directions conveyed in the clearest untechnical language, so that it is next to impossible for those who follow this guide to go wrong. The principal divisions of the book treat, in order, of the cultivation of the flower garden, the fruit garden, and the frame garden, and to the last of these Mr. Glenny gives more attention than usual, because few persons are aware of the great amount of pleasure and profit that can be derived from it. All sorts of hints, receipts, directions, and suggestions are given for dealing with garden and greenhouse difficulties, and we feel sure that a year's work done according to the plan laid down in this little book must produce most satisfactory results.

Memoirs of Dr. Robert Blakey, Professor of Logic and Metaphysics, Queen's College, Belfast. Edited by the Rev. Henry Miller. (Trübner.) The biography of a self-made man cannot fail to possess much that must interest the reader, and this must be especially the case when the subject of the memoir tells his own story. Robert Blakey was the son of a mechanic, and was born in Morpeth in 1795. He went to work as early in life as possible, and when removed to Alnwick at the age of thirteen knew how to dig and drive, but had a very slender stock of book-learning. He possessed, however, a genuine thirst for knowledge, and soon found opportunities for gratifying it. How well he succeeded, in spite of adverse circumstances, in amassing and assimilating the dry mental food which repels most students is best seen in his *History of the Philosophy of the Mind* and his *History of Moral Science.* Both are able and learned books, and, although they have not placed their author among the great thinkers of the age, they are enduring evidences of what industry and perseverance can effect. The editor might, with advantage, have corrected many of the blunders in spelling, &c., which occur in Dr. Blakey's autobiography, for occasionally they render the sense obscure.

A charming little collection of novelettes and light essays from the pen of Carlo Dossi, some pieces of which have been before printed—but for private circulation among the author's friends only—at various periods between the years 1866 and 1878, has been recently published by Signor Perelli, of Rome, under the title of *Goccie d' Inchiostro.*

Herr Karl Emil Franzos, the well-known author of *Vom Don zur Donau*, has just given to the world an interesting study of Little-Russian Jewish and peasant life and character in the shape of a novel entitled *Moschko von Parma: Geschichte eines Judischen Soldaten.* The work is published by Messrs. Duncker and Humblot, of Leipzig.

We have received from the same firm the first part of the first volume of a new geographical work entitled *Europäische Staatenkunde. Mit einem Anhang: Die vereinigten Staaten von Amerika.* The work, which seems to be most carefully executed, was planned and in great part worked out by the late Oscar Peschel, and is being edited by Herr Otto Krümmel, the author's friend and pupil, from the MSS. he has left behind him. The plan on which this comprehensive manual is constructed appears to us to be excellent. The authors have been careful to give a succinct and lucid appreciation of the historical, political, and ethnographic importance of the several States which pass under review, as well as a careful description of their physiography. The volume before us is occupied with Russia, the Scandinavian States, and the British Empire, including within its scope all colonial dependencies. The second part will comprehend the remaining European States (with an Appendix devoted to the United States), the German Empire excepted, to which the entire second volume will be given up. This section of the work will not go to press before the present year is out. An exhaustive series of comparative statistical tables at the end of each volume will greatly add to the practical utility of this promising work.

The same indefatigable publishers have just given us a most remarkable and interesting

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political essay on the historical relations between Prussia and Russia during the present century, and on the influence these relations have exercised upon European politics. The author of the work (which is entitled *Berlin und St. Petersburg: Preussische Beiträge zur Geschichte der Russisch-Deutschen Beziehungen*) has not thought fit to make his name public, but he is someone evidently *au fait* of European diplomatic relations during the past ten years or so, and, from the tone of the book, we should imagine that he is a Berlin diplomatist. The general conclusion at which he arrives is the now fashionable one—that the relations of Berlin and St. Petersburg, from having possessed a certain community of interest while Prussia was still striving to oust Austria from the hegemony of Germany, have, now that that long-cherished design is a fact, and since Prussia has grown to be the most powerful factor in a unified and well-organised German empire, become necessarily and permanently antagonistic. For those who take any interest in European politics, this essay will be very interesting reading, for though the general drift of the book is not new, yet the reasoning by which these conclusions are arrived at is always forcible and sometimes strikingly original. Some new information will also be found in the volume, especially on the ill-fated Polish rising of 1863 and 1864. A highly interesting memorandum said to have been penned by the Emperor Nicholas on the revolutionary movement in Berlin in 1848 is given in the Appendix.

The Oberammergau Passion Play. By J. P. Jackson. (W. H. Smith and Son.) This is a very useful handbook for visitors to the famous mystery, containing an abstract of the entire play, translations of many of the speeches, with the choruses in German and English, portraits of the actors, a description and history of Oberammergau, its people and its most famous institution, &c., &c. The competence of the author, whose album of the last representation may be remembered, is undoubted, and the book is a very good guide of its kind. The *format* is inconveniently large for a book which will be carried much in the pocket; but a reduction of size would perhaps have to be compensated by an equally inconvenient increase in thickness, while the actual arrangement is not improbably due to the illustrations reproduced from the larger work.

NOTES AND NEWS.

MESSRS. C. KEGAN PAUL AND CO. will publish next week a volume entitled *English Letters*, edited by Mr. W. Baptiste Scoones. The object of the editor is to give a representative collection of English epistolary literature, with brief notes for the purpose of explaining obscurities or indicating the occasions on which the several letters were written. The first of the series is dated 1450, while the latest were written within the last decade, so that examples of various styles of writing during the last four centuries and many familiar descriptions of national events by contemporaries will be found among the three hundred letters comprised in the volume.

M. DIGARD, pupil of the Ecole des Chartes, is preparing for publication an edition of the Ἀποδημίαι of Nicander of Corfu. Nicander travelled through the West of Europe in the *suite* of Gerard Veltwick von Ravenstein, Charles V.'s ambassador, and thus made a collection of notes of interest, especially from the artistic point of view, on Germany, Flanders, England, France, and Italy. These notes it is now proposed to publish in their entirety, from the only three MSS. known—in the Escurial, at Oxford, and at Milan.

M. GASTON LE HARDY has just published (Caen: Le Blanc-Hardel) a work entitled *Le Dernier des Ducs de Normandie: Etude de Critique historique sur Robert-Courte-Heuse.* The author's object is "to reconstitute the true figure of the last of the sovereign dukes of Normandy, outrageously disfigured by the officious pens in the pay of his headsman" (Ordericus Vitalis).

A NEW serial story by Miss Florence Montgomery, entitled *Herbert Manners; or, a Lesson of Self-Control*, will be commenced in the July part of *Little Folks* magazine.

A COMPREHENSIVE selection of "Ballads and Lyrics" from English and American authors, edited by Mr. Henry Cabot Lodge, editor of the *International Review*, will shortly be published.

THE Sunday Shakspere Society met on Box Hill last Sunday afternoon and read *The Tempest*, and then had tea at the gamekeeper's cottage.

MR. FURNIVALL has finished his print of the fine Cambridge MS. of Chaucer's *Boece*, Ti. 3, 21, in the Cambridge University Library. He wants to hear of another good MS. of the treatise for a parallel text of it to be worked with Dr. Morris's edition of the British Museum additional MS. 10340, for the Early-English Text Society. The Salisbury Cathedral is the only other fair MS. of the *Boece* that he has seen, and he will be much obliged for information as to any more MSS. of it.

M. ELIE BERGER, late pupil of the School of Rome, has just been appointed an auxiliary member of the Commission of the Institute entrusted with the publication of the Historians of Gaul.

MR. WM. BRAMSEN has lately printed at Tokio (Yedo) Japanese chronological tables showing the date according to the Julian or Gregorian calendar of the first day of each Japanese month from the year 645 to 1873, with an introductory essay on Japanese chronology and calendars.

AT the meeting of the Clifton Shakspere Society held on May 22, *Richard III.* was the play for critical consideration. Papers on "Lady Anne" were read by Mrs. J. W. Mills, Miss Constance O'Brien, Miss Florence O'Brien, Mrs. E. Thelwall, and Mrs. J. H. Tucker. A report on the sources and history of the play was brought by Mr. John Williams. Mr. P. A. Daniel's time-analysis of *Richard III.* (read with the time-analyses of the other Histories before the New Shakspere Society on June 13, 1879) was brought before the society. This meeting finished the work of the society's fifth session.

THE five sections of the Institute are about to be called upon for the first time to adjudicate the prize of ten thousand francs which is to be given, according to the directions of M. Ime. Jean Reynaud, to the man who in any branch whatsoever has rendered the greatest services to his country. The Commission, which consists of five members selected by the various sections of the Institute, intends, it is said, to make its first award in favour of M. Jules Quicherat, the eminent Director of the Ecole des Chartes, author of *Etudes sur Jeanne d'Arc* and an *Histoire du Costume*. The Academy wishes hereby to testify its esteem for the scholar and writer who, for some unknown reason, refuses to become a candidate for the section of Inscriptions and Belles-Lettres.

THERE were 20,172 students at the twenty universities of Germany during the winter semester 1879-80, an average of more than 1,000 apiece. The numbers, however, were distributed as follows:—Berlin, 3,608; Leipzig, 3,227; Munich, 1,806; Breslau, 1,309; Halle, 1,098; Tübingen, 994; Göttingen, 965; Bonn, 881; Würzburg, 848; Strassburg, 752; Königsberg, 737; Marburg, 552; Greifswald, 531; Heidelberg, 502; Erlangen, 481; Jena, 451; Freiburg (im Breisgau), 391; Giessen, 353; Kiel, 242; and Rostock, 198. Among the 20,172 students, 8,624 belonged to the philosophical faculty, 5,132 to the juristic, 3,761 to the medical, and 2,655 to the theological.

IN connexion with the unveiling of the statue of Alexander Pushkin, which is to take place at Moscow on May 26 (Old Style), a question has arisen as to the actual date of the poet's birth. The church register has May 27, but the date on the tombstone is the 26th. A writer who paid a visit to the poet's grave in 1870 describes it as being in the burying-ground of the Pushkin family, near the Uspenski Cathedral, about forty versts from the town of Opotchka, in the government of Pskov. The tombstone was of black marble, with a lyre engraved on it, and was surrounded by a plain iron railing, thickly overgrown with trees. The inscription bears that underneath are interred the remains of Alexander Sergievitch Pushkin, "born May 26, 1799; died January 28, 1837." It is desirable that the present condition of this interesting burying-place should now be ascertained, and measures taken for preserving this simple memorial of the poet from decay.

MAX WOLFF has published, at J. Hörning's, Heidelberg, his inaugural dissertation for his doctor's degree on "John Ford an Imitator of Shakspere." Gifford long ago noted some of these imitations, and that act III., scene iii., of Ford's *Love's Sacrifice* quoted words from *Othello*, III., iii., and was evidently founded on it, as every reader must acknowledge. Dr. Wolff has now gone through all Ford's plays for traces of Shakspere, and, though he often insists on parallelisms of common words and phrases which no English critic would allow to be borrowings by Ford from Shakspere, yet, in other cases, the imitation can hardly be doubted, and the collection of all the like passages must be useful to students of our great poet.

M. EMILE BEAUSSIRE has been elected a member of the Academy of Moral and Political Sciences in place of M. Bersot.

PROF. BESTUZHEF-RIUMIN has more than once proposed the introduction of the Finnish language into the programme of the faculty of historical philology at the University of St. Petersburg. Notwithstanding its importance—in connexion especially with the dialects of Northern Russia—this proposal has not hitherto been entertained. The recent change in the Ministry of Education has, it is reported, induced Prof. Riumin once more to renew his application, and it is to be hoped that he will this time meet with a more favourable response.

M. STANISLAS GUYARD has another article in the *Revue Critique* on his explanation of the Babylonian word *em-ga*. In this he reiterates the arguments of his note to the ACADEMY, and we can only reiterate what we have said on the contrary side. As, however, he goes on to declare himself a convert to what Dr. Oppert has called M. Halévy's "insanities," he cannot expect to convince those Assyrian scholars whose study of the inscriptions is measured by years and not by months.

WE have received the *London Guide*, sixth edition (Stanford); *A Treatise on the Conflict of Laws*, by F. C. von Savigny, trans. W. Guthrie, second edition, revised (Edinburgh: T. and T. Clark); *Life: its True Genesis*, by R. W. Wright (New York: Putnams); *Practical Photography*, Part II., by O. E. Wheeler (*Bazaar* Office); *Bee-keeping for Amateurs*, by T. Addey (*Bazaar* Office); *The Origin of the World according to Revelation and Science*, by the Bishop of Carlisle (S. P. C. K.); *Extension of Empire, Weakness? Deficits, Ruin? With a Practicable Scheme for the Reconstitution of Asiatic Turkey*,

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by Francis Lloyd and Charles Tebbitt (C. Kegan Paul and Co.); *Egypt for the Egyptians: a Retrospect and a Prospect* (Cecil Brooks and Co.); &c.

THE REFORMS IN THE FRENCH ARCHIVES.

The new administration of the archives of the French Foreign Office, on the recommendation of the Commission the formation of which we recently announced, has just taken a step of the happiest augury for historical studies. Not only has it thrown open the doors of its secret chambers, which had remained closed hitherto; but it is now meeting the requirements of scholars by two enterprises of vital importance: the preparation of a catalogue, which will be published, and the foundation of an historical library, the elements of which will be derived from the archives themselves.

To thoroughly understand the bearing of both these measures we must give a summary of the various classes of documents preserved in the Foreign Office. These are of three kinds. First come the *Treaties, i.e.*, a collection of all the diplomatic documents which form a bond between France and foreign nations. The originals are carefully preserved in boxes, which are contained in iron or oak chests. This valuable series comprises all the international conventions of modern times, as well as a few mediaeval treaties; one of the most ancient and curious is the Treaty of Troyes, so important in its bearing on the destinies of France and England in the fifteenth century.

The second portion of the archives is comprised under the head of *Correspondence*, and consists of a series of all the despatches and memoirs exchanged between the French Government and its ambassadors. The originals and minutes have been regularly preserved since the middle of the seventeenth century. Copies from the originals preserved in other offices or in private hands complete the series, which goes back almost uninterruptedly to about the year 1600.

The third series contains papers of various kinds arranged under the general title of *Memoirs and Documents*.

A catalogue of classes i. and ii. is almost useless. In fact, the student can always, with the indication of the date and country, find what the archives may contain. The *Correspondence* especially is classified in a geographical and chronological order which renders researches easy.

This is not the case with the *Memoirs and Documents*, which include papers of the most widely varying origin arranged under a vague title because dealing with such different subjects. We pass from Guillaume de Tyr's *History of the Crusades* to St.-Simon's papers and Dangeau's journal. It may be said generally that all that cannot be included under *Correspondence* and *Treaties* is to be found here, and it may be added that care has been taken to remove from the former a large number of peculiarly valuable and secret papers for the purpose of adding them to *Memoirs and Documents*.

Under the present system this collection is simply a chaos, and the administration has therefore taken pains to ascertain its wealth and to provide the public with a catalogue.

The catalogue will contain not less than 3,000 numbers. It is to be in the form of a very brief inventory, and is being carried on with the greatest activity. Each volume will be mentioned in a note of a few lines which will indicate as far as possible the origin of the MS., its nature, its object, and its historical importance. It is hoped that the first *fasciculus* may be given to the public before the end of the present year. This will be the happiest fashion of preparing a list of the information that the student may hope to meet with in these archives; and, above all, light will be introduced into a world hitherto unknown where great discoveries may be hoped for.

With regard to the second part of the undertaking—the publication of a portion of the documents themselves—the business is no less advanced. The Commission considered it of the highest importance to extract from the archives the materials for certain publications which private individuals could not think of undertaking or of conducting to a successful issue. These publications will be issued not absolutely at the expense of the Government, but only under its auspices. Some publishing firms have very cordially offered their co-operation for a trifling subvention.

The first subject chosen for publication will render as important services to the history of foreign countries as to that of France herself. We refer to the publication of the *Recueil des Instructions données aux Ambassadeurs et Ministres de France dans les principaux Etats de l'Europe*. It is proposed hereby to give the elements of the traditional policy of France with regard to the peoples which have been intermingled with her history. These important instructions will be published in their entirety. The first will go back to the period of the Treaty of Westphalia. They will be interconnected by means of summaries explaining the chief intervening events.

It is thought that the total of the publications may amount to twelve or fifteen volumes in all. Their preparation is already fixed and undertaken for next year. England will naturally hold the first rank in the order of this publication; and it is said that the historian to whom this portion of the work has been allotted is M. Armand Baschet, whose name is well known on both sides of the Channel.

Application has been made to the Chamber for a grant of 25,000 frs. to put these plans in operation. It is expected that no difficulty will be raised, and the learned world will have a speedy opportunity of congratulating itself on seeing the development in this direction of an activity and zeal which replaces simple silence and obscurity.

OBITUARY.

After a long life honourably spent in adding to the stock of innocent gaiety and historical knowledge, Mr. James Robinson Planché has departed from our midst. He was, as the name would suggest, one of the descendants of the sufferers of theological bigotry banished from the shores of France by the Revocation of the Edict of Nantes. Mr. Planché was a Londoner born and bred, having been brought into this world at Old Burlington Street on February 27, 1796. His literary tastes were derived from his mother, who was herself the author of a small work; but she unfortunately died while he was still in his early school-days. His name first became known in May 1818, when, through the recommendation of that courteous and respected actor, old Harley, his first burlesque (*Amorosa, King of Little Britain*) was played on the boards of Drury Lane Theatre. For many years from that time his pen was in constant employment for the stage. Operas, extravaganzas for Mdme. Vestris, and adaptations of dramatic pieces familiar to our ancestors, all appeared in quick succession. On Peacock's novel he based his opera of *Maid Marian*; for Weber's music he composed the opera of *Oberon*. During these years he produced more than two hundred pieces, his drama of *Charles XII.*—a great favourite with the London public—being his fifty-fifth piece. Mr. Planché was deeply interested in the study of the various forms of costume which prevailed in bygone ages, and published many works on that branch of archaeological research. He was the author of the History of British Costume which was included in the *Library of Entertaining Knowledge*, and the contributor of many articles on costume and furniture to the volumes of Mr. Charles Knight's *Pictorial Shakspere*. For the same gentleman's *Penny Cyclopaedia* he compiled many memoirs of dramatic authors and actors. A few years ago Mr. Planché gratified the world with two entertaining volumes of autobiography, entitled his *Recollections and Reflections*. Many of those now in the middle of life will remember with pleasure his delightful translation of the *Fairy Tales of the Countess d'Aulnoy* (1855). One of his latest works was on the *Conqueror and his Companions* (1874), full of facts agreeably imparted. In 1854 Mr. Planché was appointed to the office of Rouge Croix, and since 1866 he has held the higher dignity of Somerset Herald. His death will be regretted by every member of the literary world.

Mr. Samuel Ralph Townshend Mayer, a *littérateur* well known in the newspaper world of London, died at his house at Richmond on May 28 in his fortieth year. For some time he filled the offices of secretary to the Free and Open Church Association and of editor of the *St. James's Magazine*. Many contributions from his pen have appeared during recent years in the columns of the lighter periodical literature of the day; and to the gossiping pages of *Notes and Queries* he supplied many curious and instructive notes. *Amy Fairfax*, a juvenile novel by Mr. Mayer, was published in 1859, before he had reached his twentieth year. Mr. Mayer's widow was frequently associated with him in his literary labours.

The death is likewise announced of Dr. Alfred Swayne Taylor, F.R.S., author of standard works on medical jurisprudence, on poisons, and on chemistry, at the age of seventy-three; of Mr. Seymour Kirkup, of Florence; and of the Rev. John Pulling, author of *Travels in Southern Europe and the Crimea*.

OXFORD LETTER.

Queen's College: June 1, 1880.

Convocation assembled to-day in unusual numbers to accept or reject the proposal of the Council that a site in the parks should be granted for the erection of the Indian Institute. By the unremitting labours of Prof. Monier Williams, a large sum of money has been collected for the building and endowment of an institute in which all that has to do with our Indian empire shall be brought together, and where all who have an interest in the inhabitants and languages of Hindustan may find a common meeting-place. The resources of the university have been exhausted by the requirements of the new examination schools and a cricketers' pavilion in the parks; all, therefore, that it could offer to Oriental learning and research was a site. The site chosen by the Council is unfortunately open to many objections—like most sites probably that could have been selected; but Convocation, like the Spartan *agora* of old, was not allowed to suggest a better one; in fact, could only say yes or no. Hence the opponents of the proposal mustered thick and strong, and much tender solicitude was expressed for the nursery-maids and their perambulators, who would have to deflect from their straight course in order to turn the angle of the institute, and would hardly be able to escape from the sight of it to whatever part of the parks they might happen to go. The proposal was, however, carried after an eloquent speech from Prof. Max Müller, and Prof. Monier Williams has good reason to congratulate himself on the successful termination of his long and indefatigable exertions.

The Bodleian Library has been attracting a

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very unusual share of attention in the university during the past term. Mr. Bywater, whose appointment as sub-librarian was a matter of congratulation a year ago, has resigned, and there has been some talk of appointing not only a successor to him, but a third sub-librarian as well. The Bodleian is no longer the comfortable and easy-going place of leisure it once was. Under the present administration a new spirit of life has been breathed into it, and with increased facilities for study and reading has come a large increase of readers. It is true that Oxford itself supplies but few of these, our time being occupied during the terms with more important matters than study and research, while the vacations naturally find the colleges empty; but strangers and foreigners come in considerable numbers. There is no library in the world where the student is made to feel so thoroughly at home, or where he can obtain his books so readily and expeditiously. Indeed, to one accustomed to the Reading Room of the British Museum, the quickness with which he is provided at the Bodleian with the books he needs must be a constant surprise.

The readers, however, are not the only persons after whose interests the librarians are supposed to look. The Bodleian Library is one of the chief sights of Oxford, and distinguished visitors are therefore perpetually to be found there demanding the attention and courtesies of its staff. The hours of attendance required from the librarians have also been lengthened of late years, and this is necessarily a somewhat severe strain on a small staff. Then, again, the wisdom of the university has determined that "a class catalogue" shall be compiled, involving an encyclopaedic knowledge and a great expenditure of time and labour on the part of the three librarians. Meanwhile, the various departments of literature contained in the library have to be kept up to a level of fair completeness and the requirements of the readers; lists of foreign and Oriental books and MSS. must be examined and ransacked, and the latter, if purchased, must be sorted and catalogued.

Unfortunately, like most of our other institutions, the library has to struggle against "that eternal want of pence which vexes public men." It is to be hoped that the Commissioners will be more generous towards it than rumour prophesies they will be. The ordinary Englishman, whose library consists of a few volumes of controversial sermons mingled with stray railway novels and half-a-dozen "standard works" purchased for the sake of their covers, has little idea of the funds required for the maintenance of a really good library. The field of knowledge has become so vast, and the departments into which it is divided so many and minute, that of making of modern books there is practically no end. For the student in each single department many of these are absolutely indispensable; and unluckily it generally happens that most of the indispensable books have been published abroad. They have, therefore, to be bought by the Bodleian, since only books printed in this kingdom can be claimed as free gifts. But the income of the Bodleian is ridiculously small for an efficient library, and the institution is seriously crippled by want of money. And so it happens that the reader not unfrequently applies for a book, and applies in vain, or turns over the pages of the Catalogue for book after book—as has been my own ill-luck on many mornings during the past six months—only to find that the library is destitute of them all. It says little for our vaunted Oxford education that we have allowed the Bodleian to continue so long in this starving condition. We can fling away thousands on a new examination hall, and yet grudge a few hundreds to our public library. It is, however, only the natural symptom of an age and place which puts its faith in examination papers and sneers at research. Public libraries are of small use to those who believe learning and knowledge to be that spurious sort of omniscience which pays in the schools.

Ah! well, this examination mania is, after all, but the necessary companion of the spirit of modern democracy, and we must bow to the inevitable. The examiner's definition of science is, no doubt, preferable to that of the Little Bethelite or the mob-orator.

With straitened means, and the whole spirit of the time and place against it, it is not wonderful if the acquisitions of the Bodleian during the last six months appear insignificant. It is only wonderful that there should be any acquisitions at all. The most important among them are a number of MSS. from Yemen, purchased from Mr. Shapira, of Jerusalem, a name probably already known to readers of the ACADEMY. One of them is a unique Commentary in Arabic on the prophets, containing quotations from Saadyah Gaon and other early commentators whose works are now lost. The value of a commentary on the Old Testament seems to depend to a wonderful extent on its age and obscurity. Another lost Commentary—one on the Book of Proverbs by the famous Abraham ibn Ezra—has been acquired for the library by Dr. Neubauer, who brought it from Italy, where he spent the greater part of last term engaged in researches at the Vatican. A Syriac MS. containing anonymous dialogues on grammar has been sent to Prof. Merx, of Heidelberg, and an Arabic MS. containing specimens of early poetry has been forwarded to the same university for Prof. Thorbecke. A MS. of Tabari has further been sent to Prof. Rosen at St. Petersburg; while an Arabic MS. relating to the history of Sana' in Southern Arabia, and recently obtained by the Bodleian, has been lent to Prof. H. D. Müller, of Vienna, who is preparing a history of the ancient fortresses of Yemen. A volume of the Index to the Dodsworth MSS. has appeared, as well as the third part of the list of the periodicals to be found in the library. This part of the list is concerned with the foreign serials.

A. H. SAYCE.

SELECTED BOOKS.

General Literature.

ARABANTINOS, P. Volkslieder aus Epirus. Athens: Wilberg. 8 fr.
ASTER, G. Architektonische Reise-Skizzen aus Italien. Dresden: Gilbers. 16 M.
BARTSCH, K. Sagen, Märchen u. Gebräuche aus Meklenburg. 2. Bd. Gebräuche u. Aberglaube. Wien: Braumüller. 8 M.
BOISSIER, G. Promenades archéologiques: Rome et Pompéi. Paris: Hachette. 3 fr. 50 c.
CARAVITA, A. I Codici e le Arti a Monte Cassino. Napoli: Detken & Rocholl. 18 fr.
GEORGIADES, N. Thessalia. Athens: Wilberg. 6 fr.
GOETHE-JAHRBUCH. Hrsg. v. L. Geiger. 1. Bd. Frankfurt-a-M.: Literarische Anstalt. 10 M.
IRWIN, H. C. The Garden of India; or, Chapters on Oudh History and Affairs. Allen. 12s.
RAUNIÉ, E. Chansonnier historique du XVIIIe Siècle. T. 3. Paris: Quantin. 10 fr.
ROBAUT, A. C. Corot: sa Vie racontée, son Œuvre décrit et reproduit. Paris: Charavay. 50 fr.
SCHULTZE, V. Archäologische Studien üb. altchristliche Monumente. Wien: Braumüller. 6 M.
STOKES, M. Indian Fairy Tales. Ellis & White. 7s. 6d.
WHITE, S. Dewe. Indian Reminiscences. Allen. 14s.

Theology.

KUEBEL, R. Ueb. das Verhältniss v. Glauben u. Werken bei Jacobus. Tübingen: Fues. 3 M.

History.

ACTENSAMMLUNG zur schweizerischen Reformationsgeschichte in den J. 1521-23, bearb. u. hrsg. v. J. Strickler. 3. Bd. Zürich: Meyer & Zeller. 20 M.
HOEFLER, C. Ritter v. Papst Adrian VI. 1522-23. Wien: Braumüller. 10 M.
LINDNER, Th. Geschichte d. deutschen Reiches unter König Wenzel. 2. Bd. 2. Hälfte. Braunschweig: Schwetschke. 5 M.
MAURER, K. Zur politischen Geschichte Islands. Leipzig: Schlicke. 6 M.
MEJER, O. Febronius. Weihbischof Johann Nicolaus v. Hontheim u. sein Widerruf. Tübingen: Laupp. 8 M.
MUELLER, C. Der Kampf Ludwigs d. Baiern m. der römischen Curie. 2. Bd. Ludwig der Baier, Benedict XII. u. Clemens VI. Tübingen: Laupp. 8 M.
NICEPHORI opuscula historica. Ed. C. de Boor. Leipzig: Teubner. 3 M. 30 Pf.
WOLF, A. Geschichtliche Bilder aus Oesterreich. 2. Bd. Aus dem Zeitalter d. Absolutismus u. der Aufklärg. 1648-1792. Wien: Braumüller. 8 M.
ZWIEDINECK-SUEDENHORST, H. v. Hans Ulrich Fürst v. Eggenberg, Freund u. erster Minister Kaiser Ferdinand II. Wien: Braumüller. 4 M.

Physical Science and Philosophy.

BEOBACHTUNGEN, ombrometrische. Red. von E. v. Purkyne. 2. Jahrg. Prag: Calve. 8 M.
CANDOLLE, A. de. La Phytographie; ou, l'Art de décrire les Végétaux. Paris: Masson. 10 fr.
GORDON, J. E. H. A Physical Treatise on Electricity and Magnetism. Sampson Low & Co. 36s.
KEFERSTEIN, A. Betrachtungen üb. die Entwickelungsgeschichte der Schmetterlinge u. deren Variation. Erfurt: Villaret. 1 M. 60 Pf.
RENAULT, B. Structure comparée de quelques Tiges de la Flore carbonifère. Paris: Masson. 20 fr.
ROHLFS, H. Geschichte der deutschen Medicin. 2. Thl. Stuttgart: Enke. 14 M.
WILLKOMM, M., u. J. LANGE. Prodromus florae Hispanicae. Vol. III. Pars 4. Stuttgart: Schweizerbart. 16 M.

Philology, &c.

BOETII Commentarii in Librum Aristotelis περὶ ἑρμηνείας. Rec. C. Meiser. Pars 2. Leipzig: Teubner. 6 M.
EUDOCIAE AUGUSTAE violarium. Rec., etc., J. Flach. Leipzig: Teubner. 7 M. 50 Pf.
FINAMORE, G. Vocabolario dell' Uso Abruzzese. Milano: Hoepli. L. 5.
GIETMANN, G. De re metrica Hebraeorum. Freiburg-i-Br.: Herder. 2 M. 40 Pf.
GLORIA, A. Del Volgare illustre dal Secolo VII fino a Dante. Padua: Drucker & Tedeschi. L. 2.
HUELSEN, Ch. Varronianae doctrinae quaenam in Ovidii *Fastis* vestigia extent. Berlin: Weidmann. 1 M. 20 Pf.
SOUPÉ, Ph. Etude sur la Littérature sanscrite. Paris: Maisonneuve. 7 fr. 50 c.

CORRESPONDENCE.

"ARYAN" AND "CAUCASIAN."

London: May 28, 1880.

In your notice of my monograph on the relations of the Indo-Chinese and Inter-Oceanic peoples there occurs the sentence:—"It is strange to find so experienced a scholar as Mr. Keane encouraging the popular fallacy that Aryan and white man are synonymous terms." This certainly would be strange, but I am unaware of having anywhere written anything at all calculated to encourage such a fallacy. The misconception may have arisen from a passage at p. 6, in which the Aryan Hindus are said to belong to "the white race." But this occurs in a quotation from Quatrefages, made for the purpose of showing that too much importance must not be attached to the colour element, and that within the same ethnical group the transition from fair to brown and even dark is conceivable, and does take place within the Aryan, Semitic, and Hamitic groups.

The writer adds, "The Aryan race is a linguistic expression, and has nothing to do with race in the ethnological sense of the word." I cannot go this length, though I have always contended, as in *Nature*, March 18, 1880, that "Aryan is *much more* a linguistic than an ethnical term." At a time when race and language were supposed to be convertible terms, Aryan was naturally taken to be *as much* a racial as a linguistic designation. But since the discovery that race and language are not *necessarily* coincident, there has been a tendency to assume that they are *not at all* coincident. Such violent reactions from one false extreme to another seem inseparable from the beginnings of all except the exact sciences. They are as natural in the physical as analogous reactions are in the moral order. Hence, probably, it is that the writer denies all ethnical significance to the expression "Aryan." But after the pendulum has oscillated sufficiently between the two extremes, an equilibrium will doubtless be established, and it will be seen that racial and linguistic terms are not necessarily antagonistic or mutually exclusive. We shall then hear no more of the somewhat extravagant assumption that Aryan "has *nothing* to do with race in the ethnological sense of the word."

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The writer further asserts that "few anthropologists nowadays will be disposed to admit, as Mr. Keane seems inclined to do, that . . . 'the Aryans ought to be called a Caucasian race at all.'" The sense in which I use the expression "Caucasian" is explained at p. 5 of the monograph, and in that sense all anthropologists must necessarily group the Aryans with the Caucasian ethnical stock. Else who are they, or to what racial type can they be referred? No doubt writers who have not grasped the subject constantly treat the two terms as co-extensive. But your reviewer cannot belong to this category, and he must see on reflection that, although all Caucasians are not Aryans, all Aryans, apart from miscigenation, belong to the great ethnical type now commonly described by German anthropologists as "Mediterranean," by others conventionally as "Caucasian." Until better terms are suggested and adopted, nothing but confusion can arise from the habit some have contracted of loftily sneering at this nomenclature. It is very harmless, beside being at present quite indispensable, when used judiciously. A. H. Keane.

"SAINT LOY" IN CHAUCER.

8 St. George's Square, N.W.: May 29, 1880.

It must be so plain to everyone that the omniscience of my friend Prof. Skeat enables him to know better than I what I meant by my "&c.," and what suggestions have been made to me about St. Loy,* that I need not argue against his assertion.

But what satisfies him as the right solution of "Seint Loy" in the Prioress's mouth has never satisfied me, possibly because I am known to have studied Chaucer so much less than he has. The metre of the carter's line requires that he should pray "Saint Eloy," as well as God, to bless his horse for pulling so hard. And as St. Eloy or St. Eligius was the patron of farriers, the prayer is quite appropriate in the carter's mouth. But what has St. Eloy to do with the dainty Prioress, the courtly Lady-Principal of a fashionable young ladies' school, the Head of a Religious House? Will Prof. Skeat answer "Much, because she swore like a carter: 'shotted her discourse' in the usual mediaeval manner"? I have never (so far as I recollect) accepted the Loy = Eloy † as the Prioress's oath, and have always looked forward to some possible female saint turning up, either with the name Eloy, or that of Loy,‡ in which latter case we might adopt the reading of the Corpus MS. "seint-e," which Mr. Henry Nicol so interestingly justifies.

Now, Sister Mary suggests that *Loy* is no real saint; and the feminine *loy*, law, at once removes her religious difficulty about the oath, mine about the inappropriateness of the carter's saint in the Prioress's mouth, and that of all Chaucer students about the metre, which had made Mr. A. J. Ellis read *sē-ynt* as two syllables.

Having thus duly "waited for someone else with a better head" than mine to solve the difficulty, I trust that now I have found her, though she is not Prof. Skeat.

For Mr. Mackenzie Walcott's suggestions and information I am grateful. Sister Mary's explanation of the position of the Prioress I left out of her letter in order not to make it too long. The Prioress was evidently a Benedictine. Had Chaucer meant her to swear by St. Eligius in respect of her riding, I do not doubt that he would have given us a hint on that point. But he evidently meant to give her usual exclamation in talk at table, &c. Into the Monk's mouth he might well have put the oath "by St. Eloy."

F. J. Furnivall.

* They include the Norman St. Lo (Lat. *Leudus*), an Englishman born, 568; St. Leufroi, 738; St. Illidius, 745. But the forms do not suit.

† Dr. Morris gives two other late instances of it. The Parker Society Index gives "Eligius (St.), otherwise Eloi, or Loy . . invoked for the cure of horses 1 *Becon* 139, 2 *Becon* 536, 1 *Hooper* 310," and "St. Loys" or "Louis IX. (St.) King of France . . invoked for horses, *Rogers* 226."

‡ St. Lioba (779) of English-Saxon family, a possible St. Aloysia, &c., have been suggested to me.

Athenaeum Club: June 1, 1880.

Is the name of this saint really so very rare? In the parish of Heavitree, and about a mile from the city of Exeter, is a half-ruined chapel called St. Loyes, which gives its name to the adjoining property. Dr. Oliver gives a sketch of it in his *Ecclesiastical Antiquities in Devon*. He calls it St. Eligius' or Eloy's Chapel.

A. H. A. Hamilton.

THE EARLY PRINTED BOOKS OF ST. ALBANS AND WESTMINSTER.

London: May 28, 1880.

A paragraph in the Academy of the 8th inst. stated that a copy of the St. Albans Chronicle, one of the most rare and interesting works which issued from the English press in the fifteenth century, had been catalogued and sold by Messrs. Sotheby in error as a Caxton, and that Mr. Quaritch (who was the purchaser for £116) was the fortunate discoverer of the mistake. As the signs by which a Caxton-printed Chronicle may readily be distinguished from a St. Albans Chronicle may be useful in the future, I beg space for a few remarks thereupon.

The public interest which has of late years been warmly excited about the town of St. Albans and its beautiful Abbey has developed a tendency in some writers to exaggerate unimportant matters. Thus too much has been made of the resemblance—and it is only a resemblance—between some books printed in the fifteenth century at St. Albans and some books from the press of Caxton, one writer going to the absurd length of suggesting that all the undated books usually attributed to the Westminster Press were really printed at St. Albans.

Permit me, then, to place on record a few facts about the eight books which form the whole list, at present known, of the books printed in the fifteenth century at St. Albans; and to show at the same time how the three works which alone bear a resemblance to books of Caxton's printing may readily be distinguished. The simplest way of doing this will be to arrange them according to their types.

Type No. 1.—This is a very small Secretary type, twenty lines in depth, measuring only three inches and a-half. Only one book is known to be printed with it, although it is used for signatures—and signatures only—in several others. No one could possibly confound this, which is much smaller than any Westminster type, with a Caxton.

(i.) *Augustini Dacti elegancie.* 4to. No date.

Type No. 2.—This character is the only one at all like any of Caxton's. Apart they *may* be mistaken; place them side by side, and all doubt vanishes. But as practical are always preferable to opinionative tests, I would give the simple measurement as a sure guide. Take any page where the text is continuous for twenty lines, and if the measurement from the top of a letter in the first line to the top of a letter in the twenty-first is five inches it is a St. Albans book; if it is four inches it is a Caxton. But, as a fact, two of the three books in this type can never be so mistaken, and it is the *Fructus Temporum* or the St. Albans Chronicle which is the only work about which there has ever been any difficulty. For this work, then, further tests will be given below. The books in type No. 2 are:—

(ii.) *Laurentii de Saona Rhetorica nova.* 4to. 1480. This is all in Latin.

(iii.) *Fructus Temporum; or, the Book of St. Albans.* Folio. 1483. This is a reprint of Caxton's *Chronicles of England*, of which two editions had been printed—one in 1480, and one in 1482. Caxton's translation is, however, interpolated throughout with an ecclesiastical history, the origin of which is unknown to me. To discriminate between these two Chronicles, note further that the St. Albans Chronicle has printed initials and Caxton's Chronicle has none, or, if any, they are manuscript; also that there are no woodcuts in Caxton, but there are a few in the St. Albans Chronicle; also, and this is the easiest and surest test, look to the signatures: if you find that every single leaf has its signature under the bottom line, it is the St. Albans Chronicle; while if each signature has four signed followed by four unsigned leaves, it is not from that press, but may be a Caxton or a Machlinia. The St. Albans Chronicle has thirty-two lines to a page; the Machlinia Chronicle, which is very like it, has thirty-three lines to a page; the Caxton Chronicle has forty lines to a page.

(iv.) *The Book of Hawking and Hunting and of Coat Armour.* Folio. 1486. The subject of this book is so plainly impressed on every page that, independently of the types, there is quite sufficient in the subject-matter to distinguish it from any book of the Westminster Press.

Type No. 3.—This is a small semi-roman type, with a foreign aspect. It can never be taken for a Caxton. The following books are printed with it:—

(v.) *Alberti Questiones de Modo significandi.* 4to. 1480.

(vi.) *Joanni canonici Questiones super Physica Aristotelis.* Folio. 1481.

(vii.) *Exempla sacre Scripture.* 4to. 1481.

(viii.) *Antonii Andreae super Logica Aristotelis.* 4to. No date.

Type No. 4.—This completes the list of St. Albans types, and was the last to make its appearance. So far as is known, no book was ever printed with this fount, it being used only for head-lines in *The Book of Hawking and Hunting*, 1486, the latest date upon any book of this series.

The type itself is the same in face as Caxton's No. 3, but differs slightly in body. It was used also by W. de Worde, by Machlinia, and other printers. William Blades.

APPOINTMENTS FOR NEXT WEEK.

Monday, June 7, 5 p.m. Royal Institution: General Monthly Meeting.

8 p.m. British Architects.

Tuesday, June 8, 8 p.m. Anthropological Institute: "Camps on the Malvern Hills," by F. G. Hilton Price; "Religious Beliefs and Practices in Melanesia," by the Rev. R. H. Codrington; "The Aborigines of Victoria," by P. Beveridge.

8 p.m. Colonial Institute: "New Zealand," by A. F. Halcombe.

8 p.m. Victoria Institute (Annual Meeting): Address by Bishop Cotterill.

8 p.m. Photographic.

Wednesday, June 9, 8 p.m. Geological: "On the Pre-Devonian Rocks of Bohemia," by J. E. Marr; "On the Occurrence of Marine Shells at Different Heights above the Present Level of the Sea," by Dr. J. Gwyn Jeffreys; "On the Pre-Cambrian Rocks of the North-Western and Central Highlands of Scotland," by Dr. H. Hicks; "On the Terminations of Some Ammonites from the Inferior Oolite of Dorset and Somerset," by J. Buckman; "Faröe Islands: Notes upon the Coal found at Suderö," by A. H. Stokes; "On Some New Cretaceous *Comatulae*," by P. H. Carpenter.

8 p.m. Microscopical: "Life History of the Diatomaceae," by Prof. H. Smith; "A New Binocular Microscope, with Isophotal Prism," by S. Holmes; "Structure and Functions of the Scale-leaves of *Lathraea squamaria*," by W. H. Gilbert; "On the Relative Visibility of Minute Structures when mounted in Phosphorus, Bisulphide of Carbon, or other Media," by J. W. Stephenson.

Thursday, June 10, 4.30 p.m. Royal.

8 p.m. Mathematical: "On a Binomial Biordinal and the Arbitrary Constants of its Complete Solution," by Sir J. Cockle; "On the Focal Centre of a Bicircular Quartic," by H. Hart; "Preliminary Note on an Extension

of Pfaff's Theorem," by H. W. Lloyd Tanner; "On the Resultant of a Cubic and a Quadric Binary Form," by Prof. Cayley; "On the Theory of the Focal Distances of Points on Plane Curves," by W. J. Curran Sharp.
8 p.m. Historical.
8.30 p.m. Antiquaries.
FRIDAY, June 11, 8 p.m. Astronomical.
8 p.m. Quekett.
8 p.m. New Shakspere Society: "On the Seasons of Shakspere's Plays," by the Rev. H. N. Ellacombe; "On the Utter Failure of Mr. Swinburne's Metrical Argument against Fletcher's Share in *Henry VIII.*," by F. J. Furnivall; "On Suicide in Shakspere," by the Rev. J. Kirkman.
SATURDAY, June 12, 3 p.m. Physical: "On the Earth's Rotation as influenced by Solar Energy," by Dr. R. C. Shettle; "Note on a Simple Method of amplifying Small Motions," by R. H. Ridout.

SCIENCE.

Sylvan Spring. By Francis George Heath, Author of "Our Woodland Trees," "The Fern World," &c. With twelve coloured plates. (Sampson Low & Co.)

THIS is another elegant book from the now familiar pen of Mr. Heath—a thick octavo, tastily got up, with gilt edges, and twelve coloured plates of flowers and butterflies from Mr. Hulme's well-known pencil; in addition to which it contains sixteen full-page wood engravings from drawings by Mr. Birket Foster, Harrison Weir, &c., which will guarantee the excellence of their character; while an abundance of wood engravings illustrative of wild flowers and their structure are interspersed through the text.

Part I. treats us to rambles by "Lane and Hedge-banks," through "Woods in Early Spring," by "Hedge and Copse," &c., the author chatting sometimes pleasantly enough, but somewhat sentimentally, about the flowers and trees one meets with.

Parts ii. to iv. contain similar rambling descriptions of flowers of the months from January to May respectively. Any passage chosen at random will give an idea of the book; thus, opening at p. 134, we read:—

"Wandering on, deeper into the greenwood, we pass among some hollies. The Holly (*Ilex aquifolium*) is always delightful. But perhaps its season of greatest beauty is the winter, when it is conspicuous in the woodland by reason of its permanent verdancy among the prevailing deadness of deciduous vegetation. Its depth of glossy green and the rich colouring of its berries add a charm to the wintry woods that few other plants can lend. In the spring, the new wealth of sylvan greenness put on by plants which have been sleeping during the months of cold and frost serve to dim, by comparison, the lustre of the holly, though it does not detract from the intrinsic beauty of the spiny-leaved tree."

And so on and on and on throughout the book.

It is useless to look for much scientific botany, for whenever Mr. Heath does talk a little science he soon pulls himself up short, as if he caught his readers yawning. Nor is he always to be trusted; thus he uses the word *cyme* where he means *corymb*. He describes violet blossoms as growing from the *root*. An orchis is styled *liliaceous*, and the description of the secretion of honey in the violet is all wrong, &c. He alludes to the Linnean system of classification as if it were in vogue, whereas the reader should know that it has been abandoned for the last quarter of a century or more.

The book would have been much more interesting and far more valuable had the author taken advantage of the rich literature on insect fertilisation, and introduced something about the processes, say, of climbing plants or of carnivorous plants, or, again, of the innumerable contrivances for warding off unwelcome guests. For it is not enough nowadays (as our forefathers thought) merely to observe and wonder at curious details of structure. It is to know the *why* and the *wherefore* which adds real interest to the study.

Still the book may have its use if it induce any person with just a taste for wild flowers to learn a little more about them, and so be led on to try more substantial botanical food.

As an elegant gift-book, the same recommendation that I proposed for the author's *Fern World* may equally apply to the present volume—that it is admirably adapted to lie on a drawing-room table or to serve as a prize for botany in a young ladies' seminary.

GEORGE HENSLOW.

DISCOVERY OF SAYANA'S COMMENTARY ON THE ATHARVA-VEDA.

Bombay: April 10, 1880.

I trust you will kindly allow me the use of your columns to announce the discovery of Sâyana's long-sought Commentary on the Atharva-Veda. Hitherto scholars had almost given up all hopes of finding the Commentary, which there was reason to believe did exist. And as all attempts to find it made throughout the length and breadth of India had failed, and no trace had been found of it, scholars had already begun to say that it was never written by Sâyana, or, at any rate, that it had perished, like numerous other books which one hears so much about in Indian literature, and which, if found, would go very far to solve some knotty questions connected with Sanskrit literature.

The MS. of which I am now in possession contains Sâyana's Commentary on the *S*aunakî Sâkhâ of the Atharva-Veda, and was discovered in the South through the kind offices of an enlightened friend, himself a Sanskrit scholar, Mr. V. N. Narsimaiyengar, of the Mysore Commission. It is written on palmyra leaves, in what I suppose is called the Nandi-Nâgarî character, a form of Devanâgarî still in use in some parts of the Madras Presidency, especially on the Malabar Coast. Many in India had no doubt that the Commentary did exist; and as Sâyana, the great Vedic interpreter, lived in the South, and as that part of the country is still celebrated for Sanskrit lore and the preservation of ancient Sanskrit MSS., I directed my enquiries to centres of Sanskrit interest in that Presidency, and it is a matter for congratulation, in the interest of Vedic philology, that the long-lost thing has been found at last.

It is a pity, however, that the MS. does not contain the whole of Sâyana's Commentary on the Atharva-Veda. Of the twenty Kâ*n*das, or chapters, into which the Atharva Saṁhitâ is divided, the MS. contains the commentary on nine Kâ*n*das, viz., the first four Kâ*n*das, the three Kâ*n*das from 6 to 8, and the four Kâ*n*das from 17 to 20. We have thus three fragments of the Commentary, but put together they form about two-thirds of the whole. I am in hopes of getting some portions of the Kâ*n*das that are missing, as some have been already traced; but I may not be sure of completing the Commentary without waiting for an indefinite length of time.

The MS., so far as it goes, is correct, and it will be possible to edit the Commentary from it even if no other copies are obtained. And I have already been working at the Saṁhitâ and the MS. with a view to place before scholars the results of this happy find of the year 1879.

It is fortunate that the first portion of the Commentary has been found. We have there Sâyana's usual introduction. And here we learn some interesting facts. The author says that he was ordered to write the Commentary by King *Harihara*, the son of King Bukka, with whom Sâyana's Commentary on the Rig-Veda edited by Prof. Max Müller has acquainted the students of the Veda. From the introductory verses, when taken with the opening of the Commentary on the Rig-Veda, it would appear that Sâyana and Mâdhava are one and the same person. For, according to the present Commentary, Harihara commanded Sâyanâchârya to compose—and it is Sâyanâchârya that composes—the Commentary; and the author, farther on, says that he proceeds, therefore, to write his Commentary, having already written his Commentaries on the other three Vedas. In Sâyanâ's Commentary on the Rigveda it is Bukka who commands Mâdhavâchârya to explain the Rigveda, and it is that Mâdhavâchârya who composes the Commentary. The question, therefore, whether Mâdhava and Sâyana were one and the same person, or, as has been supposed by some, different individuals, may be said to be set at rest by the Commentary now found.*

The Preface distinctly says that the Atharva-Veda Commentary was written after three other Vedas had been explained by the author by commentary.

Sâyana quotes an authority which says that the Atharva-Veda has five "*upavedas*" or *Vedâ*ngas, which are sarpaveda (the veda about snakes), pisâchaveda (the veda about ghosts and devils), asuraveda (the veda about demons), itihâsaveda (the veda of legends), and purâ*n*aveda (the veda of the Purâ*n*as).

According to Sâyana, there are nine branches, or *S*âkhâs (he calls them bhedas), of the Atharva-Veda, which he enumerates as follows:—(1) the Paippalâdas, (2) the Taudâs (3) the Maudâs, (4) the *S*aunakîyâs, (5) Akshalâs, (6) the Jaladâs, (7) Brahmavâdâs, (8) the Devadarsas, and (9) the Châra*n*avaidyâs. And he goes on to say that the rituâlistic use of the verses of the four *S*âkhâs of the *S*aunakîyâs, the Âkshalâs, the Jaladâs, and the Brahmavâdâs is given, in accordance with the Gopatha Brâhma*n*a, in five Kâlpasûtras, which he names as (1) the Kausikam, (2) the Vaitânam, (3) the Nakshatrakalpaḥ, (4) the Ângirasakalpaḥ, and (5) the *S*antikalpaḥ.

* The introductory verses are as follow:—

Vâgîsâdyâḥ sumanasaḥ sarvârthânâm upakrame |
Ya*m* natvâ kritakrityâḥ syus ta*m* namâmi Gajânanam ||
Yasya nisvasita*m* vedâ yo vedebhyo'khila*m* jagat |
Nirmame tam aha*m* vande Vidyâtîrthamahesvaram ||
Avidyâbhânusantapto Vidyâranyam aha*m* bhaje |
Yadarkakarataptânâm aranya*m* prîtikâranam ||
Tatkatâkshena tadrûpa*m* dadhato Bukkabhûpateḥ |
Abhûddhariharo Râjâ kshîrâbdheriva chandramâḥ
Vijitârâtivrâto vîrasrî-Harihâraḥ kshamâdhîsaḥ |
Dharmabrahmâdhvanyah Kali*m* svacharitena Krita-yuga*m* kurute ||
Sâdhayitvâ Mahî*m* sarvâ*m* srîmân Hariharesvaraḥ |
Bhunkte bahuvidhân bhogân asakto Râmavat sudhiḥ ||
Vijayî Hariharabhûpaḥ samudvahan sakalabhûbhâram |
Shodasa mahânti dânânyanisa*m* sarvasya tushtaye kurvan |
Tanmûlabhûtam âlochya vedam Atharvanâbhidham |
Adisat Sâyanâcharya*m* tadarthasya prakâsane ||
Ye purvottaramîmânse te vyâkhyâyâtisangrahât |
Kripâluh Sâyanâchâryo Vedârtha*m* vaktum udyatah ||
Vyâkhyâya vedatritayam âmushmikaphalâpradam |
Aihikâmushmikaphala*m* chaturtha*m* vyâchikîrshati ||

It will be observed that the reading *tatkatâkshena tadrûpam* in line 7 gives a better sense than yatkatâkshena, &c., as found in Prof. Max Müller's most valuable edition of the Rigveda-Commentary

Sâyana shows how the Kausika Sûtra is the chief of the five Kalpa Sûtras, and promises that, though he will give the substance of the other Sûtras in explaining the Viniyoga of the Atharva-Veda-Saṁhitâ, he will chiefly and largely quote from the Kausika.

As for the object and the use of the Atharva-Veda-Saṁhitâ, according to the author of the Kalpa-Sûtras, Sâyana summarises the Kausika as follows:—The performance of the fortnightly sacrifices; the creation of brain; obtaining success of the vow of celibacy; the acquisition of villages, towns, forts, and kingdoms; the acquisition of sons, cattle, wealth, corn, subjects, wives, elephants, horses, chariots, sedan-chairs, and other means of comfort; the acquisition of unity among the people; acquisition of good feeling; frightening away enemies and elephants; acquisition of victory in battles; the fencing away of shafts; the fencing away of swords and other weapons; the stupefying, routing, stopping, and destroying of hostile armies; the inspiring with bravery and the protection of one's own armies; finding out whether victory or defeat is to attend a given battle; the destruction of the commander of an army and similar high men; the throwing, in tracts travelled over by hostile armies, of charmed nets, swords, &c.; the mounting a chariot by a king desirous of victory; the beating of drums and all other instruments which have been charmed; the destruction of enemies; the restoration of a king dethroned by an enemy; the coronation of a king; the destruction of sin; about calamity; about fattening; the fattening of cows; the acquisition of prosperity; the tying of a talisman; the prosperity of cattle; the enriching of houses; the building of new halls; the letting-off of a bull; the application of medicinal remedies to curable diseases caused by sins committed in former existences; medicine for all diseases; medicines for fever, looseness, diabetes; stopping of blood flowing out from wounds made by weapons; the laying of devils, ghosts, demons, paroxysms, Brahma râkshasas, and evil spirits haunting children; medicines for bile, cough, and wind; removal of heart-diseases and jaundice; the curing of intermittent, diurnal, and remittent fever, of consumption and dropsy; destruction of worms; curing of vegetable, snake's, scorpion's, and other poison derived from immoveable or moveable things; medicines for diseases of the head, of the eyes, of the nose, of the ear, of the tongue, of the throat, &c.; antidote against the curse of Brahmans and others; medicines for various diseases, such as carbuncles, easy parturition, consumption, and formation of the foetus; appeasing of the ire of kings and others; the knowledge of the means of obtaining what is desired; the warding off storms, lightning, and excessive rain; victory in meetings, in disputations, and reconciliations; making the rivers flow according to one's own desires; digging up of treasures; victory in gambling; reconciliation between the cow and the calf; obtaining peace to horses; obtaining profits in trade; liberating a woman from sin; entering a new house; purification of a house defiled by a dove, a crow, &c.; the warding off the effects of improper receipt of largesses; of improper sacrificing and officiating; warding off the effects of an evil dream; warding off the effects of a boy's birth under inauspicious stars; the repaying of debts; warding off the evil effects of bad auspices; warding off the effects of magic practised by others; performance of ceremonies connected with the birth, the naming, the saving, and the initiation of children; the performance of petty sacrifices; pacification on the occasion of many accidents, such as bleeding, the meeting with a demigod (Yaksha) and demon, an earthquake, the sight of a comet, lunar and solar eclipses, &c.

Then follow similar but shorter summaries of contents of the other four Kalpa-sûtras.

As might have been expected the Commentary (which contains both the text and the explanation) comes to the help of the reader of the edition of the text published by Profs. Whitney and Roth by supplying more correct and intelligible readings. This is especially the case, so far as I have hitherto seen, in the last two Kândas. In many places the readings of the MSS. relied upon by the editors are confirmed, and in some places their emendations are shown to have been correctly made. Thus in Kânda xix. 1, 3, Sâyana reads and explains *gambhîre-apasah* instead of *gambhîravepasah* of the printed edition. In xix. 4, 1, 8, Sâyana reads and explains *mâ mrityorudagâ vasam* instead of *mâ mrityorupagâ vasam*. In xix. 4, 2, 2, Sâyana reads and explains *dvishatastâpayan* . . . *ivâbhîn santâpayan* instead of *dvishtastapanam* . . . *ivâbhisantâpaya*, which appears to have been substituted as an emendation in the printed edition. In xix. 7, last verse but one, instead of *vandamânâ*, Sâyana correctly reads and explains *vedamâtâ*, which is obviously the proper reading.

From the Commentary on the Rigveda we learn that Sâyana was the minister (*dhurandhara*) of King Bukka; here he calls himself the minister of King Harihara (Srîmadrâjâdhirâjaparamesvarasrî-Hariharamahârâjasâmrâjyadhurandharena Sâyanâchâryena virachite mâdhavîye Atharvavedasamhitâbhâshye vedârthaprakâse, &c., &c.).

The MS. is not very old, but may have been written within the present century. This justifies us in hoping that the missing portions of the Commentary may yet be found. But the portions in hand being on the most important parts of the Atharva collection, I propose editing the Commentary, incomplete as it is.

Shankar Pandurang Pandit.

PS.—From Sâyana's introductory verses already quoted it also appears that he was different from Vidyâranya. Popularly Sâyana and Vidyâranya are believed to be one and the same individual, and Sâyana's Commentary on whatever work is called Vidyâranya-bhâshya. Sâyana's respectful mention of Vidyâranya made in these verses now shows that the latter was a different individual from Sâyana, and different again from Sâyana's Guru or Teacher, whom Sâyana constantly mentions and refers to in language worthy of the Divine Being only, under the name of Vidyâtîrtha-Mahesvara.

S. P. P.

NOTES OF TRAVEL.

Dr. Panagiores Potagos, a Greek physician, has recently returned from a series of exploratory journeys which rival in extent those of Marco Polo, and far exceed them in variety. Starting in 1867 he traversed Syria and Persia, into Afghanistan, and resided for some time at Herat, Kandahar, and Cabul. He then crossed the Hindu Kush into Badakshan, and, by way of Kashgar and Turfan, reached Hami in 1871. On his arrival at Uliasutai the Chinese authorities forbade farther progress. He was sent back to Hami, and kept a close prisoner there for more than a year, his quality as a physician alone saving his life, but in the end managed to escape to Kulja, whence he returned through Russia to Saloniki. The collections made during this extensive journey were stolen by the Chinese. After a two years' residence at his native town, Dr. Potagos once more started for the East. The English authorities at Peshawar having refused to permit his entrance into Afghanistan, he descended the Indus, embarked at Karachi for Bender Abas, and reached Kabul by way of Persia and Seistan. When descending from the plateau through the Kurum Valley into India he met Major Cavagnari, whose tragical fate is still fresh in our memories. Even more interesting geographically is Dr. Potagos' third journey, into the regions of the Upper White Nile. He there explored the upper basin of the Bahr el Arab, and crossed its western watershed into the valley of the Mamun, a river flowing north-west into Wadai. He then penetrated to the south as far as lat. 3° N., where, between long. 23° 40′ and 25° 40′ E., he found the Bere (Schweinfurth's Welle) flowing to the westward. M. Duveyrier is still inclined to look upon the Welle as the head stream of the Shari; but, if the position assigned to that river by the Greek traveller can be depended on, it would certainly appear to belong to the basin of the Congo.

Under the title of *Acclimatement des Européens dans l'Afrique intertropicale*, Dr. Dutrieux, formerly medical officer of the first Belgian expedition in Africa, has just published at Ghent (Eug. Vanderhaeghen) a *brochure* which should prove useful to intending travellers in that region. Without professing to deal exhaustively with the subject of diseases, he treats successively of African fever, dysentery, and some maladies of smaller importance, and then discusses the question of acclimatisation. In the latter section he points out that some parts of intertropical Africa, though subject to meteorological influences peculiar to that zone, are yet really healthy, of which he gives as an instance the mountainous country of Usagara, in which, as we have before mentioned, the French scientific station under M. Bloyet is shortly to be organised. Other tracts, again, such as the vast plains of Ugogo, are relatively healthy; but the greater part of the other countries are unhealthy. Under the most favourable conditions, however, Dr. Dutrieux is of opinion that European immigrants would never be able to engage in the cultivation of the soil, and that, in default of indigenous labour, they will have to avail themselves of races which could be most readily acclimatised, such as the Chinese and Hindoo.

At the anniversary meeting of the Royal Geographical Society last Monday Lord Aberdare was elected president for the ensuing year, and among the new members of Council are Sir G. S. Nares, Sir Richard Temple, Lord Reay, and Mr. J. K. Laughton, of the Royal Naval College, Greenwich. After the presentation of the royal medals, Mr. E. H. Bunbury received from the president a copy of a resolution of the Council acknowledging the great value of his recently published work on ancient geography. The Earl of Northbrook afterwards delivered an address on the progress of geography during the past year. He also announced the welcome intelligence that Capt. H. W. Howgate's perseverance in urging upon the United States Congress his scheme of Polar exploration has at length been crowned with success, and that the little steamer *Gulnare* is to be despatched to the Arctic regions to establish a station, which will be shifted nearer and nearer to the Pole as opportunity offers. Lord Northbrook further stated that our Admiralty Board had placed at Capt. Howgate's disposal all the provisions and other stores left behind by Sir George Nares' expedition—a graceful act of liberality which will, no doubt, be fully appreciated in the United States.

Mr. McCaul, of the Congo Inland Mission, has recently left England for the West Coast of Africa, and intends to endeavour to make his way into the interior by the northern bank o the Congo.

The Rev. John Milum has sent home an account of his return journey from Bida, in Nupé, West Central Africa. He travelled by land for some eighteen miles to Dokomba, on the River Kaduma, or Lavon, which he descended in canoes provided by King Ormuru. The

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Kaduma, he says, is a beautiful stream, navigable for steamers, and flows through the country of the Tapas, who formerly had flourishing towns on both banks, since destroyed by the Foulahs. The sand-banks along the river were peopled with pelicans, crown-birds, wild duck, curlew, and other birds of beautiful plumage. After a journey of eight hours and a-half in a south-westerly direction, Mr. Milum arrived at Muraji, situated at the confluence of the Kaduma and the Kwara. Thence his general course was north-west, by the inner bank of the Kwara, called there and for many miles farther on by the Yoruba name of Oya. After experiencing many difficulties, he reached Shonga, situated upon the lowermost branch of the River Kwara (or Niger), almost due south from Rabba. Neither the town nor the hills in the neighbourhood are marked on the chart or ordinary maps.

Recent discoveries in Queensland have led to a determination to examine the great stretch of country lying between Cloncurry and the northern gold-fields, which is said to be a virgin district as far as gold miners are concerned. A party has recently started to explore thoroughly the auriferous country at Wills' Creek.

In the course of his recent journey from the head of the Great Australian Bight towards the Musgrave Ranges, to which we have previously referred, Mr. W. H. Tietkins was chiefly engaged in searching for water with the view of making this region available for pastoral purposes, and he appears to have been, on the whole, fairly successful. He is of opinion, as the result of careful observation, that there is an uninterrupted rise in the country from the latitude of Oldea to that of the Musgrave and Mann Ranges.

Capt. A. H. Markham, who is in command of H.M.S. *Triumph*, the flagship on the Pacific station, has recently paid a visit to the Galapagos Islands, a most interesting group belonging to Ecuador. He has sent home collections which he made there, as well as notes on the geography of the islands.

The interoceanic canal question still attracts much attention in the United States, and the Board of Trade of San Francisco recently appointed a special committee to examine into the subject. Their report has lately been made, and a memorial to Congress adopted. Though it is much longer, they are distinctly in favour of the Nicaragua route. They urge that a canal by this route could be made at about half the cost of that proposed by M. de Lesseps, and that it would pass through a country of great but only slightly developed resources; it would also possess the advantages of fresh water and a splendid inland harbour, in addition to which materials for construction and maintenance are mostly to be found in the country. It would run through a region with an average annual rainfall of fifty-eight inches against 124 inches on the Panama route; in the former case the drainage is received by the lake, while in the latter the country is liable to very high floods.

SCIENCE NOTES.

The Oligocene Strata of the Hampshire Basin.—This is the title of an important memoir recently contributed by Prof. J. W. Judd to the Geological Society of London, and published in the last number of the society's *Quarterly Journal*. In the Isle of Wight and on the mainland of Hampshire there exists a series of beds, partly marine and partly fresh-water, which have long been a prolific source of controversy among geologists. Prof. Judd, correcting a popular misinterpretation of one of the sections in the Isle of Wight, shows, both on physical and on palaeontological evidence, that the strata which are exposed at the base of Headon Hill are not, as commonly supposed, a mere repetition of those seen in Colwell and Totland Bays, but must be referred to a distinctly lower geological horizon. The fluvio-marine series is proved to have a thickness of between eight and nine hundred feet, which is much greater than the estimate generally received by geologists. The marine beds above the estuarine series of the Headon group are distinguished by the author as the *Brockenhurst series*—a name borrowed from the well-known fossil-bearing locality in the New Forest, where these beds are well developed. Correlating the fluvio-marine series of the Hampshire basin with Continental deposits, Prof. Judd is led to place them in that division of the Tertiary system to which Beyrich applied the term *Oligocene*. The existence of the Oligocene formation—including those strata which lie above the Eocene and below the Miocene beds—has not hitherto been distinctly recognised in this country.

By his continued investigations of the orbit of Winnecke's periodical comet, Prof. Oppolzer, of Vienna, has been led to the interesting result that the observations of the comet made during its three returns to perihelion in 1858, 1869, and 1875 cannot be properly represented without the assumption that its motion is affected in a manner similar to that which manifests itself so decidedly in the case of Encke's comet, and the simplest explanation of which is to be found in the resistance of the medium through which the comet passes. The considerations which, sixty years ago, induced Encke to adopt the hypothesis of a resisting medium have gained strength at each re-appearance of the comet which bears his name; and the elaborate researches of the late Dr. von Asten especially have done much to clear away any lingering doubt of the correctness of the hypothesis. But, of course, it is of importance that the proofs of this correctness should be corroborated by the evidence afforded by the observations of other periodical comets, and this evidence has hitherto been too scanty and too complicated to allow any decided inferences to be drawn. In the case of Faye's comet, which was first observed in 1843, and has since re-appeared at its four succeeding returns to perihelion, the effect of a resisting medium has not yet shown itself to be sensible; but, as the comet does not approach the sun to a nearer distance than 1·7 times that of the earth from the sun, their negative evidence is inconclusive. It is, therefore, highly interesting that, according to Oppolzer's researches, the observations of Winnecke's comet show an acceleration of the mean motion such as can be explained in the simplest way as the effect of a resisting medium. The constant of resistance differs little from that in the case of Encke's comet—a rather curious fact, as this constant depends partly on the size and form of the moving body, and may be very different for different comets. The assumption of a similar value of the constant of resistance in the case of Faye's comet gives such a small acceleration of the mean motion that it is easily explicable that the effect has yet remained hidden. The approaching return of Faye's comet to perihelion may perhaps furnish observations in which the effect will be traceable. Winnecke's periodical comet returns to perihelion early in December, but it will be placed so unfavourably for observation that it is doubtful whether any good positions will be secured. The comet discovered by Mr. Schäberle at Ann Arbor, Michigan, on April 6, will reach its perihelion early in July, and will become observable again in August, and probably remain so till the end of the year.

MEETINGS OF SOCIETIES.

Royal Society of Literature.—(*Wednesday, May 26.*)

Sir P. de Colquhoun, Q.C., in the Chair.—Prof. Abel read a paper "On the Diversity of National Thought as reflected by Language," in which he endeavoured to show that, with the exception of terms denoting material objects or expressing most ordinary sensations, the words of all languages are really different in meaning from their reputed representatives in other tongues. As nations differ in their notions, the signs expressive of these notions—*i.e.*, the words—could not but differ in the senses they conveyed. By a comparison between French, German, and English, Prof. Abel sought to show that there was a considerable diversity between words seemingly identical in meaning. Such words often only corresponded partially with each other, the one either having some additional meanings not found in the other, or the various ingredients of their meanings being combined in different proportions, even when otherwise identical. Then, again, there were terms found in some languages, but not occurring in others; in which cases, in order to make up for the deficiency, it was necessary to use paraphrases. Prof. Abel then showed that only thoughts common to a whole nation, or to large sections of a nation, are embodied in single words, and hence drew the conclusion that the finer shades of national character are most effectually ascertained by a comparison of synonyms.

Society of Antiquaries.—(*Thursday, May 27.*)

Edwin Freshfield, Esq., V.-P., in the Chair.—Mr. C. K. Watson exhibited two European morions with hoods of quilted work and Oriental chain-mail added to them; two steel armplates, inlaid with gold, with mail gauntlets; two mail shirts and a Persian target with gold ornaments, which had been found by Col. Gordon in the interior of Africa. The tradition in the place where they were found was that they were brought thither by Saracens in the time of the Crusades, but the European armour was of the sixteenth century and the Persian early-eighteenth. Col. Weston was of opinion that the arm-plates were not of Oriental workmanship, but native copies, perhaps of specimens brought into Africa by Abyssinians who had served in the Persian or Turkish armies.—Mr. Latham also exhibited a shirt composed of mail and plates of horn and a Spanish morion which had been found in the possession of a Borneo pirate, and were lent for exhibition by Mr. Pretyman.—Mr. Franks exhibited a gold ring engraved with a man-headed winged bull, wearing a Persian tiara; and a caduceus without a handle, which is the zodiacal sign for Taurus. From a Pehlevi inscription on the seal, Mr. Percy Gardner identified it as belonging to the Persian king Vahaspes, who reigned about seventy years after the death of Alexander the Great.—Dr. Ridding, head-master of Winchester School, exhibited a *martel de fer* found in the ruins of Wolvesey Palace, near Winchester, built by Cardinal Henry de Blois, brother of King Stephen.—A paper was also read, written by Mr. J. H. Parker, containing a sketch of the history of Ardea, illustrated by photographs of the walls and other buildings in the town.

FINE ART.

Milet et le Golfe Latmique: Fouilles et Explorations archéologiques. Par O. Rayet et A. Thomas. Parties II., III. (Paris: Baudry.)

The first part of this work appeared in 1877, and at the time was received with the favour it deserved. The plates, then principally devoted to architecture—that is to say, to the Temple of Athene Polias at Priene—were held to possess almost every good quality in work of this kind; while, as regards the reproduction of sculpture, there was, in particular, one plate which left nothing to be desired This was the very delicate and very beautiful archaic bronze Apollo of the Louvre. The two large maps of the district had evidently

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been produced with every care; and what was to be expected in views of natural scenery could be seen from the plate representing the scattered ruins of the Temple at Priene, with its background of hill. In this latter respect, the two new parts of the work are again very successful. More is added to the architecture of Athena's Temple, and in sculpture the process of photogravure has been employed, so as to give by far the best representations that have yet appeared of certain statues which play an important part in the study of early Greek art. This may be said, for example, of the marble statue of Chares, from Branchidae, and, perhaps with even more justice, of the Strangford Apollo; not to mention the sculptures found at Miletus by MM. Rayet and Thomas, and now in the Louvre. It is the publication of these sculptures, and of the results obtained from an exploration of the architectural remains, the local features, and the history of Miletus and its neighbourhood, that is the primary object of the work. Where other sculptures from this quarter are introduced, as in the statues from Branchidae now in the British Museum, it must be to render the book more complete; and, when a figure is reproduced which is not known to have any connexion with the district, the intention is, I suppose, to illustrate some question of artistic style. That it should be necessary to suppose anything at all in the matter is due to the circumstance that the text and the plates, as they are issued, do not always present that mutual relation which no doubt will be clear enough when the work is complete.

In the third part the text is occupied with the Temple at Priene, which, as is known, had been explored by Mr. Pullan, at the instance of the Dilettanti Society, previously to the arrival of MM. Rayet and Thomas on the scene. Examples of architectural members, numerous inscriptions, and all that could be found of sculpture were at the time sent home and presented to the British Museum, the intention of the Dilettanti being to publish the results of their mission. Meantime, M. Rayet begins with a short sketch of the ruins of the Temple, an enquiry into the date of its erection, and an account of its architect, Pythios, he who also took part in the construction and in the sculpture of the Mausoleum at Halicarnassus. Then M. Thomas proceeds with the details of the architecture and the remains of sculpture. These remains are given from drawings, and, so far as concerns the fragments of frieze, do not receive justice. Nor need the hope of explaining the subject have been so readily relinquished, since some of the groups evidently belong to a gigantomachia. One of the figures is an anguipede giant, with the peculiarity of having wings also.

In the second part of the text, M. Rayet traces with great fullness and clearness the history of Magnesia on the Maeander, just as before he had done that of Tralles.

A. S. Murray.

THE SCULPTURES FROM PERGAMUM.

Berlin: May 26, 1880.

As I have seen English papers only very irregularly for some weeks I am not aware whether due attention has been directed to the sculptures from Pergamum recently acquired by the Berlin Museum. But in any case some of your readers may not be indisposed to read a short account of them as they strike one who comes to them straight from the British Museum. The astonishment and admiration with which they must inspire anyone accustomed to Greek art is extreme; and their acquisition has at once raised the Berlin Museum into the very first rank from the point of view of classical archaeology.

A fortnight ago the *savants* of Berlin were fêteing M. Humann, and not without reason, for to him the discovery of these extraordinary sculptures is due. It had long been known, on the testimony of an obscure writer named Ampelius, that there existed in his time at Pergamum a vast altar, forty feet high, adorned with reliefs which portrayed a battle between gods and giants. It is probable, says Prof. Conze, that this altar was erected by King Eumenes II. (B.C. 197-159) to commemorate the victories of himself and his predecessor over the Gauls, who, under the name of Galatians, at that time threatened the very existence of the little Pergamene kingdom. This altar was reckoned among the wonders of the world. Its position has been for some time known and its foundations recognised. It stood on the acropolis of Pergamum, at a height of some 750 feet above the sea. Its size is proved by the existing remains of foundations which cover an area of some ten or twelve thousand square feet. Around the height whereon it stood there was until two years ago a rude wall formed of fragments of masonry of all kinds, and evidently thrown up in haste in Byzantine times at the approach of some invader. Good fortune or his own genius inspired M. Humann with the idea that some of the reliefs from the altar might, in the pressure of the moment, have been thrown into this wall. He searched, and his search was successful. Piece by piece there emerged from the wall the fragments of two great reliefs, one truly colossal in its proportions, as well as many fragments of works of Greek and Roman art.

We must think of the great altar of Pergamum, which was probably dedicated to Athene, as consisting of a square solid mass of masonry, of which each side was about one hundred feet long and forty high. Around the outside ran a huge relief representing the war of gods and giants—a relief about eight feet in height and of such depth that many parts of the figures are entirely detached from the background. The altar was ascended by means of steps; and when the top was reached it would be found to be a platform enclosed by ranges of pillars and by smaller reliefs facing inward. In the midst was a huge pile of ashes, which formed the actual altar of sacrifice. Of this inner relief many portions are preserved, and their subject has been recognised as the life and deeds of Telephus.

Great blocks of relief now lie scattered about the floor of the Assyrian gallery in the old Museum of Berlin. To place these blocks in order and connect them into continuous friezes must be a long and difficult task. This task is in the hands of Prof. Conze and his able assistants, and it makes daily progress. The architectural relations of each frieze render it lighter than it would otherwise be. But perhaps the greatest aid is offered by the inscriptions recording the names of deities and of giants represented in the frieze containing the gigantomachia. These names were, it appears, inscribed on the altar, in the case of the gods above and in the case of the giants below the figures to which they belonged. If, as is to be hoped, the names can be independently brought into some sequence, it will be an easier task to settle the order of precedence among the many disjointed groups which at present appear.

Of the lesser frieze, which represented the story of Telephus, I shall have nothing to say, partly because the fragments of it are fewer and less complete, partly because the style in which they are executed is far less original and striking.

The main or principal frieze which adorned the external face of the huge square altar has for its subject, as I have stated, the war of the gods and giants. And the treatment is worthy of the subject. The band of relief is about eight feet high, and the depth of the sculpture from the background about a foot. The figures are in size colossal and not less colossal in treatment. Already a few groups can be made out.

In one of these stands the stately figure of Zeus, clad in the simple Greek mantle over shoulder and loins. His opponents are three giants. Of these, two, who are young and somewhat slight of form, are already overthrown; in the leg of one of them a solid thunderbolt sticks as an arrow might stick; the other kneels and his face is raised in agony. The third giant still rears himself on serpent legs against the great deity, and tries to shield himself with the skin of a lion from the unerring thunderbolt. Above the group flies an eagle bearing to his master a fresh thunderbolt.

In another group stands Pallas victorious. By the hair she seizes her opponent, a giant with serpent legs and four wings, who is already enveloped in the folds of her sacred creature, the serpent, a figure in attitude and detail irresistibly reminding one of Laocoon. Victory hovers in the air, ready to place a wreath on the head of Pallas. Beside the vanquished giant is a figure of Earth, Gê, the upper part of her body alone rising out of the ground, a Niobe-like figure who bewails the inevitable destruction of her presumptuous sons.

As Pallas is aided by her serpent so is Artemis by her dog, which seizes one of her opponents, while she herself discharges an arrow in the face of another, who seems more human than most of his brothers, bears helmet and shield, and has, like many of the giants, human legs. Near Artemis is a deity who must apparently be Hecate, having three (or two) heads and six arms. She attacks one of the giants with three weapons at once—spear, sword, and torch; and a hound, which accompanies her, aids in the assault. The snake-legs of the giant seem to have an independent life, and, with their jaws, seize the edge of her dress and her shield, but it is clear that their bite is that of despair and not that of hopeful attack.

In another group Helios drives the four horses of his chariot against a giant, who has no defence but the vain one of a lion's hide, and whom the god strikes with spear or torch. Before Helios rides on a horse a goddess whom Prof. Conze conjectures to be Eôs or the Dawn.

In yet another group stands Apollo, who is here distinct from Helios, shooting arrows at the foe. The attitude of the god is much that of the Apollo Belvedere, but his figure is more robust and manly; the head is unfortunately wanting. Elsewhere, Dionysus (or a female follower of Dionysus, for the sex is disputed) advances with a dog or panther at his side, and two young satyrs at his heels. In another place Kybele appears riding on a lion and shooting arrows against a giant. In yet another are two stately pairs of deities, each of a god and goddess, moving on in victorious conflict. One of the female deities is supposed, from the finlike pattern which adorns her sandals, to be a sea-goddess; but it is easier in such cases to conjecture than to prove. Amid the vast diversity of other fragments we find part of a chariot drawn by winged horses, a sea-Centaur, a Hippocamp, and other beings, human and animal, which it would be a long task to mention in detail.

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It is, however, impossible quite to pass by one group, though it be as yet unexplained. In it we see a male figure, probably a deity, strangling in his arms a being of strange form with the body and legs of a man, the head and neck of a lion, and human arms ending in lion's claws, which are buried in the flesh of his victor. Here the strangler is of slighter and less powerful build than the strangled.

And here, indeed, we touch on what seems the underlying idea of the whole frieze. The power which confounds the giants in hopeless overthrow is not physical. Physically, indeed, there is a great contrast between gods and giants, and the contrast is in favour of the latter.

It is remarkable how many of the victorious deities are female. And even some of those who are male are clad in the long flowing dress which we naturally associate rather with Asiatics than Greeks; nor are their faces and hair unlike those of women. Helios, for example, was at first taken for a female figure. Nor even in the cases of Zeus and other more masculine figures is the physical development excessive. But the artist in treating the giants has taxed all his faculties of expression, and used his utmost knowledge of anatomy to give them the appearance of vast physical power.

As I have mentioned, some of these giants have wings, some not; some have human limbs, and some serpents for legs; but in nearly all the same type prevails. A head of massive proportions, of which the enormous brows, the deep-set eyes, and thick noses give the idea of energy and ferocity; hair standing up in thick masses or clumps over the forehead, and beard curling in dense masses; huge chests, and arms of vast muscular power; and enormous thighs—all indicate unlimited physical power. Yet this physical force is everywhere racked with agony or writhing in despair; while the conquering gods are calm and untroubled.

The artist seems to imply the divine superiority which he cannot directly portray in three ways. First, the gods are usually closely draped, while the giants are almost naked; secondly, the gods have a great superiority in the variety and excellence of their offensive weapons; thirdly, all animals of force and spirit accompany the cause of the gods, and help in crushing their foes. The lion, the panther, the dog take the field with their patron deities; the serpent accompanies Athene, and the eagle brings thunderbolts to Zeus.

Though it is, of course, no new doctrine, I may here once more point out how it was that the subject of the gigantomachia became a favourite with the sculptors of Pergamum. In the victory of gods over giants they saw a parallel to the brilliant victory just achieved by the military science of the Asiatic Greeks under Attalus and Eumenes over the great physical force and headlong courage of the Gaulish invaders. We before possessed several figures from the monument erected at Athens by Attalus I. in memory of his Gaulish victories. Among these figures are not only vanquished Gauls, but also overthrown Persians, with an Amazon and a giant. In the treatment of the latter there is a very strong resemblance to that of the giants on our frieze, though the work is less bold. The giant of the Athenian trophy has the immense eyebrows and erect hair of which we have already spoken, and in which we may perhaps see the imitation of physical features of the Gaulish race. He holds, like the giants of the frieze, a lion's skin, and, like some of them, lies on a shield.

A candid critic might be puzzled to find, either in the idea or the treatment of this frieze, signs of the decay which is supposed to have crept over Greek art in that second century to which it belongs. Some of the figures of deities are possibly wanting in masculine vigour, and it may be that in some points the composition is fitter for the painter than the sculptor. But the grouping is noble and still thoroughly Greek; and that mastery of anatomy which marks the works of later Greek art, such as the Laocoon and the Borghese warrior, is here strikingly present. And the whole idea of the frieze, if I have rightly read it, seems to me in no wise inferior to those which inspire earlier works of Greek art, if of a more modern and possibly more sentimental character than they. The Greek world in the centuries after the conquests of Alexander was far nearer to us in feeling and thought than we are prone to imagine.

With the piecing together of the frieze, and on its diligent study, many new questions will arise. One of the most important of these, considering the close likeness between the Pergamene statues and the group of Laocoon, will be as to the relations existing between the later schools of Greek art. The Laocoon is Rhodian, but how like in style to what is Pergamene! This and many such matters must be left to other and more competent investigators. One of the ablest of archaeologists, Prof. Conze, is at work on the reliefs, has already written a brief account of them, to which I owe some of the facts above set forth, and is about to publish a more complete description of them illustrated by woodcuts. When it appears it will doubtless add much to our knowledge; and that these few remarks may perhaps direct attention to his forthcoming work is my chief wish in communicating them. PERCY GARDNER.

THE SALON OF 1880.

[*Third and Concluding Notice.*]

AMONG the more ambitious work of this year M. Cormon's *Cain* commands notice, partly on account of its great size, partly on account of the vigorous talent which it displays, and partly, it must be confessed, because it is an unnecessarily preposterous failure. Cain rushes onwards, his face half-hidden by his beard, and overshadowed by masses of tangled hair; he is followed by his sons, two of whom support in front an enormous litter, on which are borne the women and children of the family; others, one of whom carries a young girl in his arms, run at the side. The litter is heaped high with the bleeding skins and carcasses of beasts, on which the women sit, and the whole group is relieved on a red expanse of sand and band of gray sky. But the sand is not sand, and the sky is not sky, and the tone of that which does duty for sand and sky is unpleasant, and both are out of relation to the figures in character and treatment; and the whole does not make a good impression, although it is impossible to deny the presence of power which would, perhaps, be more felt if it were not accompanied by something like extravagance; but power of any kind is sufficiently rare not to be left unnoticed. M. Boulanger, for instance, able as he is, will never fail from excess of vigour or a touch of extravagance; of his two monumental works—*Patrie* and *Mariage*—the latter, the subject of which requires the least energy and animation, is the most successful; it is full of pretty things, but (owing, I think, to the attempt made to *frame* the white of the central group—the bride and bridegroom seated on their marriage throne—in broken colour to right and left of nearly equal value) the whole does not pull together, and there seems to be no strong determining point. Great interest is excited among the visitors by the fact that nearly all the heads in the group of men on the right are portraits of some of the best-known artists in Paris. Guillaume, the sculptor, holds the contract out for signature by the witnesses, and foremost among the witnesses stands Gérôme.

Another portrait of *Guillaume*—not in character, but Guillaume as he lives and works, with his modelling stool and tools about him—has been contributed by M. Baudry. It is an excellent portrait, and renders all the intelligence as well as the exterior aspect of the model; but M. Baudry must be held to have done even better with *M. Jules B . . .* Turned a little to the right, he stands, seen at half-length, his left hand resting on his hip, while the right catches at a pocket; the dull rose-purple of his tie tells against the tawny hues of the flesh, and the background is lightly rubbed in in brown and stone colour. The whole work is as simple and unpretentious as can be, but alive with brilliant intelligence. The dark head of M. Jules B . . . really thinks; all is there, all is told; the most minute points of construction are seized and indicated, not only largely, but with a fine style of which previous portraits by M. Baudry scarcely afford an equal example. Powerful as is M. Bonnat's portrait of M. Grévy, *Président de la République*, if we turn to it from this it seems to be lacking in some of the finer qualities which go to a thoroughly competent rendering. The masterly painter seems to miss the signs which betray the history of the inner man, and to lend his forcible talent wholly to the reproduction of those more patent and visible marks which bear witness rather to the circumstances of the external life. M. Bonnat's portrait of M. Grévy is also awkwardly hung. It both injures Mdlle. de Jacquemart's half-length of the *Duc de Broglie*, and is injured by it; for, while it makes Mdlle. Jacquemart's handling look weak and wanting in grip, the refinement and skill with which she has characterised the head of her subject (the hands are not so good) gives an air of heaviness and coarseness to M. Bonnat's rather commonplace conception of the President of the Republic. It is, however, curious to note that, just as Mdlle. Jacquemart suggests that Bonnat is somewhat heavy, even so Bonnat makes M. Becker's dashing full-length of *Gen. Gallifet* look exaggerated. Bonnat's great merit is, I think, the perfect sobriety of his force; no other painter of equal power is so uniformly *sage*. Carolus Duran—who sends this year one very fine portrait, that of *Mdme. G . . . P . . .* (Georges Petit)—is constantly overstepping the limits which separate dash from vulgarity, and even in the present instance, which must count as one of his ablest works, there are signs of this tendency in the harshness which comes of habitually dwelling on violent contrasts of colour—the dark and light blues of Mdme. Petit's gown stare from a background of red, in spite of the theoretically skilful manner in which the painter has contrived to run the pale blues into the whitey-gray furs on which she stands, and leave the darker shade against the deep red of the background, marrying the lighter hues of the base to this deep red by the crimson table-cloth whose border of gold and blue touches the furs on the left, and placing in a tall glass a single rose, which, close to the head of the figure, seems to repeat the carnations of the face.

But something must be said of at least one or two landscape painters before we turn to the sculptures of the garden—of Harpignies, whose *Retour de Chasse: Effet du Soir*, hangs in the central room, a work which is not a very good example, for it displeases by a strange and monotonous effect as of faded tapestry, but in which, on looking close, one finds evidence of the same masterly powers of drawing and firmly indicating exact variations of distance which make his water-colour sketches both effective and instructive. But Harpignies is seen to better advantage in his *Panneau décoratif pour l'Escalier du Sénat*. Through the solid tree trunks—which rise out of the rose-spotted foreground, crowned with deep-green foliage against which shows the gray of the olive—a

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break of sea is seen, rippling beneath the blue sky, across which floats a puff or two of white cloud—a simple arrangement and yet simpler effect of colour, but laid in with enviable distinctness of sight and certainty of brush. With a brush, too, of even more effective sweep, M. Yon has put in his rolling sky across a bend of the Marne—deep bedded in verdure, growing rank beneath the heavy rain-laden clouds, not a specially interesting subject, but which imposes itself in virtue of the painter's vigorous hand. M. Yon never, indeed, seizes on the more suggestive aspects of nature which appeal to those who, gifted with less power than he, redeem their weakness by some grace of imagination. An echo of Corot's charm attracts us to M. Lefortier's *Etang d'un vieux Moulin en Sologne*, in which the old mill is seen thrust out from a long, low line of buildings into the very centre of the middle distance between the waters of the foreground, surrounded by green growth of grass and the splendidly luminous sky of the background. How much, too, a man may legitimately owe to wise choice of subject may be seen in M. Herpin's admirably selected effect, and equally admirable drawing, of the complicated lines of country about *Château Gaillard*; for I fancy that M. Herpin hardly equals M. Yon in the physical endowments of a painter; yet in virtue of those other qualities, moral and mental, without which even the man who owns the most practised hand is but half an artist, M. Herpin contrives to invite us to return once and again to his picture, in the expectation of learning something more from it and about it; whereas, at one look, we know all that the strong and forcible talent of M. Yon has to tell us of the shores of the Marne.

For the moment, the gift by which the younger men set chief store is precisely this one of admirable physical excellence; the reaction against the intellectual pretensions of the school of David, and against the moral pretensions of the Romanticists, has brought this in its train, and by-and-by a fresh swing of the pendulum will give us a movement of counterbalance. Meanwhile the extravagances and absurdities of the crowd work rather good than harm; so few men are really endowed by nature with that trinity of gifts without which a perfect work of art is impossible; if they have these, no one-sided tendency of their age will prevent them from showing them forth; and for the rest, does it matter much whether they wreak themselves on impossible compositions and call their labour "high art," or fall to thinking "fat" paint and what they are pleased to call "realism" the new gospel of the inspired "modern"? Probably they will give us as little pleasure in the one line as in the other, and the last invention has at least the merit of admitting of very little self-deception as to the degree of attainment or of failure.

The sculpture now shows exactly the same evidences of what is called the "modern" spirit as began to make their way in the picture galleries ten years ago. The "academies" which would once have done duty as Hercules or Ajax, as athletes or as men of war, now make their appearance as *Gilliat* (Carlier), as *Le Harponneur* (Richard), or *Le Pilleur de Mer* (Ogé). There are any quantity of busts, supposed to embody *La République*; and even the topics of the day, such as *Les Droits de l'Homme* (Icard), *La Libre Pensée* (Raffegeaud), and *L'Enfant mort d'Hydrophobie* (Cérémonie), which do not seem to offer a very lively source of artistic inspiration, are represented, if not expressed, in bronze and marble. But the level of general attainment is not changed simply by the substitution of a so-called "modern" type for that of the well-known conventional or classic models. At first, indeed, one's judgment is disturbed and surprised by being presented with a class of forms to which one is not accustomed; blankets seem to drape far more intelligently than wet linen, and features which are only vulgar appear to have the merit of character. Unfortunately, the novelty wears off, and the moment in which one had been tempted to hail with enthusiasm a new departure in art gives place to the conviction that her rules are unchanging; and that that which was common yesterday is common to-day, to-morrow, and for ever; that it is easy to make an eccentric choice of subject and hard to make a wise one; and, finally, that no amount of courage and "go" will replace the passion of patience and the love of sacrifice and labour.

And it seems as if of old the main body of French sculptors worked under more severe restrictions than they are now willing to accept; and it seems also that they better understood the special demands made in the treatment of the different materials with which they had to deal. The casts do not seem made as if they were ever meant to be executed in marble, and the bronzes look like casts. M. Denécheau sends a *Chanteuse du Moyen-âge* whose robes are all covered with pattern such as Villa might paint on a brocade gown, but which it would be pure waste of time to put into marble; and M. Schœnewerk's bronze *Cet Age est sans Pitié*—a young lad who has shot the dead bird at his feet, and who is preparing to take aim at another—looks like a painted cast, so dibbled is it all over in that detestable fashion which is now supposed to give a charm to plaster, but which one had hardly expected to see applied to metal.

Tricks of this sort, however cleverly employed, cannot in the long run atone for the lack of thorough workmanship, for the mechanical mannerisms, which may look suggestive enough in the cast, must eventually be replaced by sound finish in the marble—that is, if the marble is to hold its own. Again and again a strange disappointment overtakes us, as in the case of M. Cuyper's *Hallali*, which looked well enough last year in plaster, but which now in marble scarcely fulfils the promise it then gave. Again and again we come on projects like M. Beer's *Aurore*, or M. Enderlin's *Joueur de Billes*, which show graceful indications of form and pretty original movement—conceptions which ought to be charming statues by-and-by—that is, if the sculptors know enough to thoroughly work them out. There is M. Dumilatre's great seated figure of *Montesquieu*, which in its present state looks full of life and colour, and shows, one would say, much intelligent study of Nanteuil's brilliant engravings, from which has been got, perhaps, the sculptor's admirably vivid conception of how the gentleman of that day really lived in his ponderous wig and no less ponderous clothes; but what will it be next year? Will the unfinished finger tips, which look suggestive enough now, be made to tell their perfect story?

Millet's *Denis Papin* is, perhaps, of the completed works on a large scale, the most satisfactory. Denis Papin, the French inventor of the steam-engine, was a native of the town of Blois, and for the town of Blois the bronze statue, now finished by M. Millet, is destined, and the town may be congratulated on the possession of so scholarly and interesting a work. Papin, dressed in the simplest form of seventeenth-century costume, stands bowed a little to the right, and is about to lay his right hand on the instrument of his experiments, lifting his left in a simple action of arrested attention, and the gentle, thoughtful movement contributes to an effect which is at once sober and unconventional.

To avoid the conventional by remaining simple and natural is a rare achievement, and M. Chapu, who has more than once done very charming work, has this year contributed a *Génie de l'Immortalité* which is disappointingly commonplace. Funeral monuments are nearly always rocks of shipwreck, and the *Ange pour un Tombeau* by M. Delaplanche, although a portrait, has none of the individuality of life; his angel is a stock angel, such as may be seen in many a church and chapel, and in his little group of *L'Enfance d'Orphée*, if he escapes the conventional, it is only by an exaggeration of attitude and action which renders the unlucky muse, who drums a lyre with Orpheus sprawling in her lap, a graceless and unsculpturesque object; but M. Mercié's solemn and original little *Judith* standing near looks all the better for the contrast. Something, too, of originality and of grace there seems to be in a large bas-relief of *St. Cecilia*—sent, I believe, by a young sculptor named Lombard, though I cannot identify either the work or the name in the catalogue. St. Cecilia plays, watched from the opposite side of her instrument by an entranced little lad, who looks almost as if he might have grown beneath the fingers of Donatello.

One or two busts are also noteworthy, especially that of *M. Berthelot* by M. Iselin, and Gemito's bronze head of *M. Meissonier*. Upstairs there is also a little statuette of the painter by the same sculptor, which is a brilliantly clever bit of portraiture. It is M. Meissonier just as he stands in his studio, looking aside to talk when a visitor interests him, palette in hand, confident, bold, ready, with a look of interrogation. The *grip* of the hands has the exact character of M. Meissonier's grasp, muscular and delicately sensitive at the same time. The great attraction of the upstairs room is, however, M. de Saint-Marceaux's *Clown*. Last year M. de Saint-Marceaux borrowed from Michelangelo; this year he has asked help of Watteau, and has placed upon a pedestal a droll and witty clown, agile and light, who seems, legs apart and arms folded, to have just descended on his feet after a marvellous leap. The whole figure is instinct with mischief, and behind his mask the eyes gleam out full of youth and mockery. I cannot yet identify the work to which, in this instance, M. de Saint-Marceaux has owed his inspiration; but this notice must not be closed without mention of M. Delorme's open plagiarism from Pigalle. The marble *Mercury* which he has sent to the Salon is more than a mere reminiscence of the mysterious and attractive creation which, in spite of all the ill-usage and neglect from which it has suffered, still forms one of the chief treasures of the Musée de Sculptures Modernes in the Louvre.

E. F. S. Pattison.

NOTES ON ART AND ARCHAEOLOGY.

We understand that the Royal Scottish Academy are organising an exhibition of the works of deceased Scottish artists to be held in Edinburgh during the autumn meetings of the Royal Association in that city. The display cannot fail to be an instructive one if it is made at all representative of the last eighty or a hundred years of Scottish art. The Academy would do a service to the public and an honour to itself by bringing together a typical collection of the works of such of its deceased members as Sir William Allan, Thomas Duncan, Sir John Watson Gordon, D. O. Hill, and the two Lauders. The figure-subjects of their late president, Sir George Harvey, are well known and popular, but a series of his landscapes would show a phase of his art which has hardly yet been sufficiently appreciated. It is to be hoped that Scottish art, in its most imaginative mood, will be well represented by the pictures of David Scott. Among the portraitists it would be easy to acquire many admirable examples of Sir Henry Raeburn that were not included in his exhibition of 1876—rich as that

exhibition was; Allan Ramsay is a painter about whom we should like to know more, judging from that singularly tender and delicate portrait of his brown-eyed wife in the Scottish National Gallery; and Andrew Geddes is hardly known to the public except through his etchings and such of William Ward's powerful mezzotints from his portraits as the *Sicily Brydone*, the *Wilkie*, and the *Dr. Baird*.

An exhibition of the paintings of two deceased Scottish Academicians, Sam Bough and G. Paul Chalmers, and of works in black and white by living artists, is to be held in Glasgow in August, under the auspices of the Glasgow Institute of Fine Arts.

In characterising the reply he received to his question on the National Gallery as unsatisfactory Mr. Coope undoubtedly rightly interpreted the general sentiment of the public, and those specially interested in art. And, unfortunately, the reply was as inaccurate as it was unsatisfactory. We are therefore glad that Mr. Coope intends embodying his question in the form of a motion, being assured that neither the Government nor the officials of the National Gallery will care to maintain the position assumed in the statement of the Commissioner of Works. A solution of the question of the admission of the public on students' days has been put forward which, though coming from a serious contemporary, must surely be a ponderous joke. The proposal for a great nation to charge twopence for admission to its collection of paintings can be considered in no other light. The originator of the notion might have gone one step farther, and suggested that the Director should stand at the portico, calling, "Walk up, ladies and gentlemen! All the Old Masters on view; admission only twopence. A lively and spirited Rubens just added to the collection; only twopence. Walk up, walk up!" No; the English public can be trusted to respect works of art equally with its neighbours, and needs not the restriction of antiquated regulations or twopenny entrance fees.

A portrait of M. Ernest Renan, by E. Long, R.A., is now to be seen (on presentation of a card) at the rooms of Mr. Arthur Lucas, 37 Duke Street, Piccadilly. The artist has grasped with great power the character and features of the fine head. M. Renan is sitting in a natural attitude upon a sofa, with his hands (and their long nails) upon his knees, the face a little turned towards his left shoulder. He is simply dressed in black, and shelves of books form the background. As we understand that the celebrated Frenchman could give but two or three sittings, and only one of any length, the portrait would be remarkable simply as a *tour de force*. It is, however, difficult to see how its success either as a portrait or a work of art could have been increased by additional time and labour; the head is finely modelled, and the flesh and hair are rendered with great truth and delicacy; even in the dress and accessories the work, though slight, is sure and dexterous.

In our account of "Paintings on China" in last week's issue, the name of the manufacturer of pottery and porcelain who was the first to succeed in placing glaze over gilt was wrongly printed as Diet. It should have been M. Deck.

A scheme has been set on foot at Dublin which has for its aim the formation of a permanent museum of modern paintings and other works of art in that city. It is proposed first to form a society, to which the subscription shall not be less than one guinea a year; and then, with the funds obtained by subscriptions and donations, to purchase modern pictures, by both British and Continental artists, and exhibit them in a suitable gallery, to which Irish artists and the public in general will be admitted on certain conditions not as yet agreed upon. All the works purchased by the society will be afterwards placed in the Royal Hibernian Academy. There will not probably be much difficulty about the formation of the proposed society, but whether it will gain sufficient support to enable it to achieve its purpose remains to be seen.

The sixth exhibition of the Union Centrale des Beaux-Arts appliqués à l'Industrie will open on July 31. The metal industries only will be represented.

The monument to Corot at Ville d'Avray was inaugurated on the 27th ult.

The hillock near Strassburg where Goethe met Friederike has naturally been, ever since the restoration of that town to Germany, one of the attractions of the neighbourhood; and lately, when it was proposed to convert it into a kind of monument of the poet's stay in Strassburg, an opportunity arose to settle the question whether the hillock was an ancient tumulus, as some had thought. It has now been opened, and found to have been a burying place, as others must have known long ago, since it proved to have been ransacked. Still, some few objects of interest had escaped to bear witness to the age of the interments, including two gold rings—the one a foreign ring, the other for the arm—and a small copper coin, reading D(ominus) N(oster) BADVILA REX, and on the reverse, FELIX T . . . VS, which latter word is completed as Ticinus, the old name of Pavia. Badvila is the Totilas of ancient historians, and fell in A.D. 552, on which event the kingdom of the East Goths succumbed. It is, however, thought in Strassburg, judging from other remains found in the excavations, that the tumulus had originally been made considerably before this date for earlier interments.

A Boston firm of publishers has hit upon a novelty in offering the sum of £400 in prizes for four original designs for Christmas cards, painted in water-colour or oil. The designs are to be eventually exhibited.

An engraving of the grand Beethoven monument inaugurated last month at Vienna is given in the *Zeitschrift für bildende Kunst*. This monument, designed by Kaspar Zumbusch, the sculptor of the national monument to King Max II. at Munich, and executed by him and his scholars, is about the most satisfactory work of its kind that Germany has produced for some time. One could wish it, however, to have been without the inevitable female figure holding a wreath. Even if wreaths are absolutely necessary in exultant national monuments, surely there can be no need to inflict them on a poor musician.

The distinguished Danish painter, Prof. Christian Gottfred Rump, died at Frederiksborg on the 25th ult. He was born in that town in 1816, studied under Lund at Copenhagen, and began to be successful as a landscape painter in 1848, when he won the gold medal of the Danish Academy. His finest works, the series of *The Four Seasons*, are now in the Moltke collection, and the national collection possesses several of his best landscapes. He takes a very high rank among Scandinavian artists.

A pleasant article, which will no doubt interest a large number of readers, is contributed by Mr. John Oldcastle to the *Magazine of Art* this month. It is entitled "Queen Victoria and Art," and is illustrated by some etchings of favourite dogs and of a little girl in two different positions executed by her Majesty in 1840. They are not, of course, very remarkable as works of art, but are interesting as showing how some of the moments of leisure were utilised and enjoyed amid the cares of state. There are many records in the Queen's Journals of the pleasure she took in sketching the scenes she saw; and she and the Prince seem often to have worked together in making drawings on stone and etching copper-plates.

M. Barrias has been selected as the sculptor of the allegorical monument of the Defence of Paris in 1870 to be erected at Courbevoie.

A monument to the late Swiss Bundesrichter, Dr. Dubs, of Zürich, is about to be erected on the summit of the Uetliberg. It will stand in a niche formed by bushes on the south-east point. It is to consist of a marble pyramid, and a bust of the jurist in high relief will be placed in a hollow upon the surface turned toward Zürich.

Sebastian Buff, one of the few painters of Appenzell, died at Herisau a few days ago in his fifty-second year. He studied at Munich and Paris, and obtained some name in Switzerland as a portrait painter. Many of the pictures of the Landammanns of the two Appenzells in the Rathhaus at Trogen and the Rathhaus at Herisau are from his hand. He lived chiefly at St. Gall, but was well known in all the principal Swiss towns. His *genre* pictures are much sought after.

In a recent note on the site of Monte Leone (Academy, May 15, p. 374, col. ii., line 54) for "unhealthiness" read "healthiness." The writer meant to imply that the Etruscan towns were formerly more healthy than at present.

The Salon review in *L'Art* is written this year by M. Ph. Burty, who somehow seems to find more to blame than to praise in the present exhibition. His articles contain much valuable and outspoken criticism that can scarcely fail to have weight. The illustrations consist mostly of artists' sketches for their pictures, excellently reproduced.

A vigorous etching by W. Unger is given in *L'Art* this week. It is from a wild-boar hunt by Snyders in the Vienna Gallery, a picture of marvellous power in its representation of excited animal nature. It is rendered by Unger with great understanding and skill.

The French Government are making praiseworthy efforts for the encouragement of the development of art in the provinces. It is now proposed that a grant of 50,000 frs. should be voted in aid of exhibitions of painting and sculpture to be organised by the departments after the manner of the Paris Salon. Popular concerts, organised in various provincial towns, are likewise to receive a certain grant. Moreover, it is thought desirable that a Review of fine-art societies should be started analogous to that already organised by the learned societies, so that provincial societies may be able to find a means for publishing their work. These three propositions have been admitted in principle by the sub-commission of the Budget, though they have been somewhat modified by the towns and the departments being called on to contribute their share toward the subvention, so that it may not weigh so heavily on the State.

Messrs. Debenham, Tewson, Farmer, and Bridgewater are to sell by auction at 37 Porchester Terrace, on June 9 and following days, a collection of oil paintings and water-colours, including examples by Turner, Birket Foster, Angelica, Kaufmann, J. J. Tissot, R. P. Bonington, &c.

The Agent-General for New South Wales has received a telegram stating that the art collection sent out by the Sydney Commission will be taken over and exhibited at Melbourne by the International Exhibition Commission. The pictures, &c., displayed at the Sydney Exhibition and not sold there will be returned to the owners or accounted for by the Melbourne Commissioners after the close of their exhibition

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THE STAGE.

The ill-advised performance of *Les Enfants d'Edouard* which followed that of *Adrienne Lecouvreur* at the Gaiety has again, in its turn, been followed by the representation of *Frou Frou*, and M. Pierre Berton has joined Mdlle. Sarah Bernhardt, and has strengthened the company thereby. *Frou Frou*, unlike much of the French comedy of the last few years, is not very good as a piece of literature, and it contains distasteful situations—such as that when the eloping couple yawn for the Boulevard amid the illegitimate romance of the Grand Canal; but it is, in competent hands, always an exceedingly effective stage play, and it would suit Miss Ellen Terry as well as it suits Mdlle. Bernhardt, and perhaps almost as well as it suited Mdlle. Desclée. The piece, by-the-by, was not written, as is generally supposed, for Mdlle. Desclée, though hers was the most incontestable triumph ever thus far achieved in it. It was written for Mdlle. Delaporte, then the leading actress of the Gymnase—the original Jeannine of *Les Idées de Madame Aubray*. This refined and ingenious actress going to St. Petersburg—where French acting is far better remunerated by money and diamonds and social success than it has ever been in Paris, as Mdlle Sarah Bernhardt means shortly to discover—the part and the piece lay begging. At length it was produced, and the extraordinary success of Mdlle. Desclée at the Gymnase was not equalled, though it was perhaps well-nigh equalled, by Mdlle. Delaporte, into whose hands the part fell only at St. Petersburg. M. Berton, the actor who has joined Mdlle. Bernhardt, is of very different stage rank from most of her associates. The son of a famous actor—Berton *père*, of the old Vaudeville—and of an esteemed writer who was the daughter of the great comedian of the Français, M. Sanson, M. Berton *fils* comes before the English public as one imbued with the best theatrical and artistic traditions, and his success at the new Vaudeville, like his earlier success at the Gymnase, has been exceedingly marked.

Two deaths are to be recorded this week of persons long intimately connected with the theatre. Mr. Planché, whose literary and antiquarian works have been mentioned elsewhere, was in the eighty-fifth year of his age, and as a writer he belonged not even to the last generation, but to the last generation but one. To say that he was the author of "several" successful burlesques and extravaganzas would be to do him but scant justice. He was in truth the originator of what is best in extravaganza; he was the brightest contributor to the light-literature stage during at least the best part of the career of Mdme. Vestris. Wit, fancy, and finish of work characterised all his stage productions, and the tribute recently paid to him of collecting his writings into an elegant "testimonial" edition of five volumes was one which his writings and the character of their author completely deserved, even though it may not be given to these brilliant *pièces de circonstance* to live again behind the footlights or to be much perused in the closet.

The second death is that of Mr. George Honey, an unctuous and popular comedian, some of whose work was intellectual in conception, and he could scarcely, therefore, be called wholly a "low" comedian. Mr. Honey made his first appearance so long ago as 1840, it seems, and not, as has generally been believed, at a considerably later date. His two most conspicuous successes were, perhaps, those achieved in comparatively recent years, as Eccles, the drunken father and demagogue, who inveighs virtuously against the "gauds" of his grandchild in *Caste*—Robertson did not believe in the lower classes—and, again, as Our Mr. Jenkins, the good-natured and beneficent bagman of Mr. Albery's *Two Roses*, a part in which Mr. David James succeeded him, and of which he also was able to make much. Grimace is perhaps the most indispensable property of the low comedian. Extreme personal ugliness is likewise a boon. We do not remember that Mr. Honey enjoyed the latter advantage conspicuously, but his features were at least mobile, and lent themselves easily to voluntary contortion. But he understood his part, played it with diligence and good effect invariably, and did not always pass from comedy into farce. We shall be sure to have occasion to miss this lively and painstaking actor.

Mr. Albery's new piece is another disappointment. *Jacks and Jills*, of which much was expected, does not rival the *Two Roses*—a formidable comparison, we admit—and was not on the first night of the performance found pleasing to the varied audience that had gathered to receive it. The interpretation was, as far as the men are concerned, very competent. As regards the women, the theatre is less fortunate, for though in Miss Larkin and Miss Cicely Richards the Vaudeville possesses actresses of distinct talent and attractiveness, it is not so fortunate in all the ladies apt to be prominently concerned in its productions.

As You Like It, having been one of the most pronounced successes of the season, is transferred by Miss Litton from the boards of the Imperial to those of Drury Lane to make room for the Dutch players in Miss Litton's habitual abode. We are sorry for the necessity of the transfer, having no sort of confidence in the effect of gentle and poetical acting in the vast spaces which, one is obliged to remember, were yet successfully filled by a Garrick and a Kean But it would have been a pity if arrangements previously made at the Imperial had resulted in prematurely closing the representations of *As You Like It*, and Miss Litton at Drury Lane is better than no Miss Litton.

MUSIC.

RICHTER CONCERTS, "LOHENGRIN," ETC.

Anton Dvorak's third Slavonic Rhapsody was performed for the first time in England at the fourth Richter concert (May 27). The title "rhapsody" might lead us indeed to expect something wild and rambling, but the music is remarkably clear and coherent. A beautiful and characteristic theme is first announced by the harps and presented throughout the composition in ever-changing form, and the process of metamorphosis is so pleasing and natural that it is not a disguise, but rather a variation and development, of the theme. There is another subject introduced *fortissimo* by the full orchestra, which plays an important part, and the two themes are also combined in a happy and ingenious manner. The orchestration is particularly graceful, delicate, and original. The work was played to perfection, and much applauded. Anton Dvorak has already achieved success as a composer at the Crystal Palace and the Monday Popular Concerts. Mr. C. Hallé has quite recently introduced his pianoforte trio in G minor, and the musical public will gladly welcome any fresh work from the pen of a composer so gifted and original. The concert commenced with Wagner's sombre but fine *Faust* overture. Mr. C. Hallé gave an unusually fine rendering of Beethoven's concerto in G major. The performance of Beethoven's symphony in B flat was a perfect triumph for Herr Richter. Schubert's glorious symphony in C major concluded the programme. Everyone expected a great treat, and certainly no one was disappointed; though several times in the soft passages the magic wand of the conductor failed to exert its wonted influence. This was the first time Herr Richter conducted a symphony with the score before him, and, as concerned the orchestra, this may have proved a hindrance rather than a help.

Volkmann's concerto in A minor (op. 33) for violoncello and orchestra was the novelty at the fifth concert (May 31). A glance at the analytical remarks by C. A. B. shows us that the work is not strikingly original, for we learn (and but too truly) that the principal subject "closely resembles" one of Schubert's, and that another motive "has already done excellent service" in Schumann's E flat symphony. The work is well written for the solo instrument, and contains many difficult but showy and brilliant passages. It was admirably played by Herr Sigmund Bürger, who possesses an excellent tone and fine *technique*. The programme included Haydn's symphony in D and Beethoven's symphony in C minor, both splendidly performed. Signor W. Candidus sang the "Preislied" from *Die Meistersinger*, and Miss L. Bailey gave three songs by Beethoven, with piano, violin, and violoncello accompaniment (Herren Franzen, Franke, and Bürger). With the exception of the Dvorak rhapsody, the novelties have not been of great interest, and at the remaining five concerts only two absolutely new works are promised. Since the first announcement the programmes have been considerably altered, and we think they may be still further altered and rendered more interesting and attractive.

Herr Richter conducted a performance of *Lohengrin* at Her Majesty's Theatre on Saturday evening (May 29), and the orchestral music was rendered with wonderful power and finish. Signor Candidus was not successful as Lohengrin; his rendering of the part was dull and cold. It is not necessary to speak of the other artists, who assumed old parts. The stage arrangements were by no means perfect.

The programme of Mr. Ganz's third orchestral concert, on Saturday last, contained two novelties. The first was a fantasia, *Romeo and Juliet*, for orchestra, by J. S. Svendsen. It is a well-written work, but has no special character either as programme or as absolute music. Mdme. Montigny Rémaury brought forward an introduction and rondo for pianoforte and orchestra (op. 49) by Benjamin Godard. This bright and pleasing composition was written expressly for these concerts; it was charmingly played by Mdme. Rémaury; and we shall probably soon hear more of the young French composer who won the City of Paris prize in 1878 with a "Symphonie dramatique," and who has written several important works successfully performed at the Châtelet Concerts and at the Concerts Populaires. The programme included Mozart's *Jupiter* symphony, Weber's *Concertstück*, and a *rhapsodie* for orchestra by Raff (only played once before in England, at the Crystal Palace in 1874). Mdme. Cummings was the vocalist.

J. S. Shedlock.

MR. JOHN CURWEN.

We regret to announce the death of Mr. J. Curwen, the celebrated founder of the Tonic Sol-fa system. He was born in 1816, and died on Wednesday, May 26, after a brief illness. He was educated for the ministry, and elected pastor at Plaistow, in Essex, in 1844. In 1853 he established the Tonic Sol-fa Association, and in 1862 the Tonic Sol-fa College. He must also be mentioned as having started the *Tonic Sol-fa Reporter*, and as having published many works connected with his system. He wrote the excellent "Tonic Sol-fa Primer" in the Novello series. He was a great teacher, and fought with industry and success against prejudice and ignorance. He accomplished a great work, and his name will be held in grateful remembrance by very many thousands of his countrymen.

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SATURDAY, JUNE 12, 1880.
No. 423, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

Six Life Studies of Famous Women. By M. Betham-Edwards. (Griffith & Farran.)

FOR such a work as this professes to be there is plenty of scope, but, unfortunately, it is by no means free from faults that could have been easily avoided. In the first place the people whose careers have been selected for comment are not in all cases persons of sufficient interest or importance to call for notice nowadays, when every avenue is crowded by really remarkable women. Of the half-dozen sketches gathered into the volume two at least relate to people in whom the reading world will take little or no interest, and of one only can the subject be styled "famous." The initial position is very appropriately assigned to "Fernan Caballero;" but Miss Edwards has contrived to compress so many mistakes into the few pages she allots to the renowned Spanish novelist, and has so signally failed to furnish any fresh information about her, that readers possessing any acquaintance with the subject may be deterred from further perusal of the volume, or, at the best, prejudiced against it. And this is the more to be regretted because "Fernan Caballero" is not only deservedly famous, but is, also, a woman about whom much of interest has been said, and about whom much that is interesting remains to be said. "Fortunately, in each case," says the authoress of these six sketches, "material is forthcoming for a biography on a small scale; and if the portrait is a miniature, at least we may congratulate ourselves that the likeness has been preserved." Material for a sketch of "Fernan Caballero" is readily obtainable, and she has been so frequently written about of late that an average amount of research, one would think, might have enabled the authoress of this "Study" to avoid the errors into which she has fallen. While in some instances these mistakes may be attributed to a want of knowledge of the subject, in others they are only explicable upon the ground of undue haste. The article upon "Fernan Caballero," indeed, exhibits every proof of hurried execution, if not of hasty conception. More leisurely perusal of her proof sheets would certainly have prevented Miss Edwards—to cite one instance out of many—assigning only seventy-seven years of existence to "Fernan Caballero," after she had not only furnished dates of birth and death antagonistic to such a statement, but had even, in a previous page, given the age correctly. Dates may be deemed of minor importance in studies of character, but it is far better to ignore them altogether than to bewilder the reader by misstating them. But more important errors abound in the sketch—errors that completely stultify its utility. "Fernan Caballero's" birthplace is not the matter of doubt Miss Edwards supposes; she was born at Morges, in Switzerland. Her mother was of Irish parentage, her father of German; and that she was so familiar with her paternal tongue need not have excited surprise seeing that it was in Germany she was educated and not in Spain. No one acquainted with the position of literature in the Peninsula, of a few years ago at least, would have expressed astonishment at the fact that the works of Spain's greatest modern writer had to be published at the expense of royalty; nor have imagined their publication certain to prove a lucrative matter.

With much of what Miss Edwards says of "Fernan Caballero's" literary capacity we can cordially agree, without, however, going to the extent of deeming her "the most natural writer in the world," but must blame her critic for not affording the reader any specimen by which to form a judgment of the heroine's capabilities. There is so much material to be gleaned from the works of "Fernan Caballero" to interest and charm that the sketch devoted to her might easily, in the experienced hands of Miss Edwards, have been made the most attractive in the whole series, but, as it is, it is the most disappointing.

The account of Alexandrine Tinné possesses much greater novelty for the public. The romantic career of the self-willed young Dutchwoman who sacrificed relatives, fortune, and finally life, in her craze for African travel, forms a fascinating story well worth the telling. Beyond occasional paragraphs in the papers little has been told in England of the adventurous lady traveller, although German journals have kept their readers informed of her doings. This sketch of Miss Edwards has, therefore, a good *raison d'être.* The account of Madame Pape-Carpantier, the French educational reformer, is also the history of a woman whose career should not be unknown in this country; and although her adventures possess neither the romance nor the strangeness of the preceding heroine's, they are much worthier of attention from a social point of view. The appliances for aiding youthful study, and calling forth the latent intelligence of the young, which were so advantageously used by Madame Pape-Carpantier, may not always have been original with her, but she was often, when not the inventor, the first practical manipulator of them. Her philanthropy was genuine, and her methods of organising its suggestions excellent.

Mrs. John Herschel's fascinating *Memoir of Caroline Herschel* has supplied the material for another of the sketches in this series; and, although Miss Edwards's abridgment furnishes no fresh information for those who have read the work whence it is derived, for those who have not had that pleasure it will prove extremely interesting — in fact, the most attractive in the whole volume. The life of Caroline Herschel affords another of those numerous but seldom publicly known examples of devoted women who sacrifice everything for another's happiness. Inspired by that noblest, purest, most unselfish of all affections, a sister's love, she willingly and unrepiningly subordinated all her hopes and aspirations to the promotion of her brother William's welfare, working for him and caring for him with all the combined ardour of mother, wife, and devotee. Although the story of this true-hearted woman and industrious astronomer has been so recently told *in extenso,* Miss Edwards is certainly justified in placing her interesting abridgment of it before the public, in a form so readily accessible. This bright little memoir preserves a noteworthy example, not, perhaps, of what woman should be, but of what woman can be, and has been.

It is somewhat difficult to divine what induced Miss Edwards to attempt a resuscitation of the irretrievably forgotten Elizabeth Carter, the erstwhile noted translator of Epictetus; the acquaintance of "the great Dr. Johnson," and the detester of "the principle displayed in Mary Woolstonecraft's [*sic*] *Rights of Women.*" In the eminently respectable and commonplace existence of this fortunate old lady there is really nothing calling for comment. Nor is there apparently anything remarkable to record of the last lady of the series save that it was her good fortune to have known Charles and Mary Lamb. The authoress doubtless retains an affectionate remembrance of her aunt, but beyond an excuse, if such were needed, for the introduction of some interesting and characteristic letters by Coleridge and the Lambs, Miss Matilda Betham's history scarcely appears to call for record outside the limits of her own personal circle.

The idea of this work, although necessarily not original, was a good one; but the plan has not been worked out with the care and finish that might have been expected from the literary experience and past work of Miss Betham-Edwards. However, the volume will probably circulate among a class of readers not disposed to be too critical, and by it may be received with ungrudging favour. As a present for girls it may be safely commended, for, while it contains much to amuse, it is perfectly free from any drawback of a non-literary character. JOHN H. INGRAM.

The Pushto Manual. By Major H. G. Raverty. (W. H. Allen & Co.)

MAJOR RAVERTY is at once the oldest and the best authority on the language and literature of the Afghans. Many years ago, when these subjects were almost tabooed for English officers and other officials, and were ignominiously left to Russians and Germans, he published his great dictionary of the Púshtú language, his Grammar of it, and his Translations from the Poetry of the Afghans, which latter work, we do not hesitate to say, was one of the most valuable contributions ever afforded by any individual translator to an understanding of the character and literature of any people. These works have stood the test of time and criticism; and if any man is entitled to publish a handy manual of the Afghan language, that man is Major Raverty. Circumstances are very different now from those in which he first published his monumental works. In no respect have those works been superseded or substantially

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improved upon. Some time before there was any word of our present movement upon Afghanistan, some knowledge of the Afghan language was required from Deputy-Commissioners and other officers in the trans-Indus district, or at least they were encouraged to acquire such knowledge. Now, of course, the demand for this knowledge is greater than ever; and especially for the Afghan language proper, as distinguished from the dialect of the Indian border, which is so much corrupted by Panjabí and Peshwarí provincialisms. The representation of Asiatic sounds and words in English is in such a state of confusion at present that Major Raverty might have indicated more clearly the system which he follows in doing so, and the more so as (rightly or wrongly) the day is past when a practical smattering of a language will allow any clever officer to pass an examination in it. There is an old story in the Bombay Presidency of a young Irish subaltern who managed, about fifty years ago, to get through his examination in Hindústhaní on the strength of his answer to the searching question as to what he would say to his servant if he wished his horse placed under the shade of a tree; the answer was that he would go under the tree himself and say, "*Ghora idhur lao*"—"Bring the horse here"—and this proved so satisfactory that he was immediately passed in the language. Not a little of our Indian empire was built up on a linguistic basis of that kind. But something more is required now, and, at least, an intelligible pronunciation to begin with.

The grammar of this Manual occupies about a third of it, and is valuably compressed. The next section, occupying about a fifth of the volume, is of more doubtful value, being Aesop's Fables turned into Púshtú, with the English in parallel columns. This comes under the heading of "Exercises and Dialogues," but it is not very good for either. Aesop's Fables turned into Púshtú might be useful in a manual intended to instruct Afghans in the English language, because the fables would hit the Afghan humour, and so give an interest to their study of English. For Englishmen wishing to learn a little Púshtú this section is not well selected, and seems to have been put in because Major Raverty had previously published a translation of James's *Aesop* into the Afghan language. The third section—that of Idiomatical Sentences—is more likely to be useful, but might have been better. As it is, it affords some amusing sentences which it is to be hoped the English student will not try to put into use. If we get rid of the platitudes of the old Guide Books to Conversation in French and German—such as "How do you find yourself to-day?" "I hope you find yourself a little better"—we have decidedly more dangerous, though quite as useless, idiomatic sentences.

"I saw Farid while he was beaten." "I beat *K*halīl. I gave him such a beating that he will remember it." "Do not act like an ass." "That is a very pretty girl." "I understand that thou art in love with Nāsir's daughter." "This boy is very bashful." "Those maidens are very modest."

If the British subaltern in Afghanistan is to engage himself largely in such idiomatical exercises, I should strongly recommend him to pay, at the same time, serious attention to those more vulnerable points of the human body into which the Afghan has been trained to suddenly insert his knife. It only remains to add that about a fifth of the volume is composed of an English and Púshtú vocabulary, of which an obvious fault is that too many Púshtú equivalents are given for the English word without sufficient indication of their shades of meaning. On the whole, this is a useful Manual; but, like many other works got up to meet a special demand, it might easily have been improved.

ANDREW WILSON.

The Religions of China: Confucianism and Tâoism described and compared with Christianity. By James Legge. (Hodder & Stoughton.)

THERE are few people better entitled to speak on the subject of the religions of China, more especially of Confucianism, than Dr. Legge. His knowledge of the early classical literature of China has been gained, as he tells us, by an intimate study extending over nearly half-a-century. Not only is he thoroughly acquainted with the texts, but he has drunk deeply of the wisdom which the native commentators have brought to bear in the elucidation of them. On the other hand his long service as a clergyman in China must have given him endless opportunities, by means of observation and discussion, of comparing the faiths which he sought to overturn with that which he offered in their places. From both sides, therefore, he is able to approach the question of a comparison between the religions of China and of Christianity at a manifest advantage.

There is naturally a tendency among missionaries to be so much impressed with the pre-eminent superiority of the particular creed which they profess over all others that they have no room even for consideration for the beliefs of the people among whom they are sent. Not being Christians, they are outcasts; and just as to a man standing on a mountain peak the lower ridges of the hill are undistinguishable from the plain below, so too often the missionary fails to recognise the varying degrees of moral culture observable among the peoples of the non-Christian world. From this failing Dr. Legge is exempt; indeed, as was made plain at the recent missionary conference at Shanghai, there are some who are inclined to accuse him of a leaning towards the opposite direction. But, however this may be, all students of the Chinese classics must agree with him that, from the earliest dawn of their history, the Chinese were as a nation worshippers of one supreme God. In one of the first chapters of the *Shuking* we are told that the sovereign Shun (2255–2207 B.C.) sacrificed to Shang Tì, or God; and throughout the whole work we have constant references to the same form of worship, coupled, it is true, with rites of a less purely religious nature, but still preserved as a memorial of the monotheistic faith which they had received from their ancestors. In later times, and under the sway of degenerate sovereigns, this worship was neglected, and in the time of Confucius it was little more than a tradition. As a matter of ceremony, it received the support of the Sage, but he never rose to the level of the religious faith felt and expressed by the heroic characters of the *Shuking*. After his day, many centuries of religious darkness settled on the land, and probably at no period has there been so marked a revival of the primitive religious worship as during the last two dynasties. A consideration of these matters forms the subject of the first two lectures in the work before us, where they will be found carefully worked out in all their bearings on the religious, political, and social conditions of the people.

In the third lecture Dr. Legge treats of the more thorny subject of Tâoism, but, as his object is to compare it as a religion with Christianity, he is led rather to regard its later developments, produced by its contact with Buddhism—its polytheistic worship, its doctrine of purgatory and hell, and its superstitions and sacrifices—than the original teachings of its founder, Lao-tsze. To such beliefs the *Tao teh king*, the one work of Lao-tsze, lends no countenance. It contains nothing which can strictly speaking be described as religious, but merely embodies a politico-ethical system, in which the "old philosopher" gives "vent to a heart-searching protest against the literalism, hypocrisy, formality, and scholasticism of his time."

The comparison, as instituted by Dr. Legge in his concluding lecture, between Christianity and Confucianism and Tâoism, brings out into strong relief the incomparable superiority of Christianity as a religious system. The difficulty is rather to find any points of agreement between them, and an examination of the few beams of light which might have illumined the religions of China shows them to be but murky rays which, distorted by vain imaginations, mislead instead of guide, and darken where they should shed brightness.

ROBERT K. DOUGLAS.

The City of Dreadful Night. By James Thomson. (Reeves & Turner.)

READERS of the ACADEMY will remember the interest which was excited by the publication some six or seven years ago in a little-read periodical of "The City of Dreadful Night," extracts from which appeared with comment in our columns. The republication of the complete poem with others of earlier and later composition is very welcome for more reasons than one. The poems comprised in the volume range over twenty years, and do not quite fill ten times that number of pages. Now nothing can be more certain than that it is for the soul's health of English poetry that the present deplorable fashion of rapid composition should come to an end. In other days, when a poet had produced something that was liked, he did not think it necessary thenceforward to be delivered yearly of a new volume. Considering especially that the poets who make money out of poetry nowadays may be counted on one hand, this haste of production is nearly as inexplicable as it is lamentable. Evidently Mr. Thomson has escaped the contagion, and, in the case of a poet whose work was so favourably received as was "The City of Dreadful Night," this is

something to compliment him upon. The results, as well as the mere fact of this reticence, justify the compliment. The present volume of verse is an unusually interesting one, testifying, indeed, to a certain lack of range in the author's thought, and to a concentration of his ideas upon certain riddles which the wise indifference of the wise is apt to leave unattempted, but singularly melodious in expression, dignified and full in meaning, and bearing witness to reading as well as to meditation. "The City of Dreadful Night" is, as may be readily apprehended, the abode of those who, seeing no hereafter, fret themselves at the prospect or, rather, the lack of it. The author justifies himself beforehand against the warning μὴ κίνει Καμαρίναν. He writes, he says,

"Because a cold rage seizes one at whiles
To show the bitter, old, and wrinkled truth
Stripped naked of all vesture that beguiles,
False dreams, false hopes, false masks and modes of youth,
Because it gives some sense of power and passion
In helpless impotence to try to fashion
Our woes in living words, howe'er uncouth."

Mr. Thomson's words, however, are by no means uncouth, as this stanza and, still more, the following will testify:—

"For life is but a dream, whose shapes return,
Some frequently, some seldom, some by night,
And some by day, some night and day: we learn
The while all change and many vanish quite,
In their recurrence with recurrent changes
A certain seeming order. Where this ranges
We count things real. Such is memory's might."

This is good poetry and good philosophy. We cannot follow the lugubrious visions of the seer, the most powerful of which perhaps is that of a great cathedral, whither everyone presses and enters with a pass-verse, each describing some occupation of civilised life, and all ending with the refrain "I wake from day dreams to this real night." The congregation are addressed by a preacher who announces blank atheism to them, and requests them to be comforted thereby, which as a rule they fail to be. The poem ends with two descriptively allegorical passages of extreme beauty, but unfortunately too long to quote. The one is a vision of a sphinx and an angel, who face each other, undergoing metamorphoses as the spectator gazes, so that the angel, at first armed and winged, loses his wings, then his sword, and then falls prostrate at the feet of the unchanging sphinx. The other is a description of the *Melencolia* not unworthy to be inscribed as a legend under the print itself.

The smaller poems give not merely bulk but variety to the book, and relieve Mr. Thomson from the charge of seeing all things in black, though they display for the most part a certain inconsolableness. "Sunday at Hampstead" and "Sunday up the River" have cheerful passages in praise of love and whisky. "Life's Hebe" is an allegorical poem of considerable beauty, telling how the golden cup of life is received, rejected, or misused by those to whom it is offered; and "The Naked Goddess" has something of the same moral. Some smaller and directly philosophical and religious poems please us less, and indeed it must be confessed that the determination to preach occasionally possesses Mr. Thomson with undue strength. His "Lord of the Castle of Indolence" has the drawback of being conceived and written in a key and a language utterly different from those of Thomson's masterpiece; and the two Browningesque poems, "A Polish Insurgent" and "L'Ancien Régime," are not very successful. But it is exceedingly rare to find a volume in which so large a number of the pieces contained have a distinct and individual poetic attractiveness. Mr. Thomson suffers, as we have said, from a want of range in his verse, and also from a certain lack of spontaneity, in which he by no means stands alone nowadays. Sometimes, but rarely, his language is not what it might be. For instance, "tenebriously" is a form which we cannot possibly consent to. But, as a rule, no objections on the ground of scholarship can be brought against him. The echo of the pulpit drone is occasionally obvious—a drone which is terribly frequent in modern poetry, and which is apt to sound in the critic's ears very much as that of Io's gadfly did in hers. However, we have endeavoured to preserve our own equanimity, and indeed the pleasure of reading Mr. Thomson has decidedly the better of the pain. That he has what somebody once called a fine gloomy imagination is not contestable, and, fortunately, he is not always given up to it. His book, if it were ever possible to induce Englishmen to buy poetry except as they buy wine—not because of its goodness, but because of the name of the seller—ought to be widely read. The two passages which we have already noted as the gems of the book are too long to be quotable, and we must content ourselves with a sonnet in addition to the stanzas cited. Though not of Mr. Thomson's best brand, it is sufficiently characteristic of his thought and style.

"A RECUSANT.

"The church stands there beyond the orchard blooms.
How yearningly I gaze upon its spire,
Lifted mysterious through the twilight glooms,
Dissolving in the sunset's golden fire,
Or dim as slender incense, morn by morn,
Ascending to the blue and open sky.
For ever, when my heart seems most forlorn,
It murmurs to me with a weary sigh,
'How sweet to enter in, to kneel and pray
With all the others that we love so well,
All disbelief and doubt might pass away;
All peace float to us on its Sabbath bell.'
Conscience replies, 'There is but one good rest
Whose head is pillowed upon truth's pure breast.'"

The volume closes with some translations from Heine, modestly called "Attempts," and really as fair endeavours at the impossible as we have seen. On the whole, the interest and the attraction of the volume are of the most considerable, though we cannot help wishing that Mr. Thomson had read Shakspere more and Leopardi less. Byronism was bad enough, but Leopardism would be something to shudder at.

George Saintsbury.

Indian Fairy Tales. Collected by Maive Stokes. (Ellis & White.)

In modern times a science has grown out of collections of stories made in many lands, chiefly by grown-up people. "Grown-ups," as they are styled by a young lady who may herself grow up if she lives long enough, are apt to forget that they ever were young. But some who are old may yet remember how they thought long ago. Old boys and girls and childish creatures will find in this collection something to remind them of days when the world seemed full of wonders—so full that nothing was too wonderful to be real or too strange to be true. A bright, fair child who was bilingual, and her dark attendants, lived in India, as such human creatures do everywhere, in worlds of their own. They had their working life of prose, and laid it aside to live a life of fancy. They had a bodily and a mental existence as all have who live and think.

"Grown-ups" have their ways of thought; children and nurses have theirs; and they differ materially. Statesmen and members of Parliament, merchants and shopkeepers, mathematicians and muddle-headed mortals; all who have ceased to be fed and tended, think for themselves:—about daily food and money, and how to get them; of seats, and how to win them; of ladders, and how to climb, so as to get the better of somebody else. Children and nurses, like the rest of human creatures, aspire. They hope to rise, to grow up, to come out, to win prizes at school, prizes in life, and after it. "Promotion" is the desire of mankind, and "cometh neither from the East nor from the West." The simple, be they young or old, have no limit to their ambition. According to the religious creed of Buddhists, any man may be promoted by his own merits, and rise in his next birth to any rank on earth or elsewhere, to return to live a Buddha, and attain the end of felicity in repose. But Buddha was a reformer of an older Hindù religion, which yet survives in India. Nursery tales told by Hindus and other simple untaught natives of India are human, to begin with; and their mainspring is ambition and hope. But their possibilities of promotion are boundless as the native creeds. There is nothing incredible in a monkey prince, who is a man, where whole herds of holy apes surround temples; and one of the gods of these shrines is the chief hero of the best-known popular epic. Hanumán was an avatar of Vishnu, and wore the form of an ape. To a child nothing is improbable or impossible, so a Hindù story is as charming as anything real: even as that "Pons," which delights Pundits, is a fact though an abstraction.

This book of stories, in the estimation of the writer of this notice, is as precious as any case in the British Museum is to any seeker after material facts. It is a genuine bit of mind; as genuine as a sidereolite, and as rare. Nothing is between the reader and the story-teller but the clear glaze of a child's simple words, and the gentle hand of the wise "mother" who wrote them down and sorted specimens which her child gathered.

Let all students of human thought who care for childish stories look at this collection, for it is one of the truest that ever was printed.

To it Mr. Ralston has added something from his grown-up workings in the chemistry of stories. It is something to know how stories are classified and where they have been found; that they, like the atmosphere, are made of divers materials which surround the world. But it is pleasant to breathe the

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fresh air of the Simla hills and remember the merry days when we were young, and breathed ignorantly and enjoyed it.

For Pundits the work of Mr. Ralston has the value of the skilled labour of an artist in this sort of work. As it is, this little book is about the best of its kind, according to a collector of popular tales in Eurasia, east and west, and at Benares and elsewhere in India. J. F. Campbell.

Desert Life: Recollections of an Expedition in the Soudan. By B. Solymos (B. E. Falkonberg), Civil Engineer. (W. H. Allen & Co.)

Desert Life will exercise a mysterious fascination on persons of an imaginative turn. From the very title-page it possesses what St. Athanasius is reported to have regarded as a necessary divine attribute—it is incomprehensible. What is the meaning of such an arrangement of appellations as B. Solymos (B. E. Falkonberg), Civil Engineer? Is it one civil engineer or two engineers? And, if one, is he to be preferably addressed as Solymos or Falkonberg? Our own impression is that the two names are intended to designate two separate manifestations of Kyrios-Herr Solymos-Falkonberg. Just as scholars separate the "Mosaic" revelations into Elohistic and Jehovistic traditions, so it is possible to trace the work of the Hellenic Solymos as distinct from the Teutonic Falkonberg in *Desert Life*. Speaking in the person of Solymos, the author quotes "*tomelets* with spoils from Patrological folios," declaims "sparkling sand-spouts" of metre by "the ostrich-hunting Squire-Bishop of Ptolemais," or whispers Anacreon's views as to "Big Spiders," talks of "argic begging," admires Sir Noel Paton in Prof. Blackie's Greek, and supports every opinion with a reference to the Septuagint or Josephus. It is under the irresistible impulse of his Hellenic impersonation that he writes on camel-back (p. 277):

"Is this amble not glorious! Wing away then faster still: as you like, my winged supreme steed! I cannot resist forcing contortingly something classical on this rush, this blaze. 'Soft-footed Lydian [Libyan], over pebbly Hermes [Desert] hie thee' Λυδὲ [Λίβυ] ποδαβρὲ, πολυψήφιδα παρ' Ἕρμου [ἐρήμου] φεύγειν [Herodot. Clio, 55]."

It is not so much in quotations that we detect the author in his German character—though he does now and then break his paragraphs with a few lines of German verse, and asks, Where is the German Fatherland?—as in the Teutonic qualities of his style. His manner is not, perhaps, what Mr. Matthew Arnold would call "the grand style," but it is certainly grandiose. He has a fine way of collecting epithets and piling them on the back of some devoted noun till it totters with its di;gnity; he prefers long words to short ones he is devoted to parentheses, especially with square brackets; and he is indifferent as to the meaning to be gathered from his collocations of words. It is a great charm about this book that it contains such opposing elements as the Greek and the German. If the author has not been able quite to throw himself into the Hellenic spirit, he has at least been lavish in Greek type; while in German he has been eminently successful in catching the Teutonic afflatus and the German period. It would, however, be unfair to give the author the credit of inventing this plan of a double manifestation, which constitutes the main attraction of his work.

It is difficult to convey any definite impression of the nature of this wonderful book. If it be not irreverent, we would suggest that this is perhaps a first instalment of those immortal "Typical Developments" of which only a few precious fragments have as yet been revealed. In style and in the wide reach of the subjects *Desert Life* bears a close resemblance to those fragments. The author begins with what he calls "Dreaming by the Way—A Fantastic Beginning," and tells us about the "Jove-sprung river, panting under waves five or six feet high," the "fine old gentleman—parental Nile," whose "teeth—the venerable massive columns and other colossi—are damaged," though "that little furrow in his features, the crocodile, forbids mockery"—until, by his own admission, he is "startled" (very unnecessarily) by reaching

"That point where sense and dulness meet,"

and so awakes, quotes a little Tasso, and introduces us to "Book I., chap. I., paragraph i." This first chapter is entitled "Climatic Experiences," and consists chiefly of selections from readings of Fahrenheit's thermometer. The Soudan, where the author's desert experiences are laid, appears to have been very cold at the time he was there, and he says that though snow "does not lay" (*sic*) there, ice and frost are recorded—in the Psalms apparently, as well as in other works. He is much excited about the electric condition of the beards of his fellow-engineers, and we learn on this occasion what he understands by poetry. "A poet," he says,

"might describe this electric phenomenon as combing out the last fire drops after the long past shower of hot dry light. This is that weather during which at night horses and lions shake stars from their manes, and whip off with their astrifex tails the terrified flies, or a scorpion" (p. 15).

Mr. Solymos is full of these imaginations. His poetic fancy is ever carrying him out of sight; but it is no wonder he soars when he tells us

"our soles were on embers, or rather our feet wading in a sand furnace. I sometimes felt as I did one night when lost in the brands of a fresh-burnt reed prairie in Hungary — the sparks I kicked up with hot boots from under the soot at every step making me think of the shining nails in a black velvet coffin" (p. 17).

He is not, however, always in the poet's *fine* frenzy. Sometimes it is the frenzy of despair, as when he is suffering from the Khamseen winds.

"In desponding moments one would call this state a plague, during which each serpentine current of the air is hissing forth darting projectiles in the form of precious burning glasses of transparent sand globules or shrapnels bursting into heat-gorged salt particles. Under a clear sky, with cool northern winds, the pointed particles are mere wild oats of youth, or feel like snow-pelts from children" (p. 19).

A long journal of this description, "Aug. 9. —106°. Pleasant wind," and a notice of "the restless wallowing of the deozonising samûm," bring this account of the climate to its much-desired close.

Book I. comprises six other chapters, on "Sky and Ground," "Wells and Thirst," "Vegetation," "Animation," "Large Animals," and "Small Creatures." Of course a man cannot live for any time in the Soudan without having something to say about common desert objects and sights, but it is scarcely possible to imagine a more useless collection of words than Mr. Solymos has heaped around the various subjects he pretends to discuss. What, for instance, is the use of a section like this:—(the voice of)

"THE FROGS

we heard, after some rain, in a billowy, rocky plain, sprinkled with torch ends of grasses by way of vegetation. They must have had a long spell of tropical torpor—proportionately as much as Edmond About's resuscitated mummy in *L'Homme à l'Oreille cassée*."

That is all we are to learn about frogs. Scorpions are more fully treated, especially the author's personal precautions. "Our usual matitudinal [*sic*] brushing was supplemented by our brushing with the pencil of our visual rays even the interior of our sleeves, pockets, and the like" (p. 118). Another section begins thus:—"The Big Spiders. It is a species of Galeodes." None of these sections or chapters contains anything approaching to scientific notes, and the general reader will not find them amusing unless he has a very keen sense of the ridiculous.

The chapter on "Animation," however, cannot be dismissed without separate and emphatic notice. It contains some of the choicest specimens of style in the volume. Leading us through the "wonders of nature" up to animal life, the author tells us how "the fitful tumble of tremendous deluges periodically tears and drives along the gaping brute rocks, and groups and drills the stupid fragments from meaningless heaps into designed channels" (p. 86); and then bursts into a rapture about animation and "the next sublimation":—

"Inherent aspirations of the soul themselves sublimate through ages, and nations, and families, till they, in their due seasons, emit the phenomena of disinfecting and gladdening odour-puffs (let me call them) distilled from the hearts and brains of prophetic poets, who have grown exalted during a life of crushing sufferings, which would have dwarfed, gnarled, blighted, putrefied, and rendered contagion-spreading, more stubborn because coarser souls" (p. 87).

Mr. Solymos calls this, and much more of the same kind which follows it, "poetic ecstasies." We are tempted to regard it as manifestations of Mr. Ruskin in a weak brain.

Most readers will probably be amply satisfied with the perusal of Book I.; but those of an inquisitive disposition will rejoice to learn that, in our author's words, "the best of the recreative joys are still untasted, and the amusing toys still unpacked;" or, in plain English, there are two Books more, treating (nominally) the one of "Men" the other of "The Caravan." These are designed after the pattern of the first book. There are the same weighty sentences; the same quotations from the Greek Testament—varied, however, with one from "that noble

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athlete, the present Archbishop of York," and another from "that learned Sybil, Miss Rogers;" a murder of Browning (on p. 279) to match that of Herodotus quoted before; the same indifference to space and subject.

Mr. Solymos says he has put his whole heart and soul into the work, and the admission almost disarms criticism; but one may express the wish that he had put his heart and soul into a smaller compass, or, at least, within the bounds of grammar. When an author himself confesses that he is "full of characteristic angularities like a cluster of crystals," and that his words "may seem the weariness of inane roars," the reviewer has little to add. S. L. POOLE.

CURRENT THEOLOGY.

The Cambridge Bible for Schools.—St. Luke, edited by Canon Farrar. (Cambridge University Press.) *The Commentary for Schools*, edited by Bishop Ellicott.—*St. Luke*, by E. H. Plumptre, D.D. (Cassell, Petter, Galpin and Co.) The all but simultaneous appearance of these two books, in their respective series, provokes a comparison between them. The second is substantially a reproduction of the *St. Luke* in the larger "Commentary for English Readers" under the same editorship, but completed by the insertion of notes where in that work references to the other Gospels sufficed, and carefully revised throughout. Of the two, Canon Farrar's is the more instructive and practical. The small compass of the book restrains the luxuriant verbiage that is the weakness of his larger works, and confines the Talmudical illustrations, which, as in them, he is fond of giving, to such as are really relevant; and a student of any age might use the volume with the sense that he was really learning from it. The chief fault is the constant desire to over-translate—to call attention to grammatical *minutiae* which deserve a passing notice in reading the Greek text, but which it is useless to try to impress on "English readers." From this Dr. Plumptre's Commentary is free; in other respects it is not so much less valuable as less adapted for its purpose; *e.g.*, on iv. 20, a student wants to be told what a very subordinate official the "minister" was, rather than to have a gloss supplied on ver. 22.

The Genesis of Evil, and other Sermons. By Samuel Cox. (C. Kegan Paul and Co.) Though described on the title-page as "mainly expository," these sermons have the character and object which is, of course, the proper one for sermons—they aim at inculcating on the hearers the preacher's ideal of the religious life, and at commending to them his views of religious truth. And as they are genuine sermons, not ashamed of being so, and written to be preached rather than to be read, so one must pronounce them very good sermons—suggestive even when not convincing, and marked by a manliness of tone and a candour in recognising the facts of human nature which are the qualities generally desiderated in modern preaching. Still, the author is hardly as much in his element as a preacher as when he seeks to be an "expositor" only. For one thing, he is very much hampered by the assumed necessity of interpreting in harmony with his universalist theology the passages from the New Testament which appear to contradict it; and, for another, he is not free from the weakness of moral judgment to which universalism is supposed by its opponents to lead. No one, indeed, would charge Mr. Cox with underrating the distinction between holiness and sin; but it may fairly be thought that he underrates the distinction between saints and sinners—that he forgets that there have been men whose religious life was habitually on a higher level than that of the average church- or chapel-goer, and that between them and ourselves at our worst there is a difference which, even if we do not hold it to be really infinite, at any rate is vastly greater than the difference between *our own* best and worst, so that their experience may supply models, but hardly illustrations, of ours.

Studies in Religion under German Masters. By J. Frederick Smith. (Williams and Norgate.) The title of this thoughtful little book describes its contents very accurately. Having matured his own religious belief "under German masters," he gives us "Studies" of the views of the men who influenced him—Sebastian Franck, the liberal mystic of the age of the Reformation, Lessing, Herder, Goethe, and Heinrich Lang of Zürich. These Studies were made, he tells us, "when the writer was in more than general sympathy with the thoughts and aims of his masters;" but he not only to some extent examines their doctrines while stating them—he adds at the end an "Estimate of Results" "written from a position of greater independence." Both sections of his plan are very well executed; the small compass of the book is a proof both of the thoroughness and familiarity of the author's knowledge of his "masters" and of his skill in summarising their teaching. And whether the "estimate" his readers or theirs may form of the masters' "results"—their contribution to the final form of religious thought—be the same as Mr. Smith's own or not, it will probably be felt by most that he looks in the right direction for what is needed to supplement them, that he is right in recognising that the first test of the true religion is that it shall give a *raison d'être* to devotion. And he very properly argues that, when men, whose religious system did *not* give one, were yet devout, the conclusion is, not that their devotion was insincere or rested on self-deceit, but that their system answered imperfectly to the conditions of the problem which they rightly recognised.

Hebraisms in the Greek Testament, exhibited and illustrated by Notes and Extracts from the Sacred Text. With Specimens of (1) the Influence of the Septuagint on its Character and Construction; (2) the Deviations in it from Pure Greek Style. By William Henry Guillemard, D.D. (Cambridge: Deighton, Bell and Co.) An edition of the Greek Testament exhibiting—by means of altered type or other distinguishing marks—every Hebraism, every phrase derived from or dependent on the Septuagint, and, lastly, every deviation from classical Greek through the natural degeneracy of the language, would be a contribution to Biblical study of unquestionable value. Such would seem to have been the original design of Dr. Guillemard, and it must be regretted that it has not been carried out in the present work, which, as he himself points out, is of "an incomplete and fragmentary character." The text of St. Matthew as previously edited by him is here reproduced entire; but the remaining books of the New Testament are represented by the merest notes, in which no attempt is made at completeness. In the event of the original design being resumed, we would suggest that *every* Hebraism, however often it may recur, should be noted; or, at any rate, that some uniform rule should be observed, which is not here the case. And why should not the quotations from the Old Testament, wherever they nearly correspond with, or seem to be derived from, the Septuagint, be printed in the uncial characters which are here adopted to intimate the influence of the Alexandrine version? The book, imperfect as it is, will be very serviceable to the student who will take it in his hands to accompany his reading of the Greek Testament.

The English-Greek Testament; uniting the Precision of the Original Greek with the Text of the Authorised Version. By Thomas Newberry. (Bagster.) What is English-Greek? It is, in this case, the English text of the New Testament interspersed with a variety of ingenious little marks designed to enable the reader, with the aid of a key, to determine at once the grammatical structure of the original and give its proper force to each word or combination of words. In order to test how far it is possible to accomplish this object, and how far it is of use when accomplished, let us take a single example. Matt. ii. 7:—"Then Herod, when he had privily called the wise men, enquired of them diligently what time the star appeared." We do not reproduce the marks, but will faithfully report. "When he had," then, is made, by means of connecting hyphens, to appear as one word, and "called" as a separate word; whereas, in the original, "when he had called" is one word. The reader also understands that "when he had" is an aorist participle, but can think as he pleases about "called." In the original, "enquired diligently" is one word, but, in consequence of the intervention of "of them," is not here so marked. "Wise men," on the other hand, might have been noted as a single word, but is not. "Appeared," the reader perceives, is in the Greek a present participle, but does he really gain anything by having this pointed out to him? We are not making any complaint of the book on the score of accuracy, and, though our example chanced to contain one oversight, we have not lighted on more than one or two others. There is, indeed, abundant evidence of great industry and care, and our only doubt is whether they have been usefully applied. The marginal notes are decidedly the best part of the work; but will the Greek words now and then introduced be of much use to the mere reader of English-Greek?

La Vérité chrétienne et le Doute moderne: Conférences données à Paris pendant l'Exposition universelle, 1878, par la Société de Londres pour la Défense du Christianisme. (Paris: Sandoz, and Fischbacher.) This volume, which is edited with a Preface by M. de Pressensé, represents a series of lectures by eminent French divines delivered during the Paris Exhibition at the suggestion of the Christian Evidence Society. Some of the lecturers, notably MM. de Pressensé and Godet, have probably as wide a reputation in this country as in their own. The lectures are characterised by all—and even more than all—the French clearness and lucidity of style. They are throughout temperate in tone and competent in treatment. It is perhaps worthy of note that in France the theory of evolution seems to meet with more uncompromising antagonism than it would here in England. For instance, in the better sort of English apologetics there would hardly be found such a description of it as this:—

"*L'évolution*, c'est-à-dire un mouvement sans cause et sans objet, hasard dans son principe, fatalité dans ses résultats, et qui oublie d'expliquer seulement ces deux choses: la pensée dans mon esprit et la liberté dans ma conscience."

Yet M. Doumergue does not stand alone in this view of evolution. Even M. de Pressensé himself seems to be scarcely more qualified in his opposition. Probably much of this state of feeling is due to the influence of M. de Quatrefages.

Church Comprehension and Christian Re-union. By J. R. Pretyman, M.A. (Longmans.) In a short volume, of which the first part appeared in substance last year in the *Contemporary Review*, the author, after recapitulating the salient historical points of the question, makes a forcible appeal from a broad, Christian, common-sense point of view, alike to moderate

Churchmen and to orthodox Dissenters, to terminate the scandal of disunion, to which the lapse of time has rendered both parties almost indifferent. He recapitulates the salient historical points of the question, showing clearly therefrom how nearly, on more than one occasion in early post-Reformation times, the problem reached a solution; and from various circumstances he argues that the present moment is especially favourable to re-union, a conclusion which, as he points out, must be a thing to be desired by the religious Dissenter, and which, while enlarging the bases and increasing the legitimate influence of the national Church, would satisfy almost all the feelings which now give force to the cry for disestablishment.

The Rev. A. Nicholson, LL.D., has published a small book of sixty pages on *Apostolical Succession in the Church of Sweden* (Rivingtons) which has some value for those who are not specially interested in the theological question involved in the discussion. For the history of the change of religion in Sweden from Roman Catholicism to Lutheranism, issuing in the remarkable fact that Sweden is now the only Protestant country where intolerance of the old seventeenth-century type is still upheld by penal laws against nonconformity to the State creed, is so curious that students will gladly welcome any information which throws even a side-light on its more difficult problems. And this Dr. Nicholson may fairly claim to have supplied, since his booklet is neither a translation nor an adaptation of any existing Swedish treatise, but the result of original search in the Swedish archives, as well as of diligent study of such printed authorities as bear on the subject, so that he has done for Swedes themselves that which none of their native writers had anticipated him in doing. One point he has left obscure (no doubt as not directly relevant to the single issue with which he is occupied)—namely, how it was that King Gustaf Wasa should have been so eager to procure a bishop from Rome itself only just before his final breach with the Pope. The actual changes are taken for granted, and we are simply given certain particulars about the principal ecclesiastics engaged in carrying these changes out, which establish the fact of strong pressure having been put upon them to wring their reluctant consent to the King's proceedings. Dr. Nicholson would do well to expatiate a little in any future edition on these matters, for Swedish Church history lies so remote from the ordinary ranges of study that most readers require somewhat more help than he gives them.

A Sketch of the Life and Mission of St. Benedict. By a Monk of St. Gregory's Priory, Downside. (Hodges.) This is only a thin pamphlet of fifty-four pages, but it contains a mass of useful matter. We apprehend that, notwithstanding all the controversy of recent days, there are but few people who really comprehend what mediaeval monasticism was like. To such, whatever their theological costume may be, this pamphlet will be useful. As the work of an ardent member of the Latin Church it of course contains passages which might be the text for endless jangling; but its purpose is historical, not controversial, and it really does give much condensed information. Saint Benedict was the founder of monasticism in the West, and all the Orders we had in England might have looked upon him, and indeed most of them did look upon him, as their common father. It was not till the Reformation period that in Jesuitism a new and really independent growth arose. The Appendix contains a list of the principal English churches dedicated to Saint Benedict, and a chronological list of the English Benedictine houses. This latter will be found most useful by students of local history. We would suggest that if ever this little book reaches a new edition its author should add after each name the volume and page of the *Monasticon* in which an account of the house may be found. It would not add more than a single page to the bulk of the pamphlet, and would render it much more useful.

NOTES AND NEWS.

Messrs. Macmillan and Co. have in the press, and will shortly publish, *A Visit to Wazan, the Sacred City of Morocco*, by Mr. Robert Spence Watson, which should be of special interest at the present time, in relation to the conference that has just been held upon the internal administration of Morocco. Mr. Watson's journey was of peculiar interest, as he was travelling over ground very little known, and his visit to Wazan was the first that has been made by any European proclaiming himself as such.

It is announced by the Spinoza Committee at the Hague that the statue of Spinoza will probably be completed and in its place in the month of August. The unveiling will take place on or about September 1, and foreign subscribers and members of local sub-committees are invited to attend.

Prof. Th. Kolde, whose very careful work on Staupitz and the Augustinian Order in Germany was favourably noticed in our issue of May 22, is now visiting and systematically examining the archives of Germany, Switzerland, and Belgium in order to lay them under contribution for a new Life of Martin Luther which he has just taken in hand. Dr. Kolde will select in the first place Luther's correspondence with his friends as the basis of his book, and hopes thus to throw new light on several points in the great Reformer's life and doctrine. The new biography will appear on the fourth centenary of Luther's birth, November 10, 1883.

Mr. Morfill will continue his series of Slavonic Essays in the *Westminster Review* which have created such interest abroad by a paper in the next (July) number on the "Peasant Poets of Russia."

Mr. David Bogue has now at press and will shortly publish a new work, viz., *Birds, Fishes, and Cetacea of Belfast Lough*, by Mr. R. Lloyd Patterson, Vice-President of the Belfast Natural History Society and President of the Belfast Chamber of Commerce—son of the late Robert Patterson, F.R.S. The book should form an interesting and valuable addition to this branch of natural history.

The third part of Prof. Skeat's *English Etymological Dictionary*, which was advertised to appear on July 1, is nearly ready. It ends with the word "Reduplicate." Part iv. will probably not appear for a year, as it will contain various indexes and word-lists, with a list of Aryan roots occurring in English, the preparation of which will occupy a considerable time.

The German journalist, Mr. Leopold Katscher, will shortly publish a volume of sketches embodying his observations on life in London and English life in general.

The English Dialect Society have this week issued the second part of the *Dictionary of English Plant Names*, by Mr. James Britten, F.L.S., and Mr. Robert Holland, containing the letters F to O. This completes the society's issues for the year 1879. For the present year the proposed publications are already far advanced, and will probably be issued together early in August next. They comprise a Glossary of Cornwall, East and West, by Miss M. A. Courtney and Mr. Thomas Q. Couch, F.S.A.; a Glossary of Words in Use in Down and Antrim, by Mr. W. H. Patterson, M.R.I.A.; a work on the Dialect of Leicestershire, by Dr. Sebastian Evans; and a collection of Old Country and Farming Words, gleaned from various agricultural books, by Mr. James Britten. The last will form the thirtieth volume of the society's issues.

Prof. Henrici has been appointed to the professorship of Applied Mathematics in University College, London, formerly held by the late Prof. Clifford. The professorship of Italian in the same college is vacant, through the resignation of Prof. Volpe in consequence of ill-health.

Prof. Stanley Jevons has in the press a volume of *Studies in Deductive Logic*, being a series of logical problems, exercises, and questions prepared with the view of placing logic more on a par with mathematics as an instrument of intellectual training. It is, in fact, a fuller development of the idea which Prof. Jevons had before him in writing his *Elementary Lessons in Logic*. Messrs. Macmillan and Co. are the publishers.

Certain patriotic Slovaks have undertaken to collect the popular songs current among their fellow-countrymen, and to publish them with their tunes. The first part of the collection will appear in August. As it is expected that many Russians and other Eastern Slavs will be included among the subscribers to the work, which will be completed in about twelve parts, the texts of the songs will be printed in "Slavo-Russ" as well as in Roman characters. The Slovaks used to have a flourishing literary society, the *Matitsa Slovenska*, which could have well afforded to defray the expenses of the undertaking. But the Austrian Government closed its doors a few years ago, and is said to have confiscated its property.

Mr. John Fenton, whose papers on Hebrew Sociology in the *Theological Review* a year or two ago were noticed in the Academy, is about to publish the results of his researches in an essay on *Early Hebrew Life*. He will endeavour to determine the sociological age of some of the Pentateuchal laws apart from the question of the literary date of the records. Some light, too, it is hoped, will be thrown upon the origin of the "immoral" stories of the Pentateuch.

Dr. J. Jusserand, as his last work in England, is collecting material for an essay on fourteenth-century English Pardoners in general, and Chaucer's Pardoner in particular, for the Chaucer Society's Essays on Chaucer.

The Harness Prize Essays on the first quarto of *Hamlet*, by Mr. C. H. Herford and Mr. Widgery, will be published forthwith by Messrs. Smith, Elder and Co. Both writers hold that the first quarto represents Shakspere's first sketch of his play. Mr. Herford's argument is founded on the differences in the leading characters in the first quarto and their full development in the second, and also on the higher poetic qualities of the completed play.

Dr. W. W. Hunter will take the chair at the annual meeting of the Spelling Reform Association on the 21st inst. The first number of the Journal of the association will appear on July 1, under the title of *The Spelling Reformer*.

Mr. C. E. Robinson, whose yachting *Cruise of the "Widgeon"* has had some popularity, is about to publish a volume of poems. *The Golden Hind*, the principal piece, is a tale of the Invincible Armada, its scene being the Dorset coast, in the neighbourhood of Swanage. Messrs. Bell will publish the volume.

Spirit Gravities, a very complete series of tables prepared by Dr. Thos. Stevenson, is in the press, and will shortly be published by Mr. Van Voorst.

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FOR the Early-English Text Society Dr. Moritz Trautmann, of Gohlis bei Leipzig, is to edit the short-line version of the verse *Sege of Jerusalem*. He knows of seven MSS. of this poem—three at the Bodleian: Laud 622, which he proposes to print, Digby 230, Douce 78; one in the British Museum, Additional 10036; one in the Bedford Library; and one each belonging to Lord Monson and Lord Cardigan. He will be much obliged for information as to other MSS. Of the long-line alliterative poem on the same subject, to be edited hereafter, six MSS. are known, the last that has turned up being in R. Thornton's MS. Additional 31042 in the British Museum.

SINCE the completion of his version of the whole Bible in the Aneityumese language, it is interesting to learn that the Rev. J. Inglis has prepared a translation of part of *The Pilgrim's Progress*, accompanied by some psalms and hymns for use among the inhabitants of this little island of the New Hebrides Group.

THE *Scotsman* states that Mr. Longfellow has in hand the libretto of an opera the music of which will be composed by Mr. Alfred Cellier, the author of *The Sultan of Mocha*, who went to America with Messrs. Gilbert and Sullivan, and has remained there conducting several of his works.

MR. J. THOMAS SCHARF has just published at Baltimore a popular *History of Maryland from the Earliest Period to the Present Day*.

TRÜBNER'S *Record* remarks, under the heading of "Bibliotheca Scallawagiana," that the first time the word "Scallawag" has ever been seen in connexion with bibliography is in the catalogue of the matchless collection of books, pamphlets, autographs, pictures, &c., relating to Mormonism and the Mormons, the ten years' gatherings of Charles L. Woodward. Messrs. Bangs and Co., of Broadway, New York, advertised the above books to be sold at Vendire on January 19, 1880, so they are no doubt long since dispersed; but that does not do away with the value of the catalogue as a bibliography of Mormon literature, the "Saints" having never compiled one of their own.

PROF. REIN, of Marburg, who was delegated by the Prussian Government to visit Japan, will publish shortly the first portion of his researches on that country, under the title of *Natur und Volk des Mikado-Reiches*.

MRS. GEORGE LILLIE CRAIK, authoress of *John Halifax, Gentleman*, requests us to correct an error into which our reviewer has fallen in attributing to her the authorship of a novel entitled *Two Women*. The book in question is by Miss Georgiana M. Craik, also a well-known writer, and Mrs. Craik's cousin by marriage.

MR. RICHARD GRANT WHITE is publishing a work on *Every-Day English* with Messrs. Houghton, Mifflin and Co..

M. VERTHEIMER, author of a work on the projected marriage of Queen Elizabeth and the Archduke Charles of Austria, is preparing an edition of the correspondence of Vergennes preserved in the National Archives at Paris.

MESSRS. HACHETTE have just begun the publication of the inedited writings of Saint-Simon, under the editorship of M. P. Faugère. The first volume, containing the *Parallèle des trois premiers Rois Bourbons*, has just appeared. The second will follow speedily, and will contain *Les Duchés et Pairies*. The work will be complete in seven volumes.

THE death is announced of Mr. Alexander Dunlop of Clober, aged eighty-eight.

WE learn from the New York *Nation* that Mr. S. W. Pennypacker's "Settlement of Germantown" is now procurable in pamphlet form. It contains "the first public protest ever made on [the American] continent against the holding of slaves," namely, that sent from the Germantown monthly meeting on February 18, 1688, "to the monthly meeting at Richard Warrels," and bearing, among others, the signature of Francis Daniel Pastorius, in whose handwriting the still-preserved document seems to be.

PROF. CHURCHILL BABINGTON writes:—

"While thanking your reviewer of the *Dictionary of Christian Antiquities* for his favourable notice of my articles, allow me to point out that he has given me credit for more than is my due. 'Money, a most erudite paper,' is for the earlier and larger part wholly by Mr. Madden; and so far as the modern nations are concerned almost entirely by Mr. Keary. The last part, which treats of medals, is my work."

VIRGINITY.

LIKE sunlight on a windy mountain-side:
  Or, on a height, snow bathed in summer air:
  Or like a drifting cloud, serene and fair:
Or a white leaping fountain's royal pride
That scatters radiant gems on every side—
  The nameless charm of beauty that these wear,
  Undimmed by sorrow, never worn by care,
Is the sole dower of my girlish bride.
This clings to her, this sits upon her brow,
  Perfumes her lip, shoots from her earnest eye,
Clothes her slight form, and gloves her warm white hand;
Methinks it makes an angel of her now,
As in the free air fearless doth she stand.
  It has no name but pure Virginity.

EDWARD ROSE.

MAGAZINES AND REVIEWS.

THE April number of the *Library Journal* opens with an interesting paper by Mr. W. E. Foster, of the Providence Public Library, on "The Relation of the Libraries to the School System." The paper is addressed to teachers rather than librarians, and urges them to turn the minds of their pupils to books that will illustrate and develop the work of the school-room. Mr. Foster gives instances in which the methods suggested have been tried in his own and other cities. Farther on in the number are given four of Mr. Foster's Reference Lists on Special Topics—viz., Herbert Spencer, Channing, International Copyright, and Mr. Gladstone's Political Integrity. The usual bibliographical notices and general notes conclude the number.

THE latest number of the Hungarian Review, *Buda-pesti Szemle*, contains an article, by Dr. Lánczy, on Wirkner's *Memoirs*. In the course of the article, the writer alludes to our notice (ACADEMY, February 22, 1879, p. 167) of his essay on "The Development of the Ideas of Reform in Hungary," which appeared in the *Literarische Berichte aus Ungarn*. Dr. Lánczy defends himself against the "censure" which he seems to think conveyed in our observation, "The Western reader will probably remark that the name of Deák does not once occur." The writer of the notice in the ACADEMY was very far from meaning to find fault with the omission, but noticed it as striking to the English reader, whose ideas about modern Hungarian history are summed up in one, two, or at most three names—Deák, Kossuth, and Count Stephen Széchenyi. In explaining the omission, which he tells us was also noticed by the *Allgemeine Zeitung*, Dr. Lánczy is led to define Deák's position before 1848, when his great powers had been already recognised, although his actual share in public affairs had been comparatively small. The whole of the review abounds in subtle and instructive observations, its main theme being the necessity the future historian of Hungary will be under of doing justice to the conservative officials who carried on the government of that country during the thirty years which preceded 1848. Dr. Lánczy would have these obscure martyrs rescued from the dust of their own pedantry, modesty, and loyalty.

IN the *Revista Contemporanea* of May 13 D. Chaulié announces the discovery that the celebrated "Cueva del Monje," in the neighbourhood of La Granja, is really a magnificent dolmen forming part of an almost perfect megalithic circle. V. Barrantes continues his valuable catalogue of Spanish printers up to the year 1600; the present number includes the names from F to P. A sketch by an eye-witness of a pilgrimage to N. S. del Pilar in Zaragoza, in April last, shows that in numbers of devotees the Spanish shrines are now far behind that of N. D. de Lourdes and other places of pilgrimage in France, Switzerland, and Germany. An article by Luis Vidart gives an opportune account of the translations of *Os Lusiadas* of Camoens into Spanish.

SHAKSPERE IN OLD SPELLING.

THE following proposal for an edition of Shakspere in old spelling has been sent by Mr. F. J. Furnivall to the members of the New Shakspere Society:—

"In the prospectus of the NEW SHAKSPERE SOCIETY issued in the autumn of 1873, I said, 'It is surely time that the patent absurdity should cease, of printing 16th- and 17th-century plays, for English scholars, in nineteenth-century spelling. Assuredly the Folio spelling must be nearer SHAKSPERE's than that; and nothing perpetuates the absurdity (I imagine) but publishers' thinking the old spelling would make the book sell less.'

"Accordingly, all the editions of Shakspere's single Plays issued by the NEW SHAKSPERE SOCIETY—*Romeo and Juliet*, by Mr. P. A. Daniel; *Henry V.*, by Mr. W. G. Stone; *The Two Noble Kinsmen*, (? partly Shakspere's), by Mr. Harold Littledale;—have kept the spelling of the Quarto or Folio on which they were respectively based. But the handsome Quartos of the Society, with their full Introductions and Notes, cost so much, that most likely all our present members will be dead before our Society's edition of Shakspere's Plays in old spelling can be completed. Now I, for one, want such an edition, and have long wanted it, every day of my life,—a handy, working, clear-type edition, with Acts, Scenes, Lines, duly numbered, with Text corrected—though only where such correction is absolutely necessary,—so that I may be able (as far as possible) to read and quote Shakspere's words in the spelling in which his contemporaries of Elizabeth's and James I.'s days read them. To see Shakspere's words in Victorian dress is just as offensive to me as it would be to see his bust or picture in Victorian dress. The latter offence, being one against the history of Costume and Art, would meet with such shouts of contempt that it has never yet been tried, and never will be; but the former offence, being one only against the history of the English Language,—which the general reader does not care one brass farthing about—is received with the utmost complacency and approval; and self-satisfied ignorance even pours scorn on the proposal to familiarise Shakspere-students with the look and spelling of their master's words as they appeared to his contemporaries, and as they are necessary for the due appreciation of his text. For instance, if the *Hamlet* put into students' hands had always been founded on that Second Quarto which first gave the real play to the world, and, by the side of its 'dram of eale' (sign. D, back, p. 19), men had always read the line in which *devil* is twice spelt 'deale'—

'The ſpirit that I haue ſeene
May be a deale, and the deale hath power
T' affume a pleaſing ſhape.'
sign. G. (p. 42), II. ii. 627-9—

who can doubt that the parallel *deale* - devil, *eale* - evil, would have gone far to settle the meaning of *eale*, and have spared us nearly all the emendations of that word? Again, if the text of the *Tempest* had always printed its

'*Gon.* But the rariety of it is, which is indeed almoſt beyond credit.
Seb. As many vouchſt rarieties are.'

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as the First Folio, p. 6, col. 2, stands, we should surely have been saved the later assertion that *variety* was 'Another word indiscoverable in any genuine play of Shakespeare.'

"MR. HORACE HOWARD FURNESS, the Editor of the noble new Variorum edition of Shakspere, has said in his last volume—*Lear*, Preface, p. vi.—

'Happily, the day is fast declining when it is thought necessary to modernise Shakespeare's text. *Why should it be modernised?* We do not so treat SPENSER. IS SHAKESPEARE'S text less sacred?'

Surely as the Stage has banished Garrick's long wig and George II. coat and ruffles, in *Hamlet*, from its boards, we Shakspere-students should turn our absurd Victorian spelling out of Shakspere's text.

"I do not say that for the benefit of people who cannot spell, or whose brains get muddled by old spelling, or to whom it is a hindrance, there should not be a modernised Shakspere always on sale; but I *do* say that for folk who *can* spell, and who know that the English language has a history, with every phrase of which they wish to be familiar, a handy working edition of Shakspere in the spelling of his time should be provided. *And I am resolved to provide it*, for the first time since Shakspere's death.

"Every user of the reprint or facsimile of the First Folio knows what an unworkable, un-working, book it is. Its want of proper division into Acts and Scenes, its having no line-numbers or head-line figures, its often misrepresentation of the text, its turning verse into prose, and prose into verse, its need of continual correction by a modern text, &c., make it a 'book of reference' only, and not a working book for daily, hourly use. Moreover, it does not contain *Pericles*, the *Two Noble Kinsmen*, or the Poems and *Sonnets*. It is not '*Shakspere's Works*,' but only the greater number of his Dramas. It cannot fill the place of the edition that I insist is needed.

"After many unsuccessful tries to find that rare being, a Publisher who is English-scholar enough to care about bringing out an old-spelling *Shakspere*, I have at length found one in MR. GEORGE BELL, of London and Cambridge, who, as an old member of the Philological Society, naturally takes no mere trade view of the proposed edition. But I promised him money-help in it, either from the New Shakspere Society or myself.

"He has offered to sell the Society 500 large-paper copies of an old-spelling *Shakspere's Works* (edited by me, with such help from fellow-workers in the Society as I can get,*) in the style of his Singer's edition, in 8 vols., bound in cloth, for 35*s.* a copy, to be issued at not more than 2 volumes a year, so as to suit the Society's funds.†

"The Committee of the Society felt that they could not pledge for four years nearly half the subscriptions of Members, without first finding out whether Members approved of the suggested application of their money. The Committee therefore directed me to send a Circular to every Member of the *New Shakspere Society* asking him whether he would like, or not, to have 8*s.* 9*d.* out of his yearly guinea subscription, applied for four years to getting him two bound volumes of an octavo old-spelling Shakspere.

"Here, accordingly, is the Circular—for the words of which I alone am evidently responsible;—and with it is a Post-Card addressed to our Honorary Secretary, on the back of which I ask you to say *soon* that

1. You wish, or you don't wish, 8*s.* 9*d.* of your Subscription to be spent in 2 vols. of the old-spelling Shakspere yearly, till the 8 vols. are out.
2. Whether you will take the book at 4*s.* 6*d.* a volume, from Messrs. G. Bell and Sons, if the majority of our Members decide that the *New Shakspere Society* shall not, as a Society, join in the edition.

"I need not say that I hope you will answer Yes on both points; but whether or not, the old-spelling edition will be put through, if health of body and mind is left to me.

"FREDK. J. FURNIVALL.

"23 *May*, 1880.

"P. S. Any friend of yours can have the book on the same terms as yourself."

* The basis of each Play in Quarto and Folio will be Quarto or Folio as either is, on the whole, better than the other. Of the Plays only in the Folio, that will of course be the basis-text. Every change from the basis-text will be plainly marked, and the reading altered will be given at the foot of the page. The collations will *not* include mistakes, or, unless exceptionally, emendations.

† The edition will be sold to the public too.

THE "AGAMEMNON" OF AESCHYLUS AT OXFORD.

ON June 3 the *Agamemnon* of Aeschylus was performed in the original Greek in the hall of Balliol College by members (mostly undergraduate) of Balliol, Trinity, Merton, Corpus, and New College, assisted in the matter of dresses and *mise en scène* by Mr. Burne Jones and Prof. Richmond. The attempt was a courageous one, and successful beyond all that the actors or their friends had dared to anticipate. We hope that it may be the precursor of fresh efforts in the same direction, for nothing can be better calculated to transport the mind from the region of criticism into that of enjoyment, to make us forget our grammar and analysis in the happy air of magnificent poetry.

What will they do with the chorus? was a question asked with misgiving by many before the performance, and no doubt the chorus was the difficulty. Nothing, however, deserves more praise than the way in which this part of the problem was dealt with. A few bars of austere music were composed by Mr. Parratt, the admirable organist of Magdalen College, for the beginning of the opening chorus, and for the short strain sung just before Agamemnon's cry is heard. The rest was partly recited in monotone, ending with a simple cadence, partly spoken as dialogue, distributed among the fifteen members of the chorus. Thus these wonderful choric odes, which enshrine the golden thoughts and music won by the genius of Aeschylus from the rough ore of Greek legend, produced something, we may hope, of their legitimate effect in sustaining, setting off, and varying the simple action of the tragedy. We could have wished for a little more of Mr. Parratt's music, and a little less monotone; but the idea of assigning parts of the chorus as dialogue to different speakers was an excellent one. A difficulty which might have been regarded as almost insoluble was got rid of, much interest was created and sustained, and much creditable acting was brought out by this simple and happy device. It should be added that the action and by-play of some of the members of the chorus was in our opinion as good, perhaps, as anything in the whole performance.

The part of Clytaemnestra was taken by Mr. F. R. Benson, of New College, whose conception of the character was in all respects a worthy one. Mr. Benson's delivery was at times, perhaps, somewhat deficient in variety and play of voice; but the dignity, reserve, and refinement of his manner and action showed that his idea was quite adequate to the presentation of a great tragic *rôle*. A somewhat different remark suggests itself with regard to the presentation of the part of Cassandra, by Mr. G. Lawrence, of Corpus. Mr. Lawrence has a voice of great beauty and flexibility, and we therefore at times looked for more variety in his acting of a part in which variety is an essential element. There was much beauty and pathos in his delivery of many passages, but to some he failed, we thought, to give the due emphasis and relief. This was notably the case in his rendering of the lines beginning—

'Ὁρᾶτε τούσδε τοὺς δόμοις ἐφημένους,
Νέους, ὀνείρων προσφερεῖς μορφώμασιν.

With more advantages of voice and delivery than Mr. Benson, Mr. Lawrence hardly struck us as coming so near to realising the awful and beautiful conception of Aeschylus.

Agamemnon (Mr. Bruce, of Balliol) was placed at a disadvantage by reason of his chariot, which was symbolised by a wheel appearing at the right corner of the stage. Thus he had to declaim from an obscure corner, and never arrived at the centre of the situation. We could have wished that the business of the chariot and of Agamemnon's descent upon the stage could have been differently managed. Agamemnon must, of course, descend upon the purple; the Queen will not be satisfied till she has induced him to walk upon purple like an Oriental despot, and thus provoke the jealousy and insult the majesty of the gods. He has already outraged her maternal love; perhaps (she may think) the gods will look with more favour on her deed if Agamemnon commits himself irretrievably in their sight:

εὐθὺς γενέσθω πορφυρόστρωτος πόρος,
ἐς δῶμ' ἄελπτον ὃς ἂν ἡγῆται δίκη.

If the chariot cannot be abolished, as is perhaps to be wished, the meaning of this very antique and characteristic scene might at least be better brought out. There should be some better way of suggesting the purple-covered ground than the unrolling of a few yards of red cloth.

We will conclude with another expression of the hope that this attempt may not be the last of its kind. The freshness, refinement, and simplicity of the acting, together with the general beauty of the costumes and the grouping, fairly carried away the audience; and not the least pleasant reflection which was left on our minds was this, that poetic feeling, education, and refinement will after all carry an actor a great way towards the effective representation of tragic parts, without the dressing of false conventionalism which a long familiarity with the London stage might make us think essential to the very existence of tragic acting. There the mirror is indeed held up to Nature; but the mirror is too often, alas! shaped like a spoon, and the image distorted accordingly.

SELECTED BOOKS.

General Literature.

COLVILE, H. A Ride in Petticoats and Slippers from Fez to the Algerian Frontier. Sampson Low & Co. 12s.

FABER, F. Jean-François de Bastide en Belgique (1766-69). Brussels: Olivier. 6 fr.

FOLLEVILLE, D. de. Traité théorique et pratique de la Naturalisation. Paris: Marescq. 10 fr.

HEAD, P. R., and E. J. POYNTER. Painting, Italian and Classic. Sampson Low & Co. 5s.

HOLSTEIN, H. Das Drama vom verlornen Sohn. Ein Beitrag zur Geschichte d. Dramas. Halle: Hendel. 2 M. 50 Pf.

INGRAM, J. H. Edgar Allan Poe: his Life, Letters, and Opinions. Hogg. 21s.

JEBB, R. C. Modern Greece. Macmillan. 5s.

LAVIGNE, E. Introduction à l'Histoire du Nihilisme russe. Paris: Charpentier. 3 fr. 50 c.

NAVERY, Raoul de. Les Voyages de Camoens. Paris: Hennuyer. 3 fr. 50 c.

NEWTON, C. T. Essays on Art and Archæology. Macmillan. 12s. 6d.

SCOONES, W. Baptiste. Four Centuries of English Letters. C. Kegan Paul & Co.

SMITH, T. Roger. Architecture, Gothic and Renaissance. Sampson Low & Co. 5s.

Theology.

ECCLESIASTES, a Treatise on the Authorship of. Macmillan. 14s.

History, &c.

EDMOND-BLANC. Napoléon Ier: ses Institutions civiles et administratives. Paris: Plon. 6 fr.

FAUGÈRE, P. Ecrits inédits de Saint-Simon. T. I. Paris: Hachette. 7 fr. 50 c.

GREEN, J. R. History of the English People. Vol. IV. Macmillan. 16s.

LINDENSCHMIT, L. Handbuch der deutschen Alterthumskunde. 1. Thl. Die Alterthümer der Merovinger-Zeit. 1. Lfg. Braunschweig: Vieweg. 12 M.

REGESTA diplomatica nec non epistolaria Bohemiae et Moraviae. Opera J. Emler. Pars II. 1253-1310. Vol. 5. Prag: Grégr & Dattel. 5 M.

REUMONT, A. v. Gino Capponi. Ein Zeit- u. Lebensbild. Gotha: Perthes. 9 M.

Physical Science and Philosophy.

BALFOUR, F. M. A Treatise on Comparative Embryology. Vol. I. Macmillan. 18s.

BASTIAN, H. Charlton. The Brain as an Organ of Mind. C. Kegan Paul & Co. 5s.

DELLINGHAUSEN, Bar. v. Das Räthsel der Gravitation. Heidelberg: Winter. 6 M.

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BROCKALPER, E. Expériences faites au Tunnel du Saint-Gothard sur l'Ecoulement de l'Air comprimé en longues Conduites métalliques pour la Transmission de Forces motrices. Basel: Georg. 4 fr.
TASCHENBERG, E. L. Praktische Insektenkunde. V. Bremen: Heinsius. 4 M.

Philology.

CAPPELLER, C. Vâmana's Stilregeln. Strassburg: Trübner. 1 M. 50 Pf.
DE VENUS la Deesse d'Amor. Zu ersten Male hrsg. v. W. Foerster. Bonn: Cohen. 3 M.
JEBB, R. C. Selections from the Attic Orators. Macmillan. 12s. 6d.
MAHAFFY, J. P. History of Classical Greek Literature. Longmans. 15s.
MIKLOSICH, F. Ueb. die Mundarten u. die Wanderungen der Zigeuner Europas. X. Wien: Gerold's Sohn. 4 M. 80 Pf.
RUSCHMANN, J. C E. Die Ordinal-Zahlen der mexikanischen Sprache. Berlin: Dümmler. 2 M. 50 Pf.

CORRESPONDENCE.

DISCOVERY OF SAYANA'S COMMENTARY ON THE ATHARVA-VEDA.

Oxford: June 5, 1880.

I have just read Prof. Shankar Pandurang Pandit's able and interesting letter on the discovery of a MS. of Sâyana's Commentary on the Atharvaveda-samhitâ, and I feel tempted to say again what I said the other day, when I had to announce the discovery of Sanskrit texts in Japan, "It never rains but it pours." After we had been looking for years for a single MS. of Sâyana's Commentary on the so-called Fourth Veda, the same week brings us tidings of the discovery of two MSS. That a Commentary by Sâyana or Mâdhava on that Veda had once existed could hardly be doubted, but in reply to repeated enquiries addressed by me to my friends in India I always received the same answer, *Non est inventum*. The reason why I did not give up my belief in the existence of such a Commentary was because, so far back as 1846, in some statistic accounts of Vedic literature sent to Mr. J. Muir, and published by him in the *Journal* of the Asiatic Society of Bengal, not only the name of the author of the Commentary, *scil.* Mâdhava, but the number of lines of his Commentary on the Samhitâ and on the Brâhmana was mentioned—viz., 80,000 for the former, 20,000 for the latter. That information seemed to me so important that I thought it right to call the attention of Sanskrit scholars to it afresh, particularly of those who were exploring India in search of MSS., and had it published therefore once more in my *Introduction to the Science of Religion*, 1873, p. 109. But though my friends Dr. Bühler, Kielhorn, Burnell, and others have kept a keen look-out for "Sâyana on the Atharva-veda," and though rumours of its existence reached them from time to time, nothing tangible has ever come to light. So late as March 10, 1874, Dr. Burnell, that most indefatigable explorer of the ancient literature of India, wrote to me from Mangalore:—"For the same reason I doubt the report of the Benares Brahmans to Dr. Muir about an Atharva-veda Commentary. I have so often had tales told me quite as precise which I have ascertained afterwards to be untrue that I am very little inclined to believe mere assertions." (See Preface to the sixth volume of my edition of Rig-Veda, p. xvii. note.) Now, at almost the same time that Mr. V. N. Narsimaiyengar discovered the MS. in Nandi Nâgari described by Prof. Shankar Pandurang Pandit, Dr. Bühler writes to me that he had an offer from a learned Brahman at Madras of a copy of Sâyana's long-sought-for Commentary on the Atharva-veda, written in the Grantha alphabet. While the copy in Nandi Nâgari is incomplete, that in Grantha is said to be complete, so that Dr. Bühler hopes we may at last obtain, not only the missing Kuntâpa hymns, but also a more readable text of the nineteenth book of the Atharva-veda than that hitherto accessible.

In the same letter (dated Ahmedabad, May 7, 1880) in which Dr. Bühler informs me of the discovery of the Grantha MS. of Sâyana he sends me several other items of information which may be of interest to Sanskrit scholars, and which I feel at liberty to publish. "Among our new finds," he writes, "you will see a long list of Vedica. There is a Pada-pâtha of the Mantras of the Maitrâyanîyâ Samhitâ, which is unique. It seems most opportune, as Dr. Schroeder intends publishing the book. I found that in Gujerat, north of the Narmadâ, there are still many Maitrâyanîyas, among them three so-called Suklas, who recite the whole Samhitâ from day to day. The others know little of their sacred writings. The Northern Atharvavedins are really, as the Karana-vyûha-bhâshya asserts, all Paippalâdins. But as they have lost their books they study the Saunaka-Samhitâ or the Samhitâ of any other Veda." "What I have bought this year of *Vedica* consists of nearly one hundred numbers. For the other Sâstras there is also some new material, even some historical texts, and such scarce works as the Pañkasiddhântikâ of Varâhamihira. The Sâsvata Kosha, according to Aufrecht the oldest Kosha, has been found. A little time ago a portion of a very old MS. of Sâyana's Commentary on the Rig-veda-samhitâ was brought to me. It is written *initio saec. XV!* I collated some passages with your edition, and found that the MS. belonged to what you designate as the C. family. It is wonderful that that family should be so old. I shall go on collating some more of it."

The same letter contains some very important information about the discovery of new inscriptions and their bearing on the date of Buddha's death in 477 B.C.; but in regard to these matters I do not like to anticipate Dr. Bühler's own statements.

What is a matter of real congratulation in these discoveries is that they have been made on the very spot where they were expected to be made, and that hope deferred has at last been rewarded. We seldom find what we are looking for in exactly the place where we think it ought to be, and therefore the discovery of Sâyana's Commentary on the Atharva-veda, after thirty-four years of search, in the South of India, *i.e.*, in exactly the locality where it ought to have been, like the discovery of Sanskrit texts in Japan, is the best encouragement that could have happened in this field of research.

I cannot close this letter without stating that not only Japan but China, too, is at last surrendering some of the literary treasures which, beginning with the first century of our era, and not with the seventh, were poured into it from India. I have now the Sanskrit text of the Vagra-kkhedika and some other Sûtras published in China, and I hope soon to find leisure to report more fully on those new *trouvailles*.

F. MAX MÜLLER.

'SAINT LOY" IN CHAUCER.

Cambridge: June 7, 1880.

I do not write this so much by way of rejoinder as by way of contributing new observations; the more evidence we have the better.

It is now clear, at any rate, that if Saint Loy is a saint at all, he is St. Eligius. We have got rid both of "St. Louis" and of the "&c." His name was very well known, as is clear from the quotations already given, to which I add some more.

> "Sum makis offrande to sanct Eloye,
> That he thare hors may weill conuoye."
> Lyndesay, *Monarche*, l. 2,367.

> "And Loye the smith doth looke to horse, and smithes of all degree,
> If they with iron meddle here, or if they golde-smithes bee."
> Barnaby Googe; as cited in Brand's *Popular Antiquities*, on "All the Holy Angels."

"When St. Eloy (who is the saint for smiths) doth hammer his irons, is he not instead of God Vulcan?"—"World of Wonders," in Brand.

I notice this in order to show that the patron saint of goldsmiths and of farriers was the same.

That, in the line about the carter, the metre absolutely requires the reading *Eloy* is not proved. That is the very point under discussion. It has yet to be explained why *all* the MSS. (I mean the Six-text and Harleian) have *Loy* without exception; and the old editions of 1532 and 1561 (to which alone I have access just now) have the same. This is ignored as being an inconvenient fact. If, in the one passage, we are bound to read *Eloy* because all the MSS. have *Loy*, we are equally bound to do so in the other.

We are now introduced to a new canon; we are told that *seint* is monosyllabic when masculine, and dissyllabic when feminine. Both assertions are contradicted by evidence.

1. When feminine, it is commonly dissyllabic, as in "O *seinte* Marie, ben'cite;" B. 1974. But not always, as is clear from the following:—

> "Thou mene I, mayde and martir, *seynt* Cecilie;"
> G. 28. (And G.85.)

> "When ended was the lyf of *seint* Cecile;"
> G. 554.

The explanation is obvious; human ingenuity cannot hitch *seintè Cecilie* into a line.

2. When masculine, it is commonly monosyllabic. But Mr. Ellis has pointed out at least one remarkable exception beside the two under discussion.

> "That *seint* Peter hadde, when that he wente;"
> A. 697.

The difficulty here is so great that Tyrwhitt actually invented the impossible form *Thattê* for *That*. I suspect the truth to be (but only offer it as a conjecture) that Chaucer used *seint* or *seinte* just as he pleased, without any regard to gender—just as he used *ost* or *osté* for *host*, *fórtun'* or *fortúnè* for *fortune*, and the like (see my Introduction to the Prioress's Tale, p. lxiv.). It is clear we cannot, from the form used, infer the gender. I know of no instance in Chaucer in which the gender of an adjective is marked by difference of form; the assumption that it is so here, is pure guess-work. I note that Gower has *comun*, feminine, but *comunè*, neuter; C. A. i. 216, iii. 152.

On the use of *loy* in the sense of *law*, it is necessary to note these facts.

1. When Chaucer wants to use this word, he calls it *lay*.

> "He kepte his *lay* to which that he was sworn;"
> F. 18. (And in B. 572.)

> "And seyde him, that she wolde reneye hir *lay*;"
> B. 375.

As it rhymes with *day*, there is no mistake.

2. Everyone else calls it *lay*; see the references in Stratmann, s. v. *lei*.

3. If *lay* be the Anglo-French form, what is *loy*? Mr. Nicol could tell us. If it be a Parisian form, it is remarkable that Chaucer himself cuts us off from this supposition.

> "For French *of Paris* was to hire unknowe;"
> A. 126.

Owing to these difficulties, I am still inclined to think that *loy*, in this passage, means precisely what it, *admittedly*, means in the other about the carter. I cannot see the difficulty when we remark that it was usual to mention the holy name *as well as* that of a saint. Examples:—

> "Now for the love of God and of seint John;"
> ed. Tyrwhitt, l. 4,438.

> "Now, dame, quod he, by God and by seint John;"
> 5,746.

> "Wel met, quod he, by God and by seint Jame;
> 7,025.

> "As gonne-cloth, by God and by seint John;"
> 7,834.

And so on; see l. 6,065, &c.

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For a specimen of a woman's oath, we may note:—

"Aha, by God, I have my tale again;"
6,168.

These are sufficient samples of strong language. I have already explained that the Prioress did *not* swear like a carter; she omits the sacred name, which just makes all the difference.

Why Chaucer pitched upon the name of *Loy* we need not too curiously enquire. It suffices that he stands on a far lower level than the saints of the New Testament and of the early Church, although (as Sir T. More says) his day came to be more thought of than even Easter-day itself. He is not necessarily mentioned, as suggested, with reference to the stumbling of the Prioress's horse, because Chaucer seems rather to be describing her in her daily life when not on horseback. But, if we must invent a reason, we may say that he was the patron saint of goldsmiths, and her only fault was a trifling love of finery.

"Full fetis was hir cloke, as I was war;
Of smal corall about hir arm she bar
A paire of bedes *gauded* al with *grene*,
And thereon heng a broche *of gold* ful shene," &c.

Hers was no common brooch, but a triumph of St. Eligius' art, with a crowned A and a conspicuous legend.

Briefly, the new suggestion seems to me quite as unnecessary as it is unproven. See *P. Plowman*, c. vii. 28-50.

Walter W. Skeat.

DR. SMITH'S "DICTIONARY OF CHRISTIAN ANTIQUITIES."

47 Pyrland Road, Highbury New Park, N.: June 8, 1880.

In connexion with Dr. Littledale's suggestive criticisms of the second volume of the *Dictionary of Christian Antiquities* in your last number, I should be glad, while very sensible of the leniency of his strictures, to say one word by way of self-exculpation.

As the volume approached completion, the editor—to whose judgment and advice I have, in common, I apprehend, with many of the contributors, been under no slight obligation—found the amount of material assuming so large an aggregate as to render a process, not simply of pruning, but of excision, necessary, even in those articles which had already been sent to press. Under these circumstances, my article on "Pope" was curtailed by nearly one-fourth, and there thus disappeared much of that "ante-Nicene evidence" which Dr. Littledale desiderates. This was not the only one of my contributions which suffered in a similar manner, but the cutting down of the articles generally had become unavoidable.

J. Bass Mullinger.

GNEISSEN.

Ovoca, Ireland: June 8, 1880.

I should be greatly obliged if any petrologist would send me, to the above address, his experience in reference to the rocks called "Gneissen" by Cotta, or "quartz rock" by Jukes and others—the rocks which, in the *Geology of Ireland*, I have included among the eruptive rocks. Such a classification, I am aware, is scoffed at by many chemists and geologists, yet, in every place where I have observed them in Ireland, they partake more of the nature of eruptive than of metamorphic rocks.

G. H. Kinahan.

APPOINTMENTS FOR NEXT WEEK.

Monday, June 14, 8 p.m. Victoria Institute: Paper by Lord O'Neill.
8.30 p.m. Geographical: "The Highway from the Indus to Candahar," by Sir Richard Temple, Bart.
Tuesday, June 15, 7.45 p.m. Statistical: "On the Increase of Population in England and Wales," by R. Price Williams.
8.30 p.m. Zoological: "On Additions to the Menagerie during the Month of May," by the Secretary; "On the Anatomy of *Leptosoma discolor*," by W. A. Forbes; "On *Antechinomys* and its Allies," by E. R. Alston; "On Some New or Rare Species of Chiroptera in the Collection of the Göttingen Museum," by G. E. Dobson.
Wednesday, June 16, 7 p.m. Meteorological.
7.30 p.m. Education Society: "Comenius," by C. H. Lake.
Thursday, June 17, 4.30 p.m. Royal.
7 p.m. Numismatic: Anniversary.
8 p.m. Linnean: "On a Stridulating Organ in *Lyniphia terricola* and in *Steatoda guttata*," by F. M. Campbell; "On Two Cases of Incorporation by Sponges of Spicules foreign to them," by S. O. Ridley; "On Certain Glands in the Maxillae of Spiders," by F. M. Campbell.
8 p.m. Chemical.
8.30 p.m. Antiquaries.
Friday, June 18, 8 p.m. Philological: "On Some Vocabularies of Polabish," by W. R. Morfill.

SCIENCE.

CURRENT SCIENTIFIC LITERATURE.

Lecture Notes on Physics. By Charles Bird, B.A., F.R.A.S. (Simpkin, Marshall and Co.) The author of these notes had apparently two objects in view in printing them—viz., to supply teachers with the basis of a course of lessons and schoolboys with ready-made notes of lectures to be learned by heart. We cannot imagine of what use the book is likely to be to teachers. It presents no new experiments or improvements in old ones, nor has it any merits in the way of arrangement. It is merely a collection of statements of fact and definitions taken from the ordinary text-books. To Mr. Bird's own pupils the book may possibly be of service, as it will save them the trouble of taking notes of his lectures. But to students in general it will be valueless; it may be even pernicious, unless they have a teacher at hand to explain its vague and incomplete statements and correct its blunders, which are more numerous than we could have believed possible in so small a volume. We will enumerate a few of them. On the second page the velocity of sound in air is stated to be given by the formula $v = \sqrt{\frac{c}{d}} \times 1{\cdot}41$, which is incorrect, and if correct would be incomplete since the temperature is not given. A few pages farther on we are told that a Chladni square plate may divide into any even number of segments! On the top of p. 46 is the following astounding sentence:—"The term *temperature* is employed to express the heat in a substance which is evident to the touch." It would be difficult to cram more false teaching into so short a sentence. The author confounds *temperature* and *heat*, and for an evidence of temperature refers to the sensation of touch. The error involved in the statement that calcium was discovered by Bunsen and Kirchhoff (p. 33) is trifling in comparison. It is stated on p. 79 that an electrical condenser "is an instrument consisting of two insulated conductors, one of which is moveable, separated by a non-conductor," and immediately afterwards "that the amount of electricity which a [Leyden] jar can store up depends inversely on the square of the thickness of the glass. This is in accordance with the law of squares." Mr. Bird ought to know that the charge of a Leyden jar does *not* vary inversely as the square of the thickness of the glass, and that if it did the law of squares would not be responsible. Again, "the striking distance—that is, the interval across which the two electricities of a jar will leap—depends on the amount of the charge, and on the extent of the coatings over which it is spread." Surely the latter determines the former; and has the potential of the jar nothing to do with the striking distance? On the same page with the last quotation we are told that electrometers are instruments for comparing different *quantities* of electricities. But we need quote no farther. The book is full of errors. Even when the author is not actually wrong, his language is so loose and inaccurate as often seriously to mislead. We might give many instances in proof of this assertion, but it is unnecessary. The passages we have already quoted will probably be enough to show that Mr. Bird is scarcely suited to write a text-book for the guidance of students in physics. More than one-third of the volume—and the only useful portion of it—consists of questions set in the Science and Art Department Examinations, 1867-79. These have always been readily accessible, but it is well to have them in a collected form.

The Care of the Insane and their Legal Control. By John Charles Bucknill, M.D., F.R.S. (Macmillan.) This is a collection of articles, revised and enlarged, which appeared anonymously in one of the medical journals during the course of last year. The name of their distinguished author will ensure for them a larger audience and a wider range of influence than they could have attained to in their original form. For the numerous evils inherent in our existing system of provision for the insane of the middle and upper class—evils exposed with great fullness of illustration and detail—Dr. Bucknill regards the substitution of State for private-adventure asylums as the only adequate remedy. A very considerable proportion of insane persons now in confinement might and should, he believes, be set at liberty. Not dangerous either to themselves or to others, the control and guidance they require would be sufficiently provided in many private families. Their mental and moral condition would be improved and their happiness greatly increased by allowing them to mingle with their sane fellow-creatures in domestic life. There would then be left only two classes of lunatics requiring incarceration—those who are destitute and those who are not; and there ought, accordingly, to be only two authorities to administer the lunacy laws, and two laws for them to administer, as they severally regard these two distinct classes of the insane. The destitute would be under the care of the Local Government Board; those who are not destitute, under that of the Lord Chancellor, with his subordinate officers in lunacy. The present Board of Commissioners would disappear. Proprietary asylums would eventually disappear also; and with their abolition all inducement to imprison those lunatics who might safely be permitted to go at large, and to prolong the incarceration of such as are ready for discharge, would cease to exist. The certificate system now in force is shown to bear hardly both on the public and on the medical profession. Dr. Bucknill points out that a medical certificate ought to be nothing more than a statement of evidence furnished by a scientific expert, and that the responsibility of weighing this evidence and of depriving any individual of his or her liberty ought to rest immediately and exclusively upon the civil power. Such are the principal suggestions to the development of which the present volume is devoted. Whether the reader be or be not converted to the author's views, he cannot fail to appreciate the force and clearness with which they are stated and advocated.

SOME PHILOLOGICAL BOOKS.

The *Manuel de Philologie classique* recently issued by M. Saloman Reinach (Paris: Hachette) is professedly based upon the *Triennium Philologicum* of Dr. W. Freund, but also owes much to the posthumous *Enkyklopaedie und Methodologie der Philologischen Wissenschaften* of the lamented Boeckh. Freund's sketch of history, literary and political, has been, for good reasons, entirely suppressed. On the other hand, epigraphy, numismatics, Greek private law, general bibliography, and especially grammar and com-

parative mythology have been considerably developed. The author writes of his work with attractive modesty, which prepossesses the critic in its favour. On examination it will be found to contain a vast amount of valuable matter put together in a convenient and handy form. It would not be difficult to point out omissions here and there, and a few judgments to which exception might be taken. Markland is not generally recognised as "le plus grand critique anglais," nor are we accustomed to place Blomfield and Shilleto side by side as editors of Thucydides. It is more satisfactory to national pride than to the critical conscience to find Anthon's *Anabasis* and Macleane's *Horace* the only editions recommended. But although M. Reinach does not venture to assume a knowledge of German on the part of those to whom he acts as guide, he does not fail to take note of the work of the great German scholars in the proper place, and shows a competent acquaintance with periodical literature. The text is written with grace and clearness; the notes abound with proofs of a wide and well-directed reading. In its present form the work is better adapted for French than for English students; but an English adaptation of it would be an immense boon, not only to our younger scholars, but to all who have not the leisure or the opportunity to keep up with the more recent developments of philological science.

MESSRS. SIMMEL AND CO., of Leipzig, advertise what they call an "editio nova" of C. O. Müller's edition of Festus. Intending purchasers should be informed that the volume so entitled is not even a reprint of Müller's edition, but consists of the old sheets, exceedingly badly printed, with the date and place of printing covered up with a small slip of paper, and an Appendix of eighteen pages containing some of the conjectures upon Festus made since the date of Müller's work in 1839. This Appendix has been compiled by an anonymous scholar "de iunioribus Philologis," and is acknowledged by the publisher to be a very hurried and incomplete production. Such treatment of a standard work contrasts very unfavourably with the careful and thorough way in which another great work of Müller's, *Die Etrusker*, has been re-edited by Dr. Deecke for the publisher into whose hands it had come. It may be added that the new edition of Festus is as dear as it is bad, the price being twenty-two marks.

PROF. GÖTZ, of Jena, in issuing the *Curculio* as a new part of his edition of *Plautus* (Leipzig: Teubner), has shown the same patient exactness and soundness of judgment for which his text of the *Epidicus* was so honourably distinguished. Although he has not here the guidance of the famous Ambrosian palimpsest, he has been fortunate enough to exhume from the treasures of the Milan Library a MS. hitherto unknown, which is decidedly superior to the J of the British Museum. Of this, Dr. Götz has given a full collation, which has often proved of service in establishing the text of a play in many passages seriously corrupt. This new instalment may be pronounced, like its predecessor, well worthy of its association with the honoured name of Ritschl.

THE new instalment of Ussing's edition of Plautus, vol. iii., part ii. (Hauniae), contains the *Epidicus*, the *Mostellaria*, and the *Menaechmi*. Prof. Ussing explains in his Preface that vol. iii., part i., which has not yet been issued, has been kept back, at the request of Prof. Studemund, that the editor may have for the *Cistellaria* the advantage of his latest collation of the Ambrosian palimpsest. The critical principles on which Ussing works have already been set forth in these columns. They may be shortly but not unfairly stated as the ignoring or abjuring of Ritschl and all his works. To those scholars—and they are the great majority both at home and abroad—who regard Ritschl as the founder of a truly scientific knowledge of early Latin, Ussing's edition can only appear hopelessly behind the present stage of scholarship. His commentary contains much that is useful, especially in the way of explaining the language of his author; it contains also some portentous blunders; and it is utterly untrustworthy as a guide. Prof. Ussing's own attempts at emendation are sometimes inconceivably bad; it is fairly astounding to find an editor at the end of his eighth published play proposing as an ending for an iambic line *quinquaginta mnas*.

MESSRS. WILLIAMS AND NORGATE have issued two parts of *Linguistic Notes*, fortunately anonymous. They are of interest only as showing how it is possible for a writer to possess sufficient acquaintance with the standard works on philology to quote them on every page without the faintest glimmering of the principles of the science. It is not enough to say that every suggestion made is absurd; it is evident that it would be an utterly hopeless task to attempt to convince their propounder why it is absurd. A writer who finds the stem *al*, fire, in *algeo* (al-egeo!), in φλέγω (ἐφ-ηλεγω) and ἥλιος, "although Curtius assigns to this latter a different origin," and who is equally indifferent to breathings and to accents, is, for very sufficient reasons, beyond the pale of criticism.

NOTES OF TRAVEL.

DR. H. BESSELS has projected an Arctic expedition for the year 1881, the cost of which will be defrayed by a public subscription. A portion of his scientific staff is to pass the winter at the entrance of Jones Sound, while the exploring vessel *Medea* will push along the western coast of Grinnell Land as far north as possible.

THE forthcoming number of the *Geographische Mittheilungen* contains Dr. Regel's account of a trip from Kulja to Turfan, in Chinese Turkestan, which no European traveller appears to have visited since Father Goes did so in the seventeenth century. The new town consists of two fortresses, inhabited by several thousand Taranchi, Dungans, and Chinese. It lies in the midst of the desert, its fields being irrigated by water conveyed through underground canals from the foot of the Thian-shan. The Russian traveller, notwithstanding the obstacles placed in his way by the authorities, succeeded in paying a flying visit to the ruins of ancient Turfan, about thirty miles farther east, near a famous place of pilgrimage (Mazar). The ruins cover an immense area. They consist of walls, towers, and the remains of solidly constructed dwelling-houses with arched windows. Dr. Regel thinks that the founders of this town must have been far more civilised than were the nomadic Uigurs or Khuikhoi, the probable ancestors of the modern Dungans.

THE information received from the members of the Italian Mission in Shoa is of a satisfactory nature. Antinori has returned from a journey through the country of the Adda Gallas, in the course of which he discovered four lakes. Chiarini and Cecchi, who left Shoa in June 1878 for Kaffa, have at last been heard of, though only indirectly. They are reported to have started from Kaffa in May 1879 for the south, and, unless they meet with an accident, may be expected to turn up at an early date somewhere on the Upper Nile. Martini, who had intended to proceed to Kaffa in quest of them, now proposes to travel by a more easterly route from Shoa to the East Coast. We sincerely hope that these Italian explorers may succeed in their efforts, thus letting a flood of light into a region hitherto only laid down upon our maps from very fragmentary native information.

CHIEF JUSTICE DALY'S annual address on the geographical work of the world in 1878 and 1879 fills the whole of the latest number of the *Bulletin* of the American Geographical Society. It is an exhaustive survey, more especially interesting on account of the information furnished on American explorations. We are glad to learn that the surveys in the Western territories have been re-organised and placed in charge of a Topographical Bureau attached to the Department of the Interior. Mr. Clarence King, a very able practical surveyor, has been appointed director of this bureau.

CORA'S *Cosmos* contains a translation of Hellmann's Report on the exploration of the Amu Darya, in 1878, originally published in the *Zapiski* of the Caucasian section of the Russian Geographical Society. The article is accompanied by a fine map exhibiting the districts inundated in 1878.

SIGNOR MANZONI paid a third visit to Sana in March last. He has returned to Italy. The results of his three years' exploration in South-western Arabia will be published in Cora's *Cosmos*, together with a set of elaborate maps.

DR. OSCAR LENZ has thus far been fortunate in his explorations of Morocco. He has visited Fez, Mekinez, and Marakesh, the capital, travelling for the most part by routes not previously trodden by European travellers, and is now on the road to Timbuktu. In a letter to the editor of the *Mittheilungen* he speaks hopefully of his venture. A sherif, whose acquaintance he made at Tanger, had offered to act as his protector, and in his company he has arrived at Tarudant, in Wad Sus. The inhabitants of that town threatened his life, but the intervention of the friendly sherif turned aside their wrath. On March 27 Dr. Lenz proposed to join a caravan bound for Sidi Hesham, whence he will make his way to Tendaf, a place on the margin of the Desert, where caravans bound for Timbuktu usually gather. It was not far from here that Davidson, bound on the same errand, was murdered in 1837. May the German traveller meet with better fortune!

THE June number of the *Monthly Record of Geography* contains papers on Masasi and the Rovuma district of East Africa, by the Rev. Chauncy Maples; on Uganda and the Victoria Nyanza, by the Rev. C. T. Wilson; and on his journey to and from the same lake *via* the Nile, by Mr. R. W. Felkin. There is also an official report on the recent volcanic eruption at the Grande Souffrière in the Island of Dominica. Among the Geographical Notes there is a useful table of latitudes of places in South Africa, determined by Father A. H. Law, an experienced observer; and a brief account of Mr. E. Whymper's mountain ascents in Ecuador after his exploit on Chimborazo, to which we have before alluded. After a note on the Sanpo River of Thibet, we find an account of northern and eastern Somâli-land, based on a report by Col. Graves, an Egyptian staff officer, and containing much information in regard to the Mijjertain Somâlis and their little-known country. Nor must we omit to mention a note on the subject of a supposed recent survivor of Leichhardt's expedition across Australia in 1848. The Obituary includes notices of Gen. W. C. Macleod's career (by Col. Yule) and of Prof. Ansted's life. The present number contains a map of Central South Africa to illustrate Dr. Holub's account of his journeys published in previous issues.

THE Surveyor-General at Perth, West Australia, has just published a large map, showing the route from Nickol Bay in that colony to the South Australian overland telegraph line followed by Mr. Alex. Forrest's expedition in 1879. There is also an inset map,

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showing the geological features of the country traversed, from *data* furnished by Mr. F. W. Hill. At the foot of the map a detailed description is given of the country between De Grey River, Beagle Bay, and Katherine Station on the overland telegraph line. The nature of Mr. Forrest's discoveries in regard to the resources and capabilities of the region he passed through is considered so important that suggestions are already being made of the advisability of separating it from West Australia and forming it into a new colony.

By the last mail from Australia we learn that M. Miklukho-Maklai had left Thursday Island for Sydney in the missionary steamer *Ellangowan* early in April, after a journey of twelve months in Melanesia. Capt. Redeich, the naturalist and explorer, also left New Guinea in the *Ellangowan*, but was accidentally drowned the day after sailing from Port Moresby.

Mr. R. Jack, the Government geologist, whose journey in Northern Queensland we have previously mentioned, arrived at Somerset, at the north end of Cape York Peninsula, on April 2. He has, however, made no discovery of auriferous country, as was somewhat confidently expected, the whole of the region traversed being covered with desert sandstone. The party were attacked by blacks on March 9, when near Cape Grenville (S. lat. 12°), and Mr. Jack received a spear wound in the neck.

The German branch of the International African Association are understood to have engaged the services of Herr Flegel for the exploration of the Upper Binué in West Africa and the thorough examination of the systems of that river and the Shary, and it is probable that the expedition will achieve important results. Herr Flegel, it will be remembered, accompanied Mr. Ashcroft, of the Church Missionary Society, in his preliminary survey of the Binué last year in the little steamer *Henry Venn*, and brought home an excellent chart of the river, reductions of which have recently appeared in the *Monthly Record of Geography*, as well as in Petermann's *Mittheilungen*.

In referring last week to Mr. Andrew Chirnside's pamphlet on what we may term missionary difficulties in Eastern Africa, which has lately attracted much attention in various quarters, the *Athenaeum* somewhat enigmatically observes that "Mr. Blantyre, of the Scotch mission, and his party have been forced to act as judges and executioners in the case of a murderer." To make this mysterious remark slightly intelligible it may be well to state, without mentioning the name of the person really concerned, that Blantyre is the name, not of a missionary, but of a mission station in the Nyassa region, and is so called after Livingstone's birthplace. This station was, we believe, founded in his memory by the Established Church of Scotland, as was that at Livingstonia, at the south end of the lake, by the Free Church. Our contemporary hardly appears to be in possession of all the circumstances of the case, to which it is unnecessary to make further allusion here.

The Council of the Royal Geographical Society have recently had under consideration the construction of terrestrial globes to illustrate the physical geography of the earth's surface; and, in order to encourage the production of educational instruments of so much importance as these are likely to prove, they have requested Sir J. H. Lefroy to superintend the outline engraving of two experimental gores, each of 30° on either side of the meridian of Greenwich, for a globe thirty-two inches in diameter. The drawings are afterwards to be submitted to various scientific authorities for filling up with details.

SCIENCE NOTES.

At a meeting of the Linnean Society on June 3 (Prof. Allman in the chair) a paper was read by Mr. George Murray "On the Application of the Results of Pringsheim's Recent Researches on Chlorophyll to the Life of the Lichen." Summarising the results of Pringsheim's labours, the author considered the suggestion of Dr. Vines that, by the aid of an artificial chlorophyll screen, the protoplasm of fungi might be excited to the decomposition of carbonic acid, and contended that this proposed experiment is proceeding naturally in lichens. He pointed out that in these organisms we have the fungal tissues in the body of the thallus, and the chlorophyll screen in the gonidia; and that light traversing the chlorophyll-containing gonidia—often occurring as a dense layer—excites in the fungal tissues the decomposition of carbonic acid. In evidence he adduced the plentiful occurrence in the fungal hyphae of starch, or rather lichenin—a substance of the same chemical composition as starch ($C_{12}H_{10}O_{10}$) and formed from it by the action of the free acids of the plant. In conclusion, he submitted that this process tended to explain the nature of the consortism of the fungal and algal elements in the lichen, and thus to support the views of Schwendener. The paper was discussed by Prof. Allman, Mr. Carruthers, Mr. Bennett, Prof. Martin Duncan, Dr. Stewart, &c.

The Origin of Non-calcareous Stratified Rocks.—The valuable address which Dr. H. C. Sorby delivered before the Geological Society of London last February, on the occasion of his retirement from the presidential chair, is printed in the current number of the Society's *Journal*. Although in the nature of an address, it is really an original memoir on the structure and origin of the various stratified rocks other than limestones. At the preceding anniversary meeting Dr. Sorby had discussed similar problems in connexion with limestone rocks, and hence the one address is complemental to the other. With characteristic originality, the author has taken up the microscopic study of sands and clays, which are the raw materials of most stratified deposits, and has been able to deduce important conclusions, not only as to the nature of the parent-rocks from which these detrital materials have been derived, but also as to the mechanical and physical agencies which have been concerned in their formation. The address is one of great solidity and value.

Mr. B. Daydon Jackson, the recently elected botanical secretary of the Linnean Society, contributes to the *Journal of Botany* (June) some valuable "Remarks on Botanical Bibliography." Mr. Jackson is engaged in preparing a guide to the literature of botany (now almost completed) for the Index Society.

Mr. H. N. Ridley has been appointed an assistant in the department of botany, British Museum.

MEETINGS OF SOCIETIES.

Society of Biblical Archaeology.—(*Tuesday, June 1.*)

Walter Morrison, Esq., V.-P., in the Chair.—Lieut.-Col. Warren, R.E., read a paper on "The Site of the Temples of the Jews." The writer stated that, in his opinion, the explorations at Jerusalem tend to confirm the authenticity of the traditional sites of the Holy Sepulchre and Temple of the Jews, and have completely overthrown the theory advanced by Mr. Fergusson that the dome of the rock covers the Holy Sepulchre. He first showed that the Zion to which the ark of the Lord was brought by King David was a totally distinct hill from Moriah on which the Temple of Solomon was built, and pointed out that the confusion existing in the minds of many on the subject arises from the fact that, of the principal poetical works, the psalms referring specially to Zion were composed by David during the period when Zion was the Holy Hill, while the psalms written after the building of the Temple only refer to Zion in parallelisms. He then pointed out that, of the three hills on which Jerusalem is built, there is a general concurrence between the Bible, Josephus, and Maccabees that Moriah, the Temple mount, is that to the east, that to the south-west is the upper city of Josephus, and that to the north-west is the Akra, formerly the city of David (Zion), which was cut down by the Maccabees to prevent it dominating the Temple. He then spoke of the stupendous walls by which the sides of the Temple mount are begirt, and showed that the west, south, and east walls as far as, and together with, the northern edge of the dome of the rock platform indicate the limits of the Temple Courts of Herod, the large marginal drafted stones of which form the actual walls that existed or were built in his day. These walls were examined in detail, the general results of the excavations described, and it was shown that they accord with the historical account. It was then shown that the threshing floor of Araunah, the Jebusite, was at the top of the hill of Moriah; and historical evidence was brought forward proving that the Temple was on the top of the hill, the position of the Temple was indicated, and it was shown that the local indications in favour of this position over all others are numerous. Plans illustrating the subject were exhibited. In conclusion the writer referred to a recent paper of Col. Wilson, on the masonry of the noble sanctuary, and pointed out the alleged inconsistencies which exist in his conclusions, and that, while asserting that the larger marginal drafted stones are to be referred to one epoch, he makes that epoch extend for 1,000 years, from the time of Nehemiah to Justinian, and suggests that the heaviest and best masonry in the sanctuary was erected by the latter.—A paper on "The Papyrus of Bek-en-Amen, preserved in the Municipal Museum of Bologna," by Prof. Giovanni Kminek-Szedlo, was read by the Secretary.

Philological Society.—(*Friday, June 4.*)

A. J. Ellis, Esq., F.R.S., President, in the Chair.—The papers read were (1) "On the History of the Word '*Aisle*,'" by Dr. J. A. H. Murray. The extracts sent in for the society's Dictionary showed that this word, after having first had its Old-French form in English, was confused with *ile*, island, spelt *ile*, and translated *insula*, and that its present spelling *aisle* was not found till Burke's time. (2) "On Some Differences between the Speech of Edinburgh and London," by T. B. Sprague, M.A. They were such as had struck the writer, a Londoner living for the last six years in Edinburgh; for instance, *divider* for a soup-ladle; *flesher* for a butcher, the *butcher* being the slaughterer, or man who killed the beasts; *beast* for any animal, however small, a caterpillar or a bug; *house* for a flat, so that twelve or sixteen "houses" would be under the same roof, in the same "tenement;" *wrongous* (Anglo-Saxon *wrangwis*, the converse of *rihtwis*, righteous) imprisonment, for what we absurdly call "false imprisonment," the confinement being "real" enough; "*sort* the children before they are put to bed," tidy them, "fix" them in Yankee phrase; *soft* weather, showery; *presently*, at once—the writer was much surprised on telling a clerk to do a thing presently, to find him go off and do it directly; &c. (3) "On the Makua Language" (a branch of the Bantu group, near Zanzibar, South Africa), by the Rev. Chauncy Maples, a missionary there. Dr. Bleek's sixteen "genders" or classes of nouns with differing prefixes were completed, the grammar and structure of the language were explained, and its affinities stated. "Sister" was "female brother;" the original numerals went up only to five; the relative was wanting; "the man whom I saw" was "the man he saw [or was seen, for there was no passive] my." The people were very kindly, clever, and interesting, and very untruthful, but very honest—an old chlorodyne bottle was the only thing ever lost; but it was soon restored, the thief being handed over to the mission to be hanged if they thought fit. Unlimited power was attributed to the missionaries. Some time back there was an earthquake, and the native chiefs sent up to ask what they had done to offend the missionaries; they would make amends to the utmost of their power if only the missionaries would stop the earthquake they had set going.

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Royal Asiatic Society.—(*Monday, June 7.*)

Sir H. C. Rawlinson, K.C.B., President, in the Chair.—Prof. Carl Abel read a paper "On the Origin of Language as traced through the Egyptian Tongue," in which he pointed out that, in the most ancient hieroglyphical period, the Egyptian language was, to a large extent, a language of homonyms and synonyms, in which many roots had a variety of meanings, while many of these meanings could be expressed by a great variety of roots. Dr. Abel then compared this primitive stage of language with the later Coptic, and, finding the synonyms gone or replaced by distinct derivatives, came to the conclusion that language was only gradually developed to an intelligible state. The general nature of this process divests it of much of its surrounding mystery, as numerous words are invented for every conception, or tentatively used by succeeding generations. A continuous choice must then have been made, until a sound most responsive to the national sense was fixed upon, and more or less extensively adopted. Each root had, no doubt, originally a variety of significations. Dr. Abel then proceeded to demonstrate two important facts in this gradual evolution of sense and sound—namely, the intellectual and phonetical inversion of roots. In Egyptian, many roots, he remarked, mean one thing, and its opposite, too; and, where there is no variation in sound, the context alone can decide which signification is required in the particular case. In other words, two opposite notions, each expressed by separate words, are formed into a compound, denoting neither the one nor the other of the two conflicting meanings.

FINE ART.

Lectures on Art. By Henry Weekes, R.A. (Bickers & Son.)

The Lectures on Art contained in the present volume are prefaced by a brief biography of their writer, and accompanied by photographs from his principal works; the publication is intended as a memorial of one whose life in many respects deserves to be held up as worthy of imitation and emulation, for Mr. Weekes seems to have been actuated from first to last by an honourable, uncalculating, and unswerving devotion to his profession.

He was born in 1807 at Canterbury, where he received, in the King's School, the rudiments of a scholarly education. While still very young he attracted attention by modelling, on an enlarged scale, the St. George and Dragon on a crown-piece; and at the age of fifteen, his future profession was decided on, and he was articled to Behnes—then in great reputation for his portrait busts—for the term of five years. On the period of his apprenticeship expiring, Mr. Weekes found employment with Chantrey, who behaved to him with great generosity, leaving him at his death, which occurred in 1841, a liberal legacy, by the aid of which Weekes was enabled to purchase the studio in which he had worked so long, and to place himself before the world as the successor of his old employer. From this date his position steadily strengthened; in 1851 he became an associate of the Royal Academy, and in 1863 he was elected a full member. In 1869 he succeeded Mr. Westmacott as professor of sculpture, in which capacity he delivered at different intervals the lectures which have been collected in the volume now before us. At the close of his first term of office (five years) Mr. Weekes was re-elected for a second, which, however, he did not live to complete. As early as 1876 he was obliged to give up work, and in the following year, on the 28th of May, he died.

There was nothing very novel or very striking in Mr. Weekes' work, just as there is nothing very novel or very striking in his lectures; but his work and his lectures alike present us with the picture of a mind both liberal and modest. He fell on days in which such special talent as he possessed could not find, at home, sound or adequate schooling; he was well aware of his own shortcomings, and earnestly desirous of improving as far as he could the education of the students of his own profession. Throughout his lectures he is constantly inculcating the necessity of severe study, which, while based on the sound rules which are our inheritance from past experience, shall not reject any source of interest or any means of development in sympathy with the needs of to-day. How sound were Mr. Weekes' own instincts may be inferred from the place which he accords to Sir Joshua Reynolds' discourses, to selections from which—on account of their great educational value—three of the lectures are devoted; how open-minded he was may as readily be inferred from his paper on Colour in Sculpture. It is clear to see that he, on the whole, disliked it; yet he honestly weighs every argument in its favour, can find merit in its application to Marochetti's bust of Duleep Singh, and, at p. 166, records his intense admiration of the delightful examples of partially coloured sculpture afforded by the works of Della Robbia. With these, Mr. Weekes said, he was perhaps more delighted on his visit to Italy than with any other kind of art. He singles out for special notice the peculiarly religious sentiment embodied in them, their purity of line and simplicity of composition, and expresses his wish that casts of them should be procured for the Academy schools, so that, if the students should be called on, by the turn of modern taste, to apply colour to sculpture, they should at least have faultless models as their guide. To the efforts of Gibson in this direction, and to the attempts of others—whom, being then alive, he was prevented by a rule of the Academy from mentioning by name—Mr. Weekes also refers; to Gibson he recurred again in a later lecture, in which he compares the character of his career with that of Chantrey and of Behnes, and this later paper closes with words of warning which, duly qualified, are so applicable to tendencies still existent and pregnant with evil to the future of English art that they deserve quotation here. "He [Gibson], may," says Mr. Weekes, "serve you as a warning that your art is called upon to illustrate new ideas, not to repeat old ones; to associate itself with the feelings of the present day, not to carry us back to times of the past, and to things that are dead and gone."

But Mr. Weekes spoke this in no narrow spirit. Again and again he urges on his hearers the study of the classics, and of all great literature within their reach. Read Homer, he says—read him in Greek if you can, in translations if you cannot read him in Greek, but, at all events, read him; and, with the same desire to inculcate the advisability of seeking every source of knowledge and strength, he counsels artists to attempt, for their own benefit, to put their ideas concerning their art on paper, so that they may the more clearly appreciate their bearing. Mr. Weekes himself evidently found the practice a useful one, although here and there, when he approaches abstruse questions of theory, we feel that he narrowly escapes shipwreck, as in the chapter in which he at one and the same time adheres to the theory that "physical beauty is indicative of moral excellence" (p. 71), and lays down with equal force that "beauty is utility" (p. 79). The volume, however, abounds with excellent hints and criticisms of a practical character, sufficiently clear in statement; and though the style has much of the wordiness necessarily pertaining to spoken discourse, it is never windy, for the author is always bent on finding valid reasons in support of his own opinions and his own practice.

The care with which the Lectures are edited, and the unaffected simplicity of the short biographical Preface, are an excellent example to those engaged in the production of similar work; our attention is never drawn from the subject of the memoir, and Mr. Weekes' modest estimate of himself and his own powers conciliates our regard for the works and writings in which is recorded his active and unpretentious life.

E. F. S. Pattison.

ENGLISH WATER-COLOURS AT THE BURLINGTON CLUB.

It is evidently no fault of the Burlington Fine Arts Club that few water-colour painters of high power were born during the first twenty or thirty years of the present century—that is, were born "since 1800" and are "now deceased." No doubt considerable effort has been made to render the present exhibition a worthy sequel to that of 1871, which was one of the most remarkable ever held within the walls of the Club; and there can be no two opinions as to the present exhibition being one of some historical value. It illustrates the work of a transition period which has been characterised as without the genius of the great earlier period and without quite the skill and the artistic feeling possessed by many of the painters of our own day. Yet the transition period is decidedly interesting as a subject for study if not for unqualified admiration. The exhibition, like nearly all those that have preceded it, has been prepared with care. Its catalogue seems a model of what this kind of work should be; and, if we are not able to agree wholly with the writer of the thoughtful introductory notice in the rank he assigns to certain artists under discussion, we are yet able to appreciate the general excellence of the labour.

To address ourselves to the exhibition itself, it may be said that, as it includes the representation of a few of our elder artists born before 1800 but still living in 1871, and therefore excluded from the admirable exhibition of that year, we have yet a trace remaining here of that research of style, that predominance of artificial yet not unlovely composition, which characterised such earlier men as Barrett and Varley, and was inherited by them, it may be, from Wilson, and by him, it may be, from Claude. It is the works of Finch (Nos. 63, 67, and 181) which best exhibit the survival in the present show of the manner and method of a now passed away art, with which the earlier art of Turner, and not the earliest alone, had

something in common. In the present exhibition much is made of the art of Müller. One really beautiful drawing from his hand is lent by Mr. Vaughan, and there are exhibited also among drawings by Müller several rather brilliant and very dashing sketches; but—confessedly banishing sentiment or dramatic interest—these seem to us at times almost as much wanting in subtlety of treatment and in the true glory of colour as in the virtues they more deliberately eschew; and we venture, indeed, to doubt whether the work of Müller generally has not, of late years, been overrated. He had the knack of sketching adroitly and solidly. He was a skilled and successful craftsman. And he was little besides. Bonington's reputation, again, is one which we do not expect to see advanced. The somewhat chilly exactitude of his art—betraying nothing of the personality of the artist—has been already rated sufficiently highly. Cattermole, who is excellently represented at the Burlington Club, is now admittedly at a discount. We are glad to see something of the best of his work. He dealt dexterously, though never very subtly, with romantic themes. He was like Sir John Gilbert—only when Sir John Gilbert allows himself to be tame.

John Lewis, alike an elaborate draughtsman and a brilliant colourist, is an attractive element in the present show. The finest of his five drawings—at all events, the drawing in which his deficiencies interfere the least with the enjoyment of his great qualities—is that numbered 57, *Lilium Auratum*. It represents two Eastern girls in an Eastern garden; it is of expressive and intricate design and studious draughtsmanship, but is yet more remarkable for the ordered opulence of its hues. Our English painters of the East have never gone further than this in realising such beauty as the East may possess; and, though the present fashions in art may have turned aside from the Orient as a land less interesting for artistic purposes than the men of the last generation deemed it, sound judgment must continue to allow to John Lewis, at all events, an unqualified success in the treatment of the subject of his choice. The control of brilliant and gem-like colour which he here exhibits is in singular contrast to much inadequate and inartistic dealing with vivid hues betrayed too often by many of his contemporaries. See, for instance, the example of Wehnert—a large drawing of a woman kneeling at her bed.

Among those artists who were distinctly colourists remaining to be noticed James Holland is foremost. But Holland is not represented quite so characteristically as Lewis, beautiful undoubtedly as is his drawing of Dover. Two examples of brilliant yet softened and harmonised colour appear from the hand of W. W. Deane, and will revive his memory. The Cathedral of Chartres is the motive rather than actually the subject of the one (No. 101), so much is the drawing an experiment in red and rose-gray. A Venetian canal and house front is the theme of the other, which, indeed, is not at all less admirable. McKewan is shown as a master of tone if not precisely of colour in interiors. By Lundgren there is a very happy example in No. 110. E. W. Cooke is seen at his best. He had an immense facility for doing all things tolerably—he did nothing supremely well. Earlier and less-known men, such as W. Riviere, do not fail to be represented. By him there is one of the best and soberest drawings in the exhibition—a large sketch of the sea-front of Dover, the quaint parade of long ago, and the sunny-white cliffs in showery weather (No. 167). Here the execution is as frank and simple as the result is unobtrusive and pleasant. By W. Evans, of Bristol, there is a fine, stormy, and passionate landscape among the few exhibited on the ground floor and not in the gallery. Its subject is professedly *A Welsh Water Mill*; in reality, a bridge crossing a turbid mountain stream swept over by wind. Drawings of the character of many we have mentioned may reconcile the amateur to the perhaps inevitable presence of many somewhat crude works representative of men who were popular in their own day, but about whom the art collectors of the future will not be expected to concern themselves. Much has been done, no doubt, to repress within proper limits the representation of the inartistic and the sentimental; but the inartistic and the sentimental—at all events, in figure-pieces—were the fashion forty years ago, when the "Annual" had become the privileged debaucher of the public taste. We note, but we need not take exception to, the small and partial representation of the art of brilliant young painters like Frederick Walker and George Pinwell, for their presence here at all is, as it were, an accident; they died so lately and so young that their work belongs wholly to our own day; and the organisers of the present exhibition were chiefly concerned with the work of at least one generation ago. FREDERICK WEDMORE.

EXHIBITIONS.

AN exhibition of ancient helmets was opened a few days ago at the rooms of the Royal Archaeological Institute in New Burlington Street. We understand that the excellent arrangement of the objects is in great part due to the exertions of Mr. W. Burgess and the Baron de Cosson, who have each of them contributed many fine examples to the collection. One of the earliest and most interesting specimens in the collection is a bronze helmet found in the Tigris, which there is good ground for believing to be of Greek manufacture. It does not require a great strain on the imagination to believe that it may have been worn by some one of the Ten Thousand during their celebrated retreat. This precious relic is the property of Mr. Matthew Holbeach Bloxam. There is also a Roman helmet of great interest. It may probably be of Italian make, but was found in the fens at Witcham. Viewed as works of art, by far the most beautiful things in the collection are the Italian helmets of the sixteenth century; there are several of these with engraved patterns upon them of excellent design and almost faultless execution. The cap of a French judge of the sixteenth century can hardly be called a helmet, but it is well worthy of a place in the collection. It is made of thin steel bars, so constructed as to fold into a very small compass. Such things were probably never needed in this country. An object of this sort helps us to realise more forcibly than many pages of history the state of violence and disorganisation from which France suffered when it was needful for the administrators of the law thus secretly to protect themselves. The tournament helm of Sir Giles Capel, one of the knights who, with Henry VIII., challenged all comers for thirty days at the Field of the Cloth of Gold, is a fine example of a kind of helmet now of the utmost rarity. It used to hang over the tomb of the Capels in Rayne Church, Essex, until about forty years ago, when the old church was pulled down. It is now the property of the Baron de Cosson, to whom it was presented by a lady, who bought it of the son of the builder of the new church. Though the special object of the exhibition is to show a chronological series of helmets, a few examples of chain mail are given. Most of it is Oriental, for in the East chain armour is worn at this moment; but there are some good fragments which are almost certainly of Western make. We noticed particularly part of a hauberk, found in the Phoenix Park, Dublin. There seems no reason for thinking this Eastern, and, if not, it is probably part of the equipment of one of the Norman invaders of Ireland. It would have been interesting to have had a full account of its discovery. There are no specimens of banded mail in the collection; in fact, so far as we know, no single example is now in existence, although it is frequently represented on seals, and there are three English sculptured effigies which show it. How it was made is by no means certain. Some carefully constructed models are here exhibited for the purpose of showing the manner in which those best able to form an opinion believe it to have been constructed. It may not be amiss to note that one special characteristic of this exhibition is that there can be no doubt as to the genuineness of almost every specimen shown. Forgeries have been at work on helmets as well as on almost every other object of archaeological interest, but there cannot well be a mistake here, for all those which are in any degree doubtful are put in a class apart.

NOTES FROM ROME.

FROM vol. xvi. of the *Atti dell' Accademia di Scienze morali e politiche di Napoli* has been extracted a recent work of Prof. Ruggiero Bonghi on a subject of Roman history. He examines the accounts given by Livy and by Dionysius of the enterprise of Appius Herdonius (294 A.U.C.), and, having enumerated the variations made in the story by other ancient writers who have made mention of the same undertaking, passes in review all the opinions propounded on the subject by modern critics, beginning with Niebuhr. The author endeavours to indicate the manner in which, from various reasons, the most contradictory conclusions have been arrived at in the attempt to better explain the fact. In his opinion, Appius Herdonius belonged to those powerful Sabine families who, reversing the course taken forty years before by Appius Claudius with his clan, imagined they could best provide for the safety of their country by seeking the subjugation of Rome, from whence arose danger to their own independence. Actuated by this motive, with the co-operation of the exiles, and with the hope of being powerfully assisted by the slaves, and by as many, in Rome itself, as were discontented with the actual state of affairs, he occupied the Capitol, where, as is well known, he met his death.

PROF. BONGHI, who for some years has been engaged in writing the history of Rome, promises us shortly a new critical essay on Publius Volero, and another on the territory surrounding Rome, and on the Roman conquests of the first four centuries; and, finally, a fourth work on the credit deserved by the ancient sources of history relative to that period. The first volume of Bonghi's Roman History will be published within the current year, and will bring the account up to the death of Camillus.

IN the excavations near the banks of the Tiber have been discovered some inscribed stones which formed part of the sepulchre of C. Sulpicius Platorinus. The relationships, however, which existed between the various persons whose memory has been recalled to us by the epigraphs discovered are not yet decided. The last stone bears the name Antonia Furnilla. In the vicinity of the sepulchre have been found some marble pillars, also with inscriptions. One formed part of an *aedicula* dedicated to the god Silvanus, another belongs to the number of those dedicated to the *Lares Augusti*, while the third is one of those destined to indicate the limits of the public path on the banks of the Tiber. Many thousands of bronze coins of the later times of the Empire have also been discovered.

A MONOGRAPH has just been published by Prof. G. G. Ascoli, entitled *Iscrizioni inedite o*

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mal note greche, latine, ebraiche di antichi sepolcri giudaici del Napoletano. It is a reprint from the *Transactions* of the fourth International Congress of Orientalists, held in Florence in 1878. If the author's name were not enough, a simple glance at the summary of the subjects dealt with in the book would suffice to show the importance of its contents. The author examines the two classes of Jewish sepulchral inscriptions hitherto known, the Greco-Latin and the Hebrew. The first, which consists in great part of the stones discovered in the Jews' cemetery at Rome, carries us back to the period which elapsed between the first and fourth centuries of the Christian era. The second, or mediaeval class, in which the inscriptions are all in Hebrew, goes back to the eleventh or the end of the tenth century. To explain this long interval of silence, the author records the various opinions which have been put forward by scholars, and the errors to which their acceptance may lead. He points out that even scholars themselves till lately neglected one most important fact—that, namely, of the discovery of the Jewish cemetery of Venosa, the inscriptions of which belong precisely to this intermediate epoch, and conspicuously supply the missing link in the chain of historical continuity. He prefaces the examination of the Hebrew inscriptions with an account of the discovery at Venosa, and of the first studies written upon it, which remained in MS. in the archives of the National Museum of Naples. Prof. Ascoli ends with the expression of a hope, which, we trust, may be realised by the Minister of Public Instruction, that the exploration of the subterranean cemetery of Venosa may be methodically continued.

At the last sitting of the Royal Academy of the Lincei (May 30) Senator Fiorelli exhibited three new *lamine* of gold, with Greek inscriptions, discovered in the territory of Sybaris in prosecuting the fresh excavations undertaken there by the Italian Government. A monograph was read on these *lamine* by Prof. Comparetti, who reconstituted the text, recognising in it references to Orphic worship, which set forth at some length the beliefs of that organisation concerning the soul and the future life.

ART SALES.

We chronicle this week—independently of a print sale noticed below—two art sales of interest to various collectors: the one a sale at Messrs. Christie, Manson and Woods', last Saturday week, of a collection chiefly of modern pictures, though including a few examples of earlier English painters; and the other a sale of fine porcelain, in which Bristol china predominated. This is a ware generally found, in the opinion of many, more remarkable for rarity and for fineness of the paste than for actual beauty. At the picture sale of Saturday week Mr. Philip Calderon's *Toujours Fidèle* sold for £189; Cresswick's *The Approach to an English Village*, the figures being by Mr. W. P. Frith, R.A., £210; Mr. Frith's *Sir Roger de Coverley and the Widow*, £514 10*s.*; Mr. Faed's *Worn Out*—the extremely pathetic picture of about eleven years since at the Royal Academy, one of the sensations of its year—£1,438. This was bought by Mr. Agnew. By Peter Graham there was a *Scotch Landscape*, which realised £438; by Mr. J. C. Horsly, R.A., the *Poet's Theme*, which obtained £210, and likewise by the same artist, *Lady Jane Grey and Roger Ascham*, which reached £315. By Mr. J. C. Hook there was the attractive picture, *The Gold of the Sea*, £1,785 (Wertheimer), and the *Fishing Haven*, which fell to a liberal bid from Mr. Vokins. By John Linnell there was noted *The Timber Wagon*—a good example of the veteran's work in the year 1867—£892 (Agnew). By Mr. Pettie, a small replica of the large and striking picture of *Treason*, painted in 1867, sold for £483 to Mr. Vokins. By Frederick Goodall, *The Head of the House at Prayer*, a picture painted only two years ago, sold for £789 to Mr. Maclean. Considerable interest was caused by the appearance in the auction room of what has long been known to be a masterpiece of William Müller's, *The Slave Market at Cairo*. It was knocked down to Mr. Agnew for £2,058. It is worth while to note that, according to the statements of the press, this picture had changed hands a few years ago at the price of nearly £3,000, from which it would appear that the sometime overrated art of this undoubtedly skilful artist is likely henceforth to be in less active demand. Of portraits by the elder English masters we note especially George Romney's *Lady Elizabeth Berkeley*, which fell for £367 10*s.*; *Her Serene Highness Elizabeth Margravine of Anspach*, first wife of Lord William Craven, which fell for £367 10*s.* There were likewise minor examples of this artist and of Sir Joshua Reynolds and Gainsborough. More than £22,000 was realised by the day's sale, which was one of the most important of a season thus far somewhat barren in sales of real interest.

The sale of fine porcelain mentioned above, and which took place at an earlier date than the picture sale, was that of the collection of Mr. Callender, the surgeon, and it comprised not only fine figures and other specimens of old Bristol porcelain—many of which form illustrations to Owen's book, *Two Centuries of Ceramic Art in Bristol*—but also specimens of other English fabrics, of the latter part of the last century and the earlier part of the present: such as Chelsea, Derby, Bow, Plymouth, Swansea, and Worcester. There was likewise a little Wedgwood ware. The catalogue, interesting to the collector of porcelain, contained rude but effective cuts of the principal Bristol figure pieces. We note, in Derby ware, a pair of Derby candlesticks, with figures of children, £5 15*s.* 6*d.* (Hawes), and a pair of deep-blue Derby vases with white-and-gold handles, each painted with a landscape and cattle by Lucas, £6 10*s.* (Hawes). Of Worcester, a pair of cups and saucers painted with exotic birds and butterflies in blue scale borders, £14 3*s.* 6*d.* (Reidpath). Of Wedgwood, a pair of large black figures of Neptune and a Triton, £26 5*s.* (Philpot), and a large black vase and cover, the handles formed as female arabesque figures, and a group of Prometheus devoured by a vulture in high relief on each side—and the piece signed "F. Voyez, sculp. 1769," £21 (Rhodes). Of Bristol porcelain the following pieces and prices are best worth chronicling:—One of Champion's white Bristol hard porcelain flower plaques, the group of flowers modelled in biscuit, in the original black and gold frame, *vide* Owen, £9 19*s.* 6*d.* (Philpot); a beautiful Bristol centre-piece formed of shells embedded in rockwork of shells and corals and enamelled in brilliant colours (from the Edkins collection), £11 (Church); a pair of portrait plaques with profile busts of a lady and gentleman, modelled in biscuit, in the costume of the period, the point lace, cap, and frill of the lady of singular and exquisite finish, £21 10*s.* 6*d.* (Rhodes), also—as, indeed, were many succeeding pieces—from the Edkins collection. A pair of salt cellars, engraved in Owen, and illustrated in the sale catalogue, £14 3*s.* 6*d.* (Owen). A Bristol figure, representing one of the elements—*Water*—described in Owen as full of life and beauty, and its modelling recognisable as of high class and finish, £43 1*s.* (Lichfield); a pair of figures in the Macaroni costume of 1770-72, from the Edkins collection, £37 (Philpot); a superb coloured Bristol figure of *Winter*, rustic series, £64 1*s.* (Salting); the rare Bristol figure of a *Shepherd and Dog*, coloured and gilt, and the companion figure of a *Milkmaid*, £60 (Hawes); a pair of hard porcelain Bristol groups of *Children and Goats*, decorated with flowers on scroll-work plinths, one of them having the impressed mark of one of Champion's modellers, £22 1*s.* (Hawes); and, finally, the classic series of *The Seasons*—as distinguished from the rustic series, one of which has been noticed above. The modelling of this complete set of classic figures is of remarkable excellence and precision. Three out of the four pieces had been, it is no doubt accurately stated, in the possession of an old Bristol family from the time they left the Castle Green works until they came into the possession of Mr. Callender. They were purchased—the set of four—on the present occasion by Dr. Michael for £170. It would appear from the result of Mr. Callender's sale that the interest in this rare fabric is not on the decline; the prices were at least considerable.

Messrs. Sotheby, Wilkinson and Hodge sold on Tuesday and Wednesday in last week a collection of prints and drawings in which what was most conspicuous and the most attractive of interest was a portion of a collection of the *Liber Studiorum* of Turner, including some of the preparatory etchings, which, in addition to the artistic merits some of them undoubtedly possess, have the collector's merit of extremest rarity, and are therefore now liable to be sought for by the *connoisseur*, though hardly as yet by the inartistic investor in objects of art. The sale of these was preceded by that of a certain number of impressions from the completed plates, when the mezzotinter working under Turner's direction (or, indeed, sometimes the master himself) had finished that which the pure etching had only begun. Of these impressions of the mezzotinted plates, a few only were "first states;" but there were likewise a few well and carefully selected impressions of later states, such as quite equal the average first state so much in demand among the less accustomed purchasers, though, of course, these impressions cannot equal the selected first states of which only the fine and accustomed eye is the proper judge. Certain incidents even in the present little sale evinced the advantage of trusting to the quality of the impression rather than to its technical "*state*;" and money is often foolishly spent in the desire of those who are not truly familiar with the subject, or who lack delicacy of eye and of memory, to acquire the print labelled "First State" irrespectively of its real quality. These remarks, of course, might have a wider application than to the *Liber Studiorum* alone, but *Liber Studiorum* at all events affords fit occasion for making them. Of the completed *Liber* prints sold last week we may notice *Flint Castle*, a fine impression, £5 (Harvey); *Norham Castle*, a first state, £9 9*s.* (Harvey); *Hind Head Hill*, a weak impression, £5 15*s.* (Harvey); *Source of the Arveron*, a first state, £14 5*s.* (Colnaghi); *Inverary Pier, Loch Fyne, Morning*—one of those, like the *Arveron* and *Severn and Wye*, engraved wholly by Turner himself—£8 10*s.* (Rimell). This was in a second or third state. Again, *Chepstow*, second state, £6 6*s.*, and *Calm*, fourth state, £11 15*s.* (Harvey); *Rizpah*, a first state, £14 14*s.* (Harvey); *Severn and Wye*, a good second state, which, though in this plate never equal to a first, was still unaccountably cheap at its sale price, £5 10*s.*; *Martello Towers*, a second state, £5 12*s.* 6*d.* (Colnaghi); *Coast of Yorkshire*, second state, £8 (Colnaghi); *Solway Moss*, first state, £26 10*s.* (Colnaghi); *Procris and Cephalus*, second state, £9 (Colnaghi); and the *Mildmay Marine*, a fine impression of the second state, £4 4*s.* (Harvey). There followed the preparatory etchings, which vary considerably in artistic merit—some of them, such as the *Isis*, the *Twickenham*, and the *St. Catherine's Hill*, containing not only the leading lines of the picture, but the better part of the pictorial

effect; and others (the majority of them, which we need not particularise) being purely preparatory and occasionally insignificant. Among the fifteen etchings sold at the sale in question we note the following: — *The Frontispiece*, £10 10*s*. (Harvey); *Inverary Castle and Town*, £6 15*s*. (Harvey); *Solway Moss*, £10 (Harvey); *Isis*, £10 (Harvey); *Dunblane*, £9 2*s*. 6*d*. (Noseda); *Flint Castle*, £10 10*s*. (Harvey); *Procris and Cephalus*, £12 (Harvey); *Blair Athol*, £21 10*s* (Harvey); *Ben Arthur*, £15 (Harvey); *Windmill and Lock*, £8 15*s*. (Noseda); *Norham*, £10 5*s*. (Noseda); and *Chepstow*, £6 10*s*. (Noseda). This collection has been erroneously stated in a contemporary to have been the property of Mr. Manners, whose possessions were sold on the same day.

It will be of interest to add that a complete collection of the *Liber Studiorum*—the seventy-one engravings which constitute the series—was sold by Messrs. Christie some few days ago for the sum of £756, the purchaser being Mr. Hogarth. A set of the *England and Wales* likewise sold for a considerable sum.

NOTES ON ART AND ARCHAEOLOGY.

Messrs. William Morris and Co., of 264 Oxford Street, have now on view the results of what may be called an experiment in hand-made carpets, after original designs. These designs are all by Mr. William Morris, and he has carefully avoided any tendency towards an Oriental character. They are supposed to be purely English, but the simple and bold conventionalisation of trees and flowers is certainly reminiscent of Italian decoration. The size of those at present to be seen does not exceed that of a large rug, and a good many of the patterns are reproduced in various colours. The designs appear to us to be, if anything, too bold for the size of the pieces and for the colours employed, which are those secondary and tertiary tints which Mr. Morris affects. It may be doubted whether these sober hues, though effective in stained glass and in silk embroidery, are equally fitted for work entirely in wool, and with a piled surface. The appearance of most is faded—an impression strengthened by the force of the fuller tones in comparison with those which are more delicate, as though the rugs had been washed, and only a few colours were fast. A less sparing use of white would, we think, be advisable.

The second number of *The Historic Galleries* of England is quite up to the first, and contains very fine photographs of the now celebrated Arundel Holbein, the splendid full-length of Christine of Denmark, Duchess of Milan, whom Henry VIII. sought for a wife. The other plates are Murillo's *Prodigal Son* from Stafford House, once in the possession of Marshal Soult, and Sir Richard Wallace's *Innocence*, by Greuze, which was sold to the late Marquis of Hertford at the Pourtalès sale for 100,200 frs.

A meeting was held at the Grosvenor Gallery on Tuesday, Sir Coutts Lindsay in the chair, to consider the questions connected with artists' colours which were raised by Mr. Holman Hunt's paper read at a recent meeting of the Society of Arts. Mr. Holman Hunt exhibited some canvases showing practically the result of using unsafe colours, and Prof. Church stated his opinion that colour-men were entirely at the mercy of the oil crushers. Mr. Wallis suggested that the matter should be referred to a body of practical chemists. The meeting terminated without the proposal of any resolution.

Mr. Rogers has on view at his gallery in Maddox Street a collection of water-colour drawings by Mr. A. Ayscough Wilkinson. They are views taken during a stay in Italy, chiefly at Rome and Venice, and in the Riviera.

We learn from *Nature* that a considerable number of the Fellows of the Royal Society have decided to add a portrait of Sir Joseph Hooker to the valuable collection of historical portraits belonging to the society, and they invite others to join in the subscription. Cheques crossed "Barclay and Co., for the Sir J. Hooker Portrait Fund," to be paid to Messrs. Barclay and Co., 54 Lombard Street, E.C.

Mr. Thos. Plunkett, M.R.I.A., who has explored so many of the crannogs in Co. Fermanagh, has lately discovered a wooden house, or hut, somewhat similar to that previously found in Drumkelim bog, Inver, Co. Donegal; both structures being at the same depth below the surface of the bog, while the timbers of both were fashioned with stone celts. Mr. Plunkett is the discoverer and explorer of the ossiferous caves of Knockmore.

The names of Théodore de Banville and Frédéric Régamey give *prestige* to a little volume issued by Richard Lesclide, of Paris, entitled *Mémoires et Pantomimes des Frères Hanlon-Lees*. The brothers Hanlon-Lees have recently been performing with marked success in London, and the "Memoirs," prefaced by de Banville with his usual grace and brilliancy, and embellished with six boldly conceived and vigorously executed etchings by Régamey, will not fail to amuse those among the English public into whose hands the volume falls.

An etching by Lawrence B. Phillips, entitled *In Harbour*, is just being published by Messrs. Dowdeswell.

It is stated that the Government of New South Wales have commissioned Signor Fantasia, an Italian sculptor of repute, who has exhibited some of the statuary most admired at the Sydney Exhibition, to execute three statues for the public offices in Sydney. The subjects will be the Queen, the Prince of Wales, and the Genius of Australia, which is described as an original idea of the sculptor.

The death is announced of the distinguished Belgian portrait painter, Lievin de Winne, an artist who has long enjoyed a high reputation in Belgium as a painter of Court life and the higher circles of *bourgeois* society. His portraits have somewhat of that refined grace which is to be found in most of Sir Thomas Lawrence's works; and this quality, no doubt, brought the Belgian artist, as well as his English predecessor, many sitters. For the rest, there seems to have been little resemblance between these two masters, for de Winne cared nothing for fashionable society, and, although painter to the Court, could scarcely be got to attend the ceremonies and *fêtes* at which his presence was required. He was born at Ghent in 1832, was a Chevalier of the Légion d'Honneur, and an officer of the Order of Leopold. One of his most celebrated portraits—that of the late King Leopold I.—is now in the Brussels Museum; but for the most part his works, being entirely of a personal character, are confined to private collections. Very probably, however, a collection of some of them will be formed for exhibition shortly.

The publishing firm of T. O. Weigel, of Leipzig, announce several important works on archaeology and art history to be brought out by them during this year and next. Among them may be mentioned a *Handbook of Classical Art and Archaeology*, by Dr. Urlichs, of Würzburg; a new edition of Dr. Jacob von Falke's *History of Modern Taste*; and a continuation in two volumes of Prof. Franz Reber's *History of Ancient Art*, consisting of the history of art in the Middle Ages and in modern times. The same firm have just published the fourth and fifth volumes of Prof. E. aus'm Weerth's comprehensive work, entitled *Kunstdenkmäler des Christlichen Mittelalters in den Rheinlanden*, of which the first three volumes, comprising sculpture only, appeared from 1857 to 1868. The present volumes deal exclusively with painting, especially with the old wall paintings to be found in the Rhinelands. They are illustrated with numerous plates, and are of imperial folio size.

M. Jules Claretie's article, entitled *Un Livre unique: L'Affaire Clémenceau peinte et illustrée*, which we noticed in the Academy of May 15 when it first appeared in the *Gazette des Beaux-Arts*, has since been published as an *édition de luxe*, of which only a hundred copies have been printed. It is illustrated by twenty-three of the charming little engravings given in the *Gazette*, and by two engravings *hors texte* after drawings by the principal artists who assisted in the illustration of this "unique book." A portrait is also added of the author of *L'Affaire Clémenceau* (A. Dumas *fils*), etched by Mongin from a painting by Meissonier, so that altogether this dainty little work forms a graceful tribute to the popular French novelist.

A bust of John Churchill, Duke of Marlborough, has been presented to the British Museum by the Rev. T. W. Webb. It is the work of the sculptor Rysbrach, who, in his time, had a high reputation in London. It has been placed in the hall of the Museum.

Some of the heavy scaffolding that has long hidden from view the beautiful front of the Ducal Palace at Venice has lately been cleared away, and part of the building is now visible, though the rest still remains shaded by the matting that is hung up to protect the workmen from the sun. The distinguished sculptor Monteverde has undertaken to replace the splendid capital of the corner column about which so much difficulty has been experienced, and it is hoped that he will be able to produce a true and fine copy of the ancient work. The restoration commission are adopting the system of Prof. Molmenti, whereby the new portions of the building are coloured to the same brown-and-black tone as the older portions, so as to avoid that patchy appearance which so often prevails when modern restorations have to be inflicted on ancient monuments. It is hoped that the whole of the works at the Ducal Palace will be finished before next winter.

The competition mentioned by us some weeks ago as having been opened at Venice for an equestrian monument to Victor Emanuel has produced, as is usual with these sculptural competitions, most unsatisfactory results. The exhibition that has been held of the forty-two designs sent in has, indeed, provoked more laughter than anything else, for the wits of Venice have christened it "The Horse Show," owing to the extraordinary animals which the unfortunate Victor Emanuel has been made to stride. The design of a young Roman sculptor named Ferraci gained the first prize, but even his design was not considered worthy of execution, though it is supposed that he will ultimately be entrusted with the carrying out of some modified plan.

The awards for sculpture at the Paris Salon were made last week. The first *prix* was gained by M. Ernest Lanson for a medallion portrait of M. Ruffin in plaster.

The third part has appeared of Henry Havard's instructive work entitled *L'Art et les Artistes hollandais*, in which he gives the result of his researches into the history of certain Dutch masters whose lives have hitherto been but little investigated. The present number contains biographies of Pieter de Hooch, Jan Beerestraaten, and Pieter Codde.

The death is announced of Prof. Karl Friedrich Lessing, director of the picture gallery at Karlsruhe.

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A Franco-American lottery has been instituted in Paris for the purpose of contributing to the enormous cost of the gigantic statue of Liberty which the celebrated French sculptor Bartholdi is executing. We have before given an account of this extraordinary work, which exceeds everything that has ever been attempted in modern times in the way of colossal figures; and so need not repeat its measurements here. It is intended to serve as a lighthouse at the entrance of the harbour at New York, and also to be a token of the warmth of friendship existing between the French and American nations. It was reported at one time that it was to be a present from the French Government to the American, but it now appears that it is to be paid for conjointly by the two nations. To aid in this a lottery has been established of 528 lots, many of them being works of art by well-known artists. These have been exhibited for several months past in Paris, but the interest excited by the great Franco-Spanish lottery has thrown this American one somewhat into the shade. The day for drawing has therefore been a little delayed, but it is now fixed definitely for the 20th inst. Tickets can be had at the office of the Commission, 175 Rue Saint-Honoré, and of all French tobacconists.

THE STAGE.

The linguistic attainments of the average civil servant are at all events desirable in a week which gives us a performance of *Frou Frou* in French, of the *Agamemnon* in Greek, and of *Anna Mié* in Dutch; and the ignorant are rather grateful to Mr. Toole for that consideration of their condition which doubtless prompted his advertisement to the effect that the members of his company would still continue to perform in their mother tongue. The performance of the *Agamemnon* in the Hall of Balliol on Thursday and on Friday last has been discussed in the *Standard* and the *Daily News*, and is elsewhere mentioned in our columns; and little need here be recorded beyond the fact that to give the work the best dramatic expression in their power, rather than to produce a *facsimile* of a Greek drama, was the aim of the enterprising undergraduates who organised and carried out a performance which roused to enthusiasm an audience from Mr. Browning downwards. In the way of scenery little was attempted, and little was required to be attempted. In the matter of costume, simplicity reigned, but the simplicity was at least well ordered — Cassandra's robes and Clytemnaestra's might have been arranged by Albert Moore. The text chosen was Hermann's, but certain omissions were found necessary. As regards the acting proper, the appearance of the *dramatis personae* in quietude was better than their appearance in action, and the voices and their management were best of all. This is especially true of the two persons on whom the burden of the piece chiefly falls—Clytemnaestra and Cassandra. Both were of admirable appearance and of a most musical utterance. Indeed, faces so splendidly Greek have rarely been seen upon the English stage, nor have voices often been heard—except Sarah Bernhardt's own—so apt to be charged with dramatic expression, so indicative of great and varied emotion. To tell the truth, elaborate art in stage gesture and action cannot come to the most gifted persons in the space of a few weeks. At Oxford, as elsewhere, it is true that it takes years, and not weeks, even for people of genius to become complete actors. To seriously weigh the stage performance of these well-graced gentlemen against that of the leaders of the dramatic profession would only be to show a complete incapacity to appreciate the conditions of the dramatic profession and the years of labour which precede high success in it. But it may be most truly said with regard to all the Oxford performers that they accomplished more than anyone could have been warranted in expecting; and it may be added of the representatives of Clytemnaestra and Cassandra (Mr. Benson and Mr. Lawrence) that their performance had qualities which gave exquisite pleasure. It has been said in some quarters that the play is likely to be repeated in future years. We believe this is exceedingly doubtful; but, under any circumstances, the success of its repetition must depend upon the presence of those qualified to perform. Cassandra's voice, and her sensitive control of it, must last week have impressed the most accustomed playgoer.

Performing in *Frou Frou* again last Tuesday night, Mdlle. Sarah Bernhardt showed unmistakeably that she is this season in the fullest command of her means. Every touch and trait in the character of the volatile and agreeable heroine which it is possible for her to do justice to she did justice to most absolutely. Opinions are divided, and may fairly be divided, upon the merits of her death scene and those of that scene as interpreted by Desclée; but it would be somewhat barbarous to base a comparison of the merits of the actress throughout the whole of the part on one scene only, and that one in which it is not difficult for art greatly below Mdlle. Bernhardt's or Mdlle. Desclée's to obtain a sensational triumph. Death on the stage is like death in the hands of a second-rate novelist—its presentation wins easily an effect that should be won without recourse to that extreme. The earlier and the middle acts of *Frou Frou* are really those on which a comparison should be based, and the following may be found to be about the result of a comparison made by the unprejudiced admirers of both these great artists. A lightness of touch, a girlishness of being, splendidly simulated by Desclée, is wanting to Sarah Bernhardt. Sarah Bernhardt, like Desclée, can be a rattle, but she can only be a reckless rattle, and not a thoughtless and childish one. She has not, in modern comedy, the *naïveté* of Desclée. She seems to know too much. It is not many young women who can delicately chaff their fathers on excursions to Bohemia in which the actual Prague of everyday geography is never a destination, and the Gilberte, the "Frou Frou," of Mdlle. Bernhardt is not one of those young women. Her raillery wants lightness of heart to excuse or explain its lightness of manner. But the waywardness of Gilberte, the irritation that her vanity suffers when it is found that her sister takes her place in her house as true guardian of her child and truest friend of her husband—that Mdlle. Bernhardt illustrates quite perfectly. And the quarrel scene which follows on Louise's refusal to marry, and thus leave Gilberte with her husband and with the responsibilities of the house, is worked up to a pitch of completeness which no stage art of our day has excelled. This is not a pleasant scene; it is not even a scene that gains on repetition, for the more the art of it is discovered, the less does one desire to pursue the analysis; but there is no question but that the scene is of the most potent order of dramatic performances—a highly organised woman's study of a situation of impatience and misery. Extraordinary mobility of temperament and *physique* and a singular mastery over the technical details of stage work are found here in combination in Mdlle. Sarah Bernhardt, and both are possessed by her in such high degree that it is idle for the spectators of her performance to content themselves with being the extollers of this one's art or that—Rachel's, it may be, or Desclée's—of which their memory must be fading. They are here, with Sarah Bernhardt in the quarrel scene of *Frou Frou*, in presence of a performance that in its own way can never have been excelled. The actress has found for every passage the look, the gesture, the voice now controlled, now abandoned.

M. Coquelin has failed to appear, and until the arrival of the Palais Royal company it is upon Mdlle. Sarah Bernhardt that the burden of the Gaiety performance must fall. The actress, for her benefit next Wednesday morning, has composed a bill of the play which is unfamiliar, but which it would be impossible to improve. We have seen her some years since in *Rome vaincue* and in *Jean-Marie*. The parts are more absolutely different than any it would be conceivable to select, and in each the performance of the actress reaches perfection. Playgoers who, having seen her in her great *rôles* now familiar to England, should omit to see her as the grandmother in the one play for next Wednesday and the resigned young wife of the other will have had but an incomplete understanding of the things that are within her means.

It is doubtful whether the Dutch plays at the Imperial will greatly attract purely English audiences, and the constant changes in the play-bill would seem to be directed at the Dutch colony. But the performance of Monday, when the modern domestic drama of *Anna Mié* was performed by several of the most excellent actors known to Holland, was found interesting. The piece seems well put together; the acting is all that can be desired, and the mounting of the drama is of an eminently satisfactory kind. There is, of course, nothing remarkable in the fact that the costumes have a correctness which they would not have in an English play of which the scene was laid in Holland, seeing that the wearers of the costumes come from that land; but the combined quaintness and picturesqueness of dress and interior—the clean tiled wall and tall clock which English aesthetic decoration has, it is true, to some extent reproduced—are at least interesting. On Tuesday great dignified drama was substituted for drama of homely incident and homely pathos, and Mdme. Catherine Beersman, who is said to be the leading actress of the Dutch stage, appeared as Marie-Antoinette in a version of the play familiar to some English playgoers through the performance of Ristori. Nor is there here any failure to chronicle, though we should strongly counsel the management to have recourse for the most part during the rest of the performances to the homelier orders of comedy or pathos.

At the Vaudeville Theatre they have revived *Two Roses*.

Messrs. H. Irving, Charles Santley, S. B. Bancroft, and J. L. Toole have been appointed trustees of a Fund now being raised for the benefit of those who were dependent on the late George Honey, the comedian whose regretted death we noticed in our last week's issue. Between four and five hundred pounds has been subscribed to the Fund; but this should be materially increased.

MUSIC.

RECENT CONCERTS.

Mr. C. Hallé produced at his fourth recital a trio in E minor, by Mr. C. H. H. Parry, whose pianoforte concerto in F sharp has been recently heard at the Crystal Palace and at one of the Richter concerts. The first movement of the trio (*allegro appassionato*) contains original and suggestive themes, and these are treated with much skill. The modulations are interesting and unexpected. The movement concludes with a short but effective *coda*. The *molto vivace*, which stands in place of *scherzo*, is constructed upon three pleasing and well-contrasted themes. The

whole movement is full of life and cheerfulness. The *adagio* is interesting and not too long. The *finale* (*allegro giocoso*) is bright and effective, and the themes are developed with great contrapuntal ingenuity. The pianoforte part throughout the work is well written and very showy, and it was performed by Mr. Hallé in a clear and brilliant manner. The work was well received. We think it a composition of great merit, and one requiring to be heard more than once in order to understand and appreciate its many points of interest. Mdme. Nerman-Néruda played in her best manner a sonata in D major by Handel, from the twelve sonatas for a violin or German flute published in 1732, and said to have been written expressly for the Prince of Wales. The pianoforte accompaniment played by Mr. Hallé was arranged by him from Handel's original figured bass. Mr. Hallé contributed as solos a *nocturne* and *barcarolle* by Chopin. The concert concluded with Beethoven's B flat trio (op. 97).

At the sixth Richter concert (June 3) was performed Liszt's symphonic poem, *The Battle of the Huns* ("Hunnenschlacht"). Kaulbach's celebrated picture, representing the defeat of the Huns by the Romans, "inspired" Liszt to write this work, which, though clever and imaginative, we cannot consider as one of the best or most interesting of his symphonic poems. It is out-and-out programme music, and an interesting analysis by C. A. B. enabled the audience to follow with ease the various incidents of the dire conflict, ending with the "final victory of Christianity and civilisation over heathendom and barbarism." The work was splendidly performed; the organ part was taken by Mr. Walter Bache. We must also notice two fine performances of Wagner's *Kaisermarsch* and *Tannhäuser* overture. Herr Barth played Beethoven's concerto in E flat, but his interpretation of the work was not all that could be desired. The concert concluded with Beethoven's "Pastoral" symphony.

The seventh concert took place last Monday (June 7). M. Saint-Saëns played his concerto in C minor (No. 4), which had been performed last year at a New Philharmonic concert conducted by Mr. Ganz. M. Saint-Saëns must have written this work specially to show off his great powers as a pianist, for as a composition it possesses but little interest. It is what Lenz would have called "*un grand exercice de concert.*" It was performed with very great skill and energy. The concert opened with Berlicz' "Ouverture caractéristique," *Le Carnaval Romain*. Schubert's symphony in B minor was given with great finish and delicacy. The concert concluded with a fine rendering of Beethoven's seventh symphony.

Herr Auer was leading violinist at the fifth *matinée* of the Musical Union last Tuesday (June 8). He has not been in London since 1877, and has come expressly from St. Petersburg for the remaining concerts. Beethoven's quintett in C (op. 29), which had not been played here since 1874, was excellently performed by Herr Auer, associated with MM. Wiener, Holländer, Hann, and Lasserre. The other concerted piece was Schumann's quintett in E flat. This work, when first performed in 1853, was harshly criticised; it is now a standard and a popular work. The pianoforte part was rendered in a spirited manner by Mdme. Montigny-Rémaury. Herr Auer gave a most charming and delicate performance of Wieniawski's *légende* (op. 17), in memory of his lately deceased friend. Scharwenka's *Scherzo* for two pianos from his concerto (op. 32) was played by Mdme. Rémaury and the composer, and they certainly gave a most brilliant rendering of a very excellent and effective arrangement.

J. S. Shedlock.

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Characters by Miss Geneviève Ward, Mrs. Leigh Murray, Miss Kate Pattison, Miss Annie Leyton, Miss Gertrude Tempest, Mrs. Bernard Beere; Mr. John Clayton, Mr. Flockton, Mr. Beerbohm Tree, Mr. Edwin Bailey, Mr. Ian Robertson, and Mr. Edgar Bruce.
Doors open at 7.30. No Fees of any description.

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SATURDAY, JUNE 19, 1880.
No. 424, *New Series.*

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LITERATURE.

A Bibliography of Printing. With Notes and Illustrations. Compiled by E. C. Bigmore and C. W. H. Wyman. Vol. I. A–L inclusive. (Bernard Quaritch.)

Nothing more strikingly shows the interest taken in any art or science than the number of books that are published on the subject. The literature of printing has now become so extensive that several attempts have of late been made to extend alike to the hardworking student and the desultory reader that indispensable aid which good bibliographies and classified indexes afford. But the present work aims still higher, for Messrs. Bigmore and Wyman have not been content merely to collect the titles of all the books, pamphlets, and broadsides which relate to typography and its allied arts, but have undertaken also to give, in many cases, brief analyses of their contents, and some particulars respecting their authors.

Short biographical notices of printers and type-founders are interspersed as occasion offers, and these will to many readers be the most attractive feature of the work. The selection appears, however, to have been somewhat capricious, for while among eminent foreign printers such names as Conrad Fyner of Esslingen, Peter Drach of Spires, Filippo de Lavagna of Milan, and Giunta of Venice are conspicuous by their absence, among well-known English printers we miss the names of John Lettou, Thomas Berthelet, Richard Faques, John Cawood, Richard Jugge, Christopher and Robert Barker, Nicholas Hill, and Hunte of Oxford, and among Scottish printers those of Walter Chepman, Robert Lekpreuik, Henry Charteris, Thomas Finlason, Andrew Hart, John Forbes, and the Foulises of Glasgow.

Moreover, the notices of the King's Printers begin no earlier than the year 1573, although William Faques, and after him Richard Pynson, held this office in the reign of Henry VII. Pynson was followed, in 1530, by Thomas Berthelet, who was the first royal printer whom we know to have been appointed by patent; and to him succeeded, in 1548, Richard Grafton, who, in 1553, for printing the proclamation of the accession to the throne of Lady Jane Grey, the only extant copy of which is in the library of the Society of Antiquaries, was deprived of his patent, which was given by Mary to John Cawood, who held it conjointly with Richard Jugge in the succeeding reign.

But, notwithstanding these omissions, the particulars given respecting many celebrated typefounders and printers of bygone times are of the greatest interest, derived as they have been, in several instances, from information contributed by surviving members of their families or firms. Foremost among these may be mentioned the articles upon Baskerville, Bensley, the Bowyers, Bulmer, the Caslons, the Didots, Engelmann, the Enschedés, the Figginses, Benjamin Franklin, William Ged, the Hansards, and the Jameses. The notice of John Baskerville contains some curious facts respecting the vicissitudes after death of the celebrated Birmingham typefounder and typographer, which may be quoted as an example of the way in which much valuable information has been gleaned and condensed.

"A series of articles in *Notes and Queries* has set at rest several disputed points in the history of John Baskerville. G. C. says that he was informed in 1835 that the coffin containing the body of Baskerville was then lying in a timber-yard under a pile of deals, and asks if it is still (1852) in the same place. . . . Mr. St. Johns says that Baskerville was interred in grounds attached to the house in which he lived, near Easy-row, Birmingham. The land became valuable as a building site, and the body was removed, after lying there for nearly half a century. It was taken to the workshop of a lead-merchant named Marston, in Monmouth-street, Birmingham, and while there he (Mr. St. Johns) saw the remains, which were in a wooden coffin enclosed in one of lead. That was about 1826. The person who showed him the coffin was either Mr. Marston or one of his employés. The nose and lips of the body were gone, and two front teeth; but as to the latter, it was known who had them, and they would be restored. The shroud was perfect, but discoloured. . . . Mr. William Cornish (of New-street, Birmingham) says that the body now reposes in the vaults of Christ Church, Birmingham. . . . R. says that one of his great-uncles owned the Baskerville property; that Baskerville was actually buried in the grounds belonging to his house, and that it was solely owing to the growth of the town that his remains were disturbed."

Besides the articles upon Gutenberg, Fust and Schoeffer, and our own William Caxton, that upon Koster deserves especial notice for the care which has been bestowed upon the literary history of the legend that ascribes to Laurens Janszoon Koster of Haarlem the honour of having invented the art of printing with moveable types. It contains a comprehensive survey of the bitter controversy which raged between the partisans of Gutenberg and Koster from the time of the appearance of Scriverius's *Laure-Crans voor Laurens Coster van Haerlem* in 1628 down to the final collapse of the Haarlem romance and its mythical hero in 1870, when M. van der Linde published his *Haarlemsche Costerlegende*. The Italian story of Castaldi likewise has been concisely told.

By way of contribution to the promised Supplement we would note the omission of Jon Jónsson's *Söguágrip um Prentsmiðjur og Prentara á Islandi*, published at Reykjavik in 1867, the only Icelandic work upon the art of printing. We also miss the appellants' and respondent's cases in the appeal to the House of Lords in 1717 upon the rival claims of Baskett and Watson respecting the printing of Bibles and Prayer Books in Scotland, as well as the *Reasons that Printing may not be made a Free-Trade* published in 1704 by Mrs. Eleanor James, the widow of John James, and, after her husband's death, for some years City printer. The belief once common, and here again repeated, that "Holbein died of the Great Plague of 1554" has long since been banished to the region of myths, not only by the fact that there was no plague in the above-named year, but also by the discovery in St. Paul's Cathedral of the great painter's will, which proves that he died in October or November of 1543, in which year Stow tells us that "a great death of pestilence was in London, and therefore Michaelmas terme was adjourned to S. Albons."

Absolute accuracy and completeness in the bibliography of so wide a subject as the history and practice of printing are obviously unattainable, yet the compilers have grappled successfully with the immense difficulties which surrounded their self-imposed task. The work first appeared by monthly instalments in the columns of the *Printing Times and Lithographer*, where it has now reached the end of the letter O, and has since been carefully corrected and revised. It is illustrated by a large number of woodcuts of printers' devices, portraits, and views, and we trust that a copious index may still further enhance its value.

Robert Edmund Graves.

An Essay on the Life and Genius of Calderon. By the Archbishop of Dublin. Second Edition. (Macmillan.)

Calderon. By E. J. Hasell. (Blackwood's Foreign Classics.)

The Archbishop of Dublin has quickly responded to the appeal made to him by Miss Hasell to publish a new edition of his Essay on Calderon, which had long been out of print. For this we are grateful. The clever analytical sketch of Miss Hasell has by no means superseded the more thoughtful criticism of the Archbishop.

More than perhaps any other writer, Calderon has suffered from the exaggerated panegyrics of his admirers. To compare Calderon with Shakspere seems to us to be altogether a mistake. Shakspere stands out unapproachable among his contemporaries. Not so Calderon. He is indeed the first, but the first only, among peers. To prove this let anyone take any of the selections of Spanish plays, some of which are by anonymous authors, published in Spain and Holland in the seventeenth and eighteenth centuries, and mark how nearly these dramas approach each other in value. Calderon excels the others, indeed, as a poet; as a skilful playwright and composer of plots he is equalled only by Lope de Vega; but as a true dramatist, as a creator of character, and delineator of it in action, as one who gives us an insight into the stirrings of human thought or the complex play of human passions, he is no higher than many of his contemporaries. Skilfully designed as his plots are, they seem to us invariably to have been formed apart from his characters. An intricate scaffolding is set up, which is decked with the choicest flowers and the most graceful ornament which poetic fancy can supply. His characters never grow before us; their utterances never seem what they *must* have said under such circumstances, but are only poems which the author has put into their mouth. In nine cases out of ten they would do just as well for somebody

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else. This is clear when, as is often the case, a speech belonging to a character in a "Comedia" is repeated by an abstraction in an "Auto." It frequently suits the latter the better of the two. Thus, Sigismund's celebrated speech in *La Vida es Sueño* is repeated by "El Hombre" (Man before the Fall) in the "Auto" of the same name. As a poem the lines are exquisite, but there is nothing in the situation which makes them peculiarly appropriate to either speaker.

Both our authors speak with intense admiration of Calderon's employment of his allegorical characters in the "Autos." But, far removed as this power of allegorising is from our present mental habits, this representation of ideas only in the concrete is no certain mark of a high order of intelligence. It marks a certain stage of intellectual growth, and when this stage is passed it may be difficult to return to it; but the trick may be learned. Calderon's "Autos" were composed, not for his choicest audience, but for the populace. The peasant will unconsciously speak in allegory, and the educated will fail to understand him. The theme of these "Autos," whatever their titles may be, is fundamentally the same; the variation is simply, as Dr. Trench allows, but as a turn of the kaleidoscope. Calderon's philosophy in these plays is that of *Catenae* and the *Summa*; there is no real depth of thought or spiritual insight. The poems of S. Teresa seem to give us far deeper insight into man's spiritual temptations and the mystic relation of the human soul to the Infinite than all Calderon's "Autos."

Cervantes, and not Calderon, is, we think, the Spanish author who should be compared with Shakspere. We cannot imagine Shakspere multiplying indefinitely his greatest dramas. Even for him the exhaustion would be too great. Cervantes could write but one *Quixote*. Creations like these take too much out of their authors; but, given the necessary talent and poetical and technical skill, there would seem nothing to hinder Calderon and Lope from spinning out "Comedias" and "Autos" to the very limit of physical exhaustion and of bodily decay.

Still, though unable to agree with those who place Calderon among the world's greatest dramatists, we find it difficult to give him too high a rank as an objective poet. It is his very excellence as a poet which frequently hinders his success as a dramatist. How often do we utterly forget the character which speaks in delighted wonder at the complete and perfect poem which is put into his mouth! Only with reluctance do we resume the thread of the dialogue. Yet even these gems are frequently spoilt by Calderon's fatal facility. He knows not where to stop. The image or illustration has perhaps fully rounded off the sense, and has brought the poem to a perfect whole; but he heaps image on image, and iterates them until the reader's palate is cloyed to satiety. Hence the interminable length of so many of his speeches. We believe that Calderon would stand far higher with an English reader from a judicious selection of these "Beauties" as separate poems than by any specimens of plot and dialogue. Our readers will understand what we mean by referring to pp. 127, 132–33, 149, of Dr. Trench's volume, and to p. 55 of Miss Hasell's.

Did space permit there are yet many points to which we would gladly direct attention, especially to the curious *rôle* of the "Gracioso," both in the plays and "Autos." His office seems to be ever to show the reverse side of the tapestry, to parody his master's high-flown sentiment; and he is thus somewhat intermediate between the chorus of the Greeks and the slaves of the Latins and the valets of Molière. We fail to understand Miss Hasell's division of the "Autos." Two are set apart "since they have no human actors;" but this is the case with many others, and with the majority of the "Loas" which precede the "Autos," and which are sometimes nearly as long as the "Autos" themselves.

The after-history of the Spanish stage is most curious, and is but slightly touched upon by our authors. On the one hand, the ecclesiastics eventually forbade the performance of the "Comedias," even privately in the palace of the Prado and at Carnival time, when requested by the then Prince of the Asturias and the Infantas; on the other hand, the "Autos" performed in cathedrals and convents became so revolting to the lay mind that on June 11, 1753, they were suppressed by royal decree, "prohibiendo tanto escandalo y tanto abuso incalificable."

One word of deserved praise for the translations in these volumes; those of the Archbishop are scarcely to be amended. These two works in some sort complement each other; yet neither of them will wholly replace the little work of the late G. H. Lewes on the Spanish Drama. He takes an opposite, but in some respects, we think, a truer, view of Calderon's position both as poet and dramatist.

WENTWORTH WEBSTER.

XXII Ballades in Blue China. By A. Lang. (C. Kegan Paul & Co.)

THE somewhat self-derisive title of this little book is doubtless meant to indicate that a certain delicate quaintness is the quality at which it primarily aims, "so fantastical are the dainty metres"—or rather arrangements of rhymes—in which it deals. Most of the pieces it contains are in the form of the "ballade," but those who rejoice in such *tours de force* may find here a still completer gratification in both a double ballade and a villanelle, a species indulging in an "iteration" which, under a less skilful hand, might incline to the "damnable." That Mr. Lang's hand is a light and skilful one those who may have had the pleasure of reading his *Ballads and Lyrics of Old France* should know already, and any painful stringency of his self-imposed rules of versification is such as to be felt by the writer rather than the reader. The less curious in such matters are permitted in a few cases to refresh themselves with the comparatively unfettered form of the sonnet. The sonnet is the immortal sister of similar but mortal forms of verse, partly because, consisting virtually of two stanzas, it does not attempt to continue the same rhymes through more than one, nor to multiply the labour without increasing the delight.

Nearly half the twenty-two "ballades" are of a humorous or partly humorous character, and of these perhaps the happiest are the two written in varieties of the Scotch dialect, and called "Ballade of the Tweed" and "Ballade of the Royal Game of Golf." To appreciate the latter rightly it is, of course, needful to have some acquaintance with the ancient and admirable game which is its subject—a game which its exacting demands in the matter of space and soil have unhappily made rare. The verses on the Tweed end with a just imprecation on the recklessness and poisonous avarice that desecrate many of our rivers with pollution and turn their beneficent beauty into a hideous curse.

Among a few minute blemishes may be noticed an inconsistency in counting as a syllable the mute *e* in French words on p. 13 (for here the accents on *manque* and *passe* are obviously misprints), while on p. 61 it is not counted. And to make "Verrochio" four syllables (p. 79) seems hardly legitimate in an Italian name.

That this little volume should be taken too seriously is evidently the last thing its author would desire, and technical skill and half-sportive, half-pensive pleasantry are its chief characteristics. But it seems worth while to indicate that amid the agreeable tinkle of the artful verse are to be heard, here and there, notes of the true music of poetry. That this is so the following "Ballade on his Choice of a Sepulchre" may show:—

"Here I'd come when weariest!
  Here the breast
Of the Windburg's tufted over
Deep with bracken; here his crest
  Takes the west,
Where the wide-winged hawk doth hover.

"Silent here are lark and plover;
  In the cover
Deep below the cushat best
Loves his mate and croons above her
  O'er their nest,
Where the wide-winged hawk doth hover.

"Bring me here, life's tired-out guest,
  To the blest
Bed that waits the weary rover,
Here should failure be confessed;
  Ends my quest,
Where the wide-winged hawk doth hover.

"ENVOY.

"Friend, or stranger kind, or lover,
Ah! fulfil a last behest,
  Let me rest
Where the wide-winged hawk doth hover."

The following is called a "Ballade of Sleep":—

"The hours are passing slow,
  I hear their weary tread
Clang from the tower, and go
  Back to their kinsfolk dead.
  Sleep! death's twin brother dread!
Why dost thou scorn me so?
  The wind's voice overhead
Long wakeful here I know,
  And music from the steep
Where waters fall and flow.
  Wilt thou not hear me, Sleep?

"All sounds that might bestow
  Rest on the fever'd bed,
All slumbrous sounds and low
  Are mingled here and wed,
  And bring no drowsihed.
Shy dreams flit to and fro
  With shadowy hair dispread;
With wistful eyes that glow,
  And silent robes that sweep.
Thou wilt not hear me; no?
  Wilt thou not hear me, Sleep?

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"What cause hast thou to show
Of sacrifice unsped?
Of all thy slaves below
I most have laboured
With service sung and said;
Have culled such buds as blow,
Soft poppies, white and red,
Where thy still gardens grow
And Lethe's waters weep.
Why, then, art thou my foe?
Wilt thou not hear me, Sleep?

"Envoy.

"Prince, ere the dark be shred
By golden shafts, ere low
And long the shadows creep,
Lord of the wand of lead,
Soft-footed as the snow,
Wilt thou not hear me, Sleep?"

Of the sonnets the best seem to be those on Homer and Bion, the latter of which melodiously traces an often-varied melody to its Hellenic source—the source whence European poetry derives half its strength and beauty and far more than half its grace.

"The wail of Moschus on the mountains crying
The Muses heard, and loved it long ago;
They heard the hollows of the hills replying,
They heard the weeping water's overflow;
They winged the sacred strain—the song undying,
The song that all about the world must go—
When poets for a poet dead are sighing,
The minstrels for a minstrel friend laid low.

"And dirge to dirge that answers, and the weeping
For Adonais by the summer sea,
The plaints for Lycidas, and Thyrsis (sleeping
Far from 'the forest ground called Thessaly');
These hold thy memory, Bion, in their keeping,
And are but echoes of the moan for thee."

Ernest Myers.

A Forbidden Land: Voyages to the Corea. By Ernest Oppert. (Sampson Low & Co.)

Corea, or, as it is called by the natives, Kaoli or Gaoli, occupies much the same position between Japan and China as Greece between Turkey in Asia and Western Europe. But ever since the expulsion of the Japanese after the death of Fidejosi, the Taikoon, at the end of the sixteenth century, it has successfully enforced its policy of seclusion even against its near neighbours, China and Japan. Though nominally a tributary of China and, till latterly, paying yearly tribute, it has gradually, according to Mr. Oppert at least, assumed the position of a free and independent State like Siam, sending a mission only at long intervals to the Chinese Court with presents of Corean produce, such as paper and ginsing. The only authorised communication between her inhabitants and the outer world was an annual fair on the northern frontier; but even this has been prohibited by the present Regent, whose rule seems to be even more tyrannical and bloody than that of the King of Burmah.

Were the Coreans a contented, well-governed people, wishing to keep themselves to themselves and to remain inoffensive to others, possibly even Mr. Oppert would have been content to leave them and their obscure corner of the world a small sealed chamber of the earth, stored with unknown curiosities—not even the desire to open out the mineral wealth of the country or to traffic in cottons and ginsing would perhaps seem even to him sufficient justification to invade their cherished privacy—but events happening within the last few years have given reason to doubt their inoffensiveness, and challenged interference from outside. To prohibit strangers from entering their country is perhaps within their rights; but to enforce the principle by massacring persons shipwrecked on their shores, or to attempt—not unsuccessfully—to stop the spread of Christianity by the wholesale murder of European missionaries and native converts, is to overstep the boundary of tolerable eccentricity. It is one of the many services of Mr. Oppert's book that it goes far to prove that these departures from a neutral attitude toward outsiders were due to the Government and not to the people, who are not only naturally humane, but averse from the policy which prevents them from entering into cordial relations with the rest of the world.

This view of the natural kind-heartedness of the people and the tyranny of the Government is confirmed by the conduct (not mentioned by Mr. Oppert) of the inhabitants of Quelpart on the occasion of the wreck of the *Barbara Taylor* in 1878, who at first showed signs both of fright and hostility, but finally not only treated the shipwrecked party very well, but supplied labour to salve the cargo, and kept them until a ship arrived from Japan, taking nothing in return but some Japanese umbrellas. They then burned the hull. They proved on acquaintance to be not only kind, but warm-hearted. The head local official, an old man, was much affected at their departure, saying that he had never seen foreigners before, but his feelings toward them were such that he should feel quite lonely when they were gone.

It is to be feared that the action of Western Powers with regard to the Corea has been productive of no benefit whatever either as concerns the oppressed population or the treatment luckless foreigners are likely to receive from its inhospitable Government. The expedition sent by the French Government after the murder of the missionaries gallantly sacked an unprotected town and retired; and the American frigate sent to enquire into the fate of the crew of the *General Sherman*, who had been shipwrecked and put to death by order of the Corean authorities in 1866, withdrew after receiving an impudent message. The effect has been only to confirm the Government in the belief of their invincibility and the impunity with which they may commit the most barbarous outrages. It is to be doubted whether Mr. Oppert's courageous enterprises will produce a more salutary effect.

It is Mr. Oppert's fault that we have stayed so long before coming to what is most important and original in his book, viz., the account of his own expeditions to the Corea, for, with a modesty which is unusual in travellers, especially of the pioneering kind, he has thought fit to preface his personal narrative with a careful and clearly written account of the singularly uninteresting history of the country, gathered from all available authorities, Chinese, Japanese, and European; as well as with chapters on the manners and customs of the people, their language, and the natural history, products, and manufactures of the country, thus making his book a valuable work of reference for nearly all existing information about the Corea for the last four thousand years, to which his own exploits are appended. In its earlier chapters his book travels over much the same ground as that by the Rev. John Ross, recently reviewed in the Academy, which gives more ample details of some Corean customs and ceremonies and a more lengthy and detailed review of Corean history. On the other hand, Mr. Oppert's matter is arranged with greater skill, and his knowledge of the people and country is in a large measure derived from personal experience gained during his three trips to the country, during which, though not admitted to any large town, he took several long walks in the interior and visited many villages on the islands, the coast of the mainland, and on the banks of the Kang Kiang, the large river leading to the capital (Saoul) and discovered by him.

His first object in visiting the Corea was to discover and ascend this river, and to enter into communication with the authorities with a view of opening up commercial and friendly relations with the people. Although he did not succeed in finding the river on the first voyage, he landed at two places on the coast, and was received in a friendly manner, not only by the people, but by the officials, several of whom came on board his ship. His second trip was more successful, as, in spite of the dangerous character of the coast and the want of a pilot, he found the mouth of the Kang Kiang, and ascended the river to within a few miles of Saoul. The time (shortly after the murder of the French missionaries) was, however, peculiarly unfavourable for negotiations with the Government, who put Mr. Oppert off with a reference to the Emperor of China. It was during this voyage that the author for the first time became aware of the true character of the Regent, previous knowledge of which would probably have deterred him from making his plucky attempt. This voyage, however, confirmed his previous experience as to the friendly and gentle character of the people generally, and proved the sincerity and courage of the Christian converts, then undergoing fearful persecution. It was also a permanent service to navigation and geographical knowledge, and the charts compiled from the surveys made during its progress were of great use to the French admiral in his subsequent expedition before referred to.

Mr. Oppert is not profuse in his dates, but this second voyage and the French expedition both appear to have taken place in 1866. It was two years afterwards that the author undertook his third and last adventure. This was one of the most remarkable enterprises of modern times—at once romantic and grotesque, noble in intention and questionable in morality, its aim being to seize upon certain relics of an ancestor of the Regent to which he attributed superstitious importance, and the "lifting" of which was expected by a French missionary and Mr. Oppert to produce such a terrifying effect upon this unscrupulous tyrant as would make it easy to procure concessions from him for the benefit of trade and the salvation of souls. The attempt was unsuccessful, partly on account of the unexpected strength of the place where the relics were kept. Mr. Oppert does not say of what these relics consisted, but it is evidently this expedition which is alluded to

by Mr. Ross as that "of a young American eager to immortalise his name as a body-lifter." Mr. Ross adds that "a French priest told him [the young American] he could hold the body of a dead king to any ransom." It is plain from Mr. Oppert's book that this latter sentence at least does him injustice.

Altogether, Mr. Oppert may be said to have rendered very valuable service in tearing away part of the veil that has hitherto shrouded the "Forbidden Land." It is good to know that the people are very honest, good-natured, and intelligent, and that both the desire for seclusion from the rest of the world, and the atrocities committed in their country, are not agreeable to the people, who would be only too glad to be freed from an abominable tyrant who, among other iniquities, enforces the currency of debased money by decapitating those who will not pass it. The picture given of the country is very interesting, and not a little melancholy. In it religion and its priests seem to have become so degraded as to be the laughing-stock of the community. The bonzes rank with the lowest castes, and old idols are kicked about in sport. Neither arts nor literature flourish, and the height of learning is a knowledge of Chinese; the architecture is mean, agriculture at the lowest ebb, and the manufactures rude. With regard to what has been by some supposed to be its specialty, the production of pottery and porcelain, the book contains a sentence which is enough to make the late M. Albert Jacquemart turn in his grave. "The manufacture of china," says Mr. Oppert, "is unknown, and the native earthen and crockery ware is of the very commonest description." This is, however, very much the same conclusion as that to which Mr. Franks had arrived some time ago. It is also somewhat surprising to learn that the Coreans do not care much for tea, or take pains in cultivating the plant, which grows wild. Corean industry excels only in two things—the manufacture of paper and the plaiting of wire and straw for hats.

Cosmo Monkhouse.

The Village of Palaces; or, Chronicles of Chelsea. By the Rev. A. G. L'Estrange. In 2 vols. (London: Hurst & Blackett.)

Chelsea is one of the most interesting and distinctive in character of the various suburbs of London, and it deserves a fresh historian. Faulkner's work still remains the chief authority, but the appearance of the place has greatly changed since 1810, when it was published, and few can be expected to read its rather heavy pages for entertainment. Mr. L'Estrange is evidently interested in his subject, and has produced a couple of very readable volumes, in which a large number of distinguished persons are made to pass before our eyes; but he has not superseded Faulkner. The reader's faith in the author's trustworthiness is likely to be rather shaken on the threshold, when he reads at p. 1 the following explanation of the name Chelsea:—"From *chesel*, gravel, and *ea*, a strand or bank. It was also called Cealchylle." Farther on, p. 3, it is written "the manor of Chelsith," and on p. 91, "More's pore house at Chelchith." No attempt is made to explain these discrepancies of spelling, and we are left to make the latter form agree with the former explanation as best we can. In truth, Chelsea is one of the hythes, or havens, which are so common on the banks of the Thames—as Rotherhithe in the east and Lambhithe (the early form of Lambeth) in the west. It is worthy of note that, although the final syllables of the neighbouring places, Chelsea and Battersea, are identical, they appear to have had a totally different origin.

Whether Chelsea ever deserved the name of the "Village of Palaces" we are not prepared to say, but, without doubt, it is peculiarly rich in the possession of fine houses both among the old mansions that still remain to tell of former glories and the new ones that have lately been erected upon the Embankment. Now that all divisional marks of the suburbs have been destroyed it is not easy to realise what these places were really like when they were actual villages. Yet this abolition of landmarks does not date back many years, for the stage coach from London to Chelsea continued to be an institution even into the second quarter of the present century, and at the end of the last century it was not unusual for the coach to be stopped by highwaymen in the King's Road. The history of Chelsea commences with the residence of Sir Thomas More, and he it was who first attracted public attention to the place. His house has long since passed away, although the garden wall still remains, and the parish church continues to bear record of the most eminent among its worshippers. He built the chapel in the south aisle, and the epitaph which he wrote upon himself and his wives is placed in the chancel near where he sat among the choristers.

Henry VIII. often visited More as a friend and seems to have taken a liking for the place, for after the Chancellor's execution he built himself a palace on the site of Cheyne Walk. This was subsequently the jointure house of Katherine Parr, and after her many distinguished persons lived in it. The Princess Elizabeth, Lady Jane Grey, the Duchess of Northumberland (mother of Robert Dudley), and Anne of Cleves were all at different times inmates of Chelsea Palace. Elizabeth's association with Chelsea is still commemorated by the sign of the public-house which forms the terminus of the Islington and Brompton omnibuses. Burghley lived at Brompton Hall, and report says that on one of Elizabeth's visits she and her Minister were walking in the grounds when a shower came on and they took shelter under the boughs of a mighty elm, which was ever after styled the "Queen's Elm." At all events the tree appears to be mentioned by that name in the parish books of Chelsea in 1586, and was made into an arbour at the expense of the parish. The tree has long since passed away, but the site will long be remembered.

Charles I. bought Salisbury House from Lord Middlesex and gave it to the Duke of Buckingham. After the Duke's assassination it came into the possession of his daughter and her husband—the Duke and Duchess of Richmond and Lennox. The King is said to have spent some of his few happy days when he went in his barge to visit these friends. One of Charles's worthiest courtiers, Sir Charles Cavendish (afterwards Duke of Newcastle), was connected with Chelsea by the marriage of his daughter Lady Jane to Charles Cheyne (afterwards Lord Cheyne and Viscount Newhaven), who purchased Chelsea Palace and manor. The Duke and his magnificent and fantastic Duchess must often have visited their daughter in her new home.

Sir John Danvers, an early inhabitant of Chelsea, whose name survives in Danvers Street, married Mrs. Herbert, the mother of Lord Herbert of Cherbury and George Herbert the poet. The lady was much the senior of her second husband, and when Dr. Donne preached her funeral sermon in Chelsea Church he alluded to this disparity of years in a very ingenious manner.

"As the well tuning an instrument makes higher and lower strings of one sound, so the inequality of their years was thus reduced to an evenness that she had a cheerfulness agreeable to his youth, and he a sober staidness conformable to her more years; so that I would not consider her as so much more than forty, nor him as so much less than thirty at that time. But as their persons were made one and their fortunes made one by marriage, so I would put their years into one number, and, finding a sixty between them, think them thirty apiece, for as twins of one born they lived."

So many celebrities have lived at Chelsea that Mr. L'Estrange has ample materials for interesting chapters devoted to the sayings and doings of such different characters as the fascinating Hortensia Mancini (Mazarin's niece), the eccentric Digby second Earl of Bristol, the serious Robert Boyle, Walpole the Minister, Sloane the collector, and Smollett the author.

After the persons come the places, and the most important of these is Chelsea College. The history of the changes which resulted in the foundation of an hospital for decayed soldiers on the site of a college for polemical divines forms an interesting chapter of the book. James I. was so much interested in the original college that he was induced to suggest that the City of London should give money toward the furtherance of so good a work. It did not prosper, however, for any length of time, and in 1654 the house and grounds were taken possession of for the nation. During the war with the Dutch, after the Restoration, the place was used for the reception of prisoners of war, and soon afterwards the King presented it to the Royal Society, who did not know what to do with the gift. Mr. L'Estrange does not mention a letter of Evelyn to Lord Ossory, which is calendared in the Sixth Report of the Historical Manuscripts Commission, and from which it appears that Evelyn urged Lord Ossory to buy the college as an excellent investment. In the end Charles bought back his own gift from the Royal Society, and founded the Royal Hospital "for emerited soldiers." Nell Gwyn has been popularly credited with the suggestion, but there seems reason to believe that the honour must be pretty equally divided between John Evelyn and Sir Stephen Fox.

The "physic garden" of the Company of Apothecaries was formed soon after the Fire of London, and many celebrated botanists have been connected with it. Hans Sloane was an early student, and Joseph Banks commenced

his botanical researches in these gardens. When Linnaeus came to England he only visited two gardens—this one, then superintended by Philip Miller, and that at Oxford, which had not long before been founded by Dr. William Sherard. Very different gardens were those attached to such places of entertainment as the "World's End" and the "Star and Garter," or the more renowned "Ranelagh." The last-named gardens flourished from 1742 to 1803, and the usual notification at the end of the advertisements of performances shows that a visit to Ranelagh was not altogether without danger in the "good old times":—"There will be a proper patrol, well armed, continually passing between the Rooms and Hyde Park Corner, and good guard at back of Chelsea College."

No account of Chelsea would be perfect without some notice of the two productions—china and buns—for which it was once famous.

The Chelsea China Manufactory was established about the year 1745, but, although much beautiful porcelain was produced, the establishment was only continued for a few years. The business was purchased by Mr. W. Duesbury, of Derby, who transferred it to that town, and in 1784 the buildings were pulled down.

The buns had a longer reign. They are mentioned by Swift, and continued to be popular until the "Original Old Chelsea Bun House," kept by a succession of members of the family of Hand, was pulled down in 1839. George II. and Queen Caroline, George III. and Queen Charlotte, often visited the bun house, and led the fashion which was followed by their subjects.

There are two plans upon which the history of any district can be written—viz., the topographical and the anecdotal. Mr. L'Estrange has chosen the latter, and has produced a book which can be read through with interest, but which will hardly be referred to as an authority.

HENRY B. WHEATLEY.

CURRENT LITERATURE.

Twenty-one Days in India: being the Tour of Sir Ali Baba, K.C.B. By G. Aberigh-Mackay. (Allen.) This book deserves to be read after a study of Mr. Prinsep's picture in the Royal Academy. It consists of a series of sketches of Indian life and character, from the Viceroy down to the cultivator, done with a freedom of pencil that Mr. Prinsep might well envy. The author, having won his reputation under a pseudonym, now discloses a name which is, we believe, well known in the Education Department in Central India. For Anglo-Indians, his humour and his satire possess a rare charm; and he indulges in a wealth of literary allusions which all readers of culture should appreciate. Whether the ordinary public will recognise his merits we are not so sure. The truth is that Mr. Aberigh-Mackay's wit has contributed in some slight degree to the discredit of a system which was beginning to infect our entire Indian administration. The new-fangled doctrines of imperialism, though sufficiently mischievous in England, here provided their own antidote. In India the same spirit was far more widespread, and far more corrupting. Officialism rampant, disguised under the name of patriotism, had succeeded in evolving a reckless disregard for all sound principles of government among the great majority of Englishmen in India, and especially in the society of Simla; on the other hand, native public opinion, such as it is, was rising in rebellion against this new form of mal-administration. The result of the general election, the dethronement of Lord Lytton, the *fiasco* in Afghanistan, the budget disclosures—all these have combined to exorcise (we hope for ever) the spirit of imperialism. But something must be allowed to the power of ridicule and the pen of Mr. Aberigh-Mackay.

The Afghan War. Gough's Action at Futtehabad. By the Rev. C. Swinnerton. (Allen.) We have the honour ourselves to know a Bengal chaplain who rallied a British regiment in the crisis of the most doubtful battle we have ever fought in India. Mr. Swinnerton has no such heroic tale to tell. And in good sooth we cannot but think that he might have been better employed than in coming forward as the amateur chronicler of an engagement of little political importance, which, to civilian eyes, looks not unlike a massacre. The Afghans at Futtehabad fought well, but they had no chance. They left four hundred dead on the field; we lost just six men and six horses killed. This is not the kind of fighting that need divert a chaplain from his duties, or stir any great enthusiasm in the breasts of those who sit at home at ease. It is difficult to believe that the survivors will in future years rouse them at the name of Futtehabad.

The Munster Circuit: Tales, Trials, and Traditions. By J. R. O'Flanagan. (Sampson Low and Co.) We incline to suspect that some of the stories told in this volume have already appeared in the same author's *Irish Bar*, which was favourably noticed in the ACADEMY about a year ago. In Ireland, the bar contributes much more largely both to history and to society than it does in England. As might be proved by contemporary instances, the Irish nature is peculiarly adapted to shine in forensic disputation; and few other careers have been open to Irish gentlemen than that of the law. Hence it is that Mr. O'Flanagan's books appear to cover so wide a field. The men of whom he discourses were for the most part the leading Irishmen of their day, whose names are not unknown even in England. Mr. O'Flanagan is a master of the most pleasant, if not the most valuable, duty of a bookmaker. He can string together personal details with a careless art that makes his characters seem to live; and he can pour forth anecdotes which read almost as well as if they were spoken. As an effective picture of various phases of Irish society we can recommend this volume no less warmly than its predecessor.

The Trade of the World: Our Present System of Commerce examined. By Robert G. Webster. (David Bogue.) It is evident that Mr. Webster has travelled much, and also exercised a good deal of thought about his subject. But we cannot honestly pay him any further compliment. His book is written with a single motive—to advocate reciprocity, as it is called, which means the imposition of retaliating tariffs in order to induce foreign countries to reduce their duties on our own exports. No argument is necessary to refute this proposal, for it is not itself based upon argument, but upon a curious misapprehension of the terms of the discussion. Reciprocity has already become a half-forgotten heresy, like "soft money" in the United States. With the beginning of a general revival in trade we may hope to hear less and less of such crotchets. And yet we feel no unkindness towards Mr. Webster. He has collected his facts, and he tells his stories, in the good old-fashioned manner, which always disarms criticism. His information, gathered both from journeys and from books, is his own. His mistiness of exposition is common to his class.

The Races of Afghanistan: being a Brief Account of the Principal Nations Inhabiting that Country. By Surgeon-Major H. W. Bellew, C.S.I. (Calcutta: Thacker, Spink & Co.; London: Trübner.) Rarely has expectation been more disappointed than in the present volume, which has been prematurely brought out only to find its market already fallen away. The author confesses that he had no time or health to do more than put together a few notes under circumstances most adverse to literary composition. So far as these notes are the result of personal experience they are interesting and valuable; but, unfortunately, the greater part of the volume is composed of ethnical speculation, which certainly can be carried on more favourably in England than in camp at Cabul. Dr. Bellew possesses not a few qualifications for his task. Perhaps no English officer has travelled farther and more frequently across the frontier. His profession ought to have taught him the rules of scientific observation; while he has no false modesty about appearing in print. He has recently been employed upon political (*i.e.*, diplomatic) duty in Afghanistan, and is therefore presumably acquainted with some of the hidden causes of events. And yet most readers will be of opinion that the service must be in a bad way that cannot find a better representative penman. As regards the general history of Afghanistan, and British relations with the rulers of that country, Dr. Bellew has nothing very novel to say, beyond indiscriminate abuse of the Afghan character, which is apparently (or was until very recently) the fashion in Anglo-Indian official circles. We should like to know what authority there is for the statement (p. 12) that "the Durrani race has owed the continuance of his [*sic*] power and authority to our consistent support"; or that "his friendship has at last been discovered to the world as false and treacherous *from beginning to end*." Was Dost Muhammad "consistently supported" by us, and was he ever "false and treacherous"? Dr. Bellew comments upon the highly favourable report of Afghan character which no less a man than Mountstuart Elphinstone brought back in 1809; but of course Elphinstone was wrong, and our present race of "politicals" are right. So much for Dr. Bellew's impartiality on a subject where information is open to all. But he chiefly prides himself on having added "much that is entirely new" to our knowledge of the races of Afghanistan. It would have been more to the point if he had added anything that is entirely true. His knowledge of the frontier saves him, indeed, from some of the absurd blunders which may be found in works of some authority written in England; but, in compensation, he provides us with a whole stock of wild theories of his own, which we believe to be "entirely new." The nonsense about the lost tribes is, of course, repeated; but Dr. Bellew supplements it by the fatal admission that the physiognomic resemblance to the Jewish type is even more pronounced in the Rajput of India than it is in the Afghan. Then we are introduced to Herodotus, who has much to answer for in his imaginative account of the Far East. The father of history mentions several times the name of a country on the Indian frontier called Paktuike, which naturally suggests the national names of Pathan and Pakhtu. This much we concede to Dr. Bellew, but this much is not new. Dr. Bellew goes on to trace the same name in the modern Poictiers and the ancient Picts of our own islands. The Scots, so closely associated in our boyish memory with the Picts, are of course the Scythians; while the Cambrians are identified with the Kambari of Beluchistan. Herodotus also mentions a nation called the Aparytae, though in a totally different connexion, whom "it is not difficult to

trace" in the Afridis of the Khyber Pass. It would be unkind to follow Dr. Bellew any farther in his identifications. We could pardon a good deal of wild guessing if only he supplied us with any fresh details concerning the ethnical appearance, the dialects, or the customs of the Afghan races. He does indeed tell us some good legends current concerning their origin; but when we look for facts he merely says, "In personal appearance they [the Waziris] are very different from other Pathan tribes, and retain many customs peculiar to themselves."

Our Imperial Resources. By Alexander Robertson. (Dundee: Mathew.) Mr. Robertson deserves all praise for the industry with which he has ransacked Blue-books in order to acquire the miscellaneous information here collected. Few persons possess any accurate knowledge concerning the comparative statistics of our great empire. The newspapers occasionally give us isolated sets of figures, which some of us read but none can properly appreciate. The Scotch mind revels in statistics, and derives a strange pleasure from percentages of increase and averages per head of population. The contents of this volume were originally delivered in the form of speeches at Dundee, and we think that the audience, no less than the speaker, are to be congratulated on their patience. Two speeches deal with England and the colonies proper, and two with India, the latter being assigned to external and internal relations respectively. Those who have made these subjects their special study might easily find mistakes in detail, but it is more agreeable to bear witness to the general faithfulness of the picture drawn and to the honesty of the conclusions.

Introduction to Roman Law. By Prof. William A. Hunter. (Maxwell.) The growing weight assigned to Roman law in all our legal examinations has led to the production of not a few cram-books which have no higher aim than to help a lazy pupil. The object of Prof. Hunter in issuing this volume is very different. His great work on *Roman Law, in the Order of a Code*, almost marked an epoch in the English study of the subject. What he then did for advanced students he has now done for those who will never aspire to more than an elementary knowledge. The Appendix of questions at the end is the only indication that he has not left examinations altogether out of view. For the rest, the principles of Roman law, mainly following the Institutes of Justinian, are expounded in an orderly and intelligible manner, with due regard to the two considerations that make Roman law so valuable a subject of education—the history of its development, and the corresponding rules of English jurisprudence. Great is the difference between manuals written by a competent and an incompetent hand.

Der Rastatter Congress und die zweite Coalition. Vornehmlich nach ungedruckten archivalischen Urkunden von Hermann Hüffer. Erster Theil. (Bonn: Marcus.) The late lamented Lanfrey used to say that he could knock off a volume of his History, containing a period of from two to three years, in about a twelvemonth. Hüffer's new volume, which begins with the opening of the Congress of Rastatt in November 1797 and ends with the landing of Bonaparte in Egypt, July 1, 1798, is the result, as he explains, of ten years' labour in the archives of Paris, London, Berlin, Vienna, Florence, &c., &c., and critical study of the printed literature of the subject. Hüffer has no particular pretensions as a literary artist, but he has the narrative faculty so rare with Germans, is never dull or too minute, is impartial, and, what is surprising, has prefixed to his volume a proper set of analytical and chronological tables of contents. The six chapters which describe the Congress of Rastatt, and the accessory Conferences of Selz, supersede all previous accounts of those transactions, and they include many interesting pictures of diplomatists and diplomatic procedure. The historical chapters relate to the French proceedings with regard to the Batavian, Cisalpine, Roman, and Swiss Republics; Bernadotte's mission to Vienna, and Bonaparte's Egyptian expedition. Without a knowledge of the details no adequate notion can be formed of the monstrosity of the usurpations, revolutions, and robberies committed or instigated by the Directory in the affiliated territories. Hüffer does not make reflections, or he would, perhaps, have insisted on the falsity of the assertion so often made, that the conduct of the French in their dealings with other countries during the Consulate and Empire was a new departure of Bonaparte. The Corsican may have invented some additional refinements of international insolence, brutality, and theft, to say nothing of murder; but he took his system from the Directory, whose rascally treatment of Pius VI. and other iniquities carefully described by Hüffer were hardly surpassed by their pupil's finest performances in this line.

NOTES AND NEWS.

The Council of the Camden Society have accepted an offer from Prof. Pauli to edit two volumes of the Wardrobe Accounts of Henry Earl of Derby, afterwards King Henry IV., kept when he was journeying in Prussia, Lithuania, and other parts of Eastern Europe.

A new novel entitled *Forestalled*, by Miss M. Betham-Edwards, will be shortly published in two volumes by Messrs. Hurst and Blackett.

It has been decided by the General Committee of the King's College Lectures to Ladies to take preliminary steps for the foundation of a permanent college for the higher education of women, under the management of an association to be formed in accordance with the Companies Act, and continuing to work in union with the staff of King's College. The attendance at the classes, which now include nearly all branches of academic education, has been very large, and maintained with little variation during the last three years, the number of entries still averaging upwards of 500 in each term. It is therefore proposed to establish the institution on the basis of a regular corporation. A public meeting will be held with that object in the ensuing autumn, and it is hoped that suitable premises for the college will be built or purchased next year, in or near Kensington, where the classes are now conducted.

Mr. John Fiske will repeat his three lectures on "The Evolution of American Political Ideas," recently delivered at the Royal Institution, at the South Place Institute on the 22nd, 24th, and 25th inst., at 8 P.M.

The Catalogue of works relating to Bibliography which has recently been issued by Mr. Gee, of High Street, Oxford, shows that his stock comprises many valuable and curious book treasures. The list of sale-catalogues is especially worthy of notice. It is not often that a second-hand bookseller succeeds in collecting so many volumes on an especial branch of knowledge.

A new and enlarged edition of *Clark's Guide to Dunfermline* is about to be published by the old and well-known firm of William Clark and Son, printers and lithographers there. Since the last edition was exhausted several years ago, much regret has been felt by the public at the non-existence of a proper guide-book to a town possessing so much historical and antiquarian interest. The scope of the book has been considerably extended; and the contents will be profusely illustrated with full-page and other engravings, in addition to a comprehensive Index and a reference map of the town from the Ordnance Survey. From the fact that the publishers now hold the copyright of *The Stranger's Companion* published by the late firm of J. Miller and Son, as well as that of the late Dr. Chalmers' expensively illustrated *History of Dunfermline*, originally published by Blackwood, they are in a position to produce a guide-book to the ancient burgh in a manner that it would be difficult to rival.

Almost the whole of the second part of the third volume of Prof. Blass's work on *Attic Eloquence* is now in type. It deals with Aeschines, Hyperides, Dinarchus, and the close of Athenian eloquence.

The second annual meeting of the Folk-Lore Society will be held on Wednesday, June 23, the Right Hon. the Earl Beauchamp, F.S.A., the new president of the society, in the chair. The council propose that for the future three vice-presidents be appointed, and Dr. Tylor, Mr. Ralston, and Mr. Coote will be nominated for the ensuing year. A motion will be submitted to the meeting for the appointment of a committee to consider and report to the council as to the best means of collecting and arranging English proverbs, and members willing to serve on this committee (either in town or country) are requested to send in their names at once to the hon. secretary.

A new story in verse, by Col. Colomb, called *The Cardinal Archbishop*, is in the press, and will be issued by Messrs. C. Kegan Paul and Co.

The same publishers are also about to issue the translation of the famous *Chanson de Roland*, by Mr. John O'Hagan, Q.C., which we have already mentioned. The book will be interesting as the first attempt to give a complete metrical rendering of the poem into English.

The "Institut de Droit International," a body consisting of a fixed number of members and associates elected by ballot from among the principal representatives of the study of international law in Europe and America, will hold its annual meeting in the second week of September next at Oxford. It has met since its foundation in 1873 at Geneva, the Hague, Zürich, Paris, and Brussels, under the presidency of MM. Mancini, Bluntschli, Parieu, and Rolin-Jacquemyns respectively. The *Revue de Droit International* is the authorised organ of the Institut, which also publishes an *Annuaire* containing much that is of interest to statesmen and diplomatists.

Messrs. Eyre and Spottiswoode are on the point of re-issuing their Variorum Bible, edited by Messrs. Cheyne, Driver, Clarke, Goodwin, and Sanday, in a new form, with the old marginal references, and with the Queen's Printers' *Aids to the Student of the Holy Bible*, by Messrs. Leathes, Lumby, Madden, Sayce, Tristram, Cheyne, &c. As considerable care has been given to the correction and completion of the critical matter, we trust the scholarly reader will not be repelled by the slightly sensational title, *The Sunday School Centenary, or Variorum Teacher's Bible*. The price of the book brings it within the reach of all persons. A cheap "Centenary" edition of the *Aids* is also being published in a separate form; and of the well-known *Teacher's Bible*, by the same firm, which includes the *Aids*.

Messrs. Scribner have purchased for the American book market an edition of Mr. Francis George Heath's *Sylvan Spring*, which will shortly be published by them in New York.

The third centenary of the death of Camoens was not only celebrated with due solemnity in Lisbon, where the name of the great Portuguese discoverer, Vasco de Gama, was united with

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that of the poet to receive the homage of posterity, but it was also made the occasion of a pleasant *fête* in Paris, which was got up by the International Literary Association, the chief Portuguese residents in Paris taking part in it.

Messrs. W. Swan Sonnenschein and Allen have just issued a second edition, reduced in price, of Capt. H. M. Hozier's edition of Prof. Müller's *Life of Field-Marshal Count Moltke.*

The final prospectus of the Ligue de l'Enseignement for their Congress at Brussels has recently been issued. The Congress will meet from the 22nd to the 29th inst. Papers can be read, or addresses delivered, in any language, and the members of the committee undertake to translate the substance of such papers or addresses into French for the benefit of those attending. The Congress is composed of effective and honorary members. The subscription for effective members is twenty francs, and includes a copy of all the publications of the Congress. Certificated teachers and some others are accepted at a lower scale, their subscription being ten francs; the subscriptions for honorary members is five francs. Persons wishing to take part in the proceedings of the Congress should apply to M. Buls, the Sheriff of Brussels. Mr. Trueman Wood, the secretary of the Society of Arts, has undertaken to act as honorary secretary for Great Britain, and he will be happy to send a prospectus to any person desiring one.

Mr. Horace Cox will shortly publish, from the *Law Times* office, a work entitled *An Anecdotal History of the British Parliament, from the Earliest Period to the Present Time*, by George Henry Jennings. In addition to the historical portion of the subject, the work will comprise notices of the most eminent men who have figured in our Parliamentary annals, with examples of their oratory. It will also include particulars as to the principal changes in Parliamentary rule and usage, election details, &c., brought down to the present session. As one object of the book is to supply the want of a convenient work of reference on such subjects, it will be accompanied by lists of the Parliaments of England, Speakers of the House of Commons, Prime Ministers, &c., and a full Index to the principal names, events, and phrases included in the work.

The following gentlemen have been appointed to science lectureships at Trinity College, London:—The Rev. Geo. Henslow, M.A., F.L.S., F.G.S., to be Lecturer in Botany; Mr. R. H. Soanes Spicer, B.Sc., F.R.M.S., to be Lecturer in Chemistry; Mr. G. W. Bloxam, M.A., F.L.S., F.Z.S., to be Lecturer in Zoology.

A correspondent writes:—

"The Wilson Hall at the University of Melbourne is approaching completion. The experiment of opening colleges in connexion with the Melbourne University promises to be a great success. Trinity College (the Church of England College) is already quite full; and the Ormond College—which was founded and endowed by a wealthy squatter, Mr. Francis Ormond, for the Presbyterian body—promises to be not less a success in its way. The senate have requested the council (who are the governing body of the university) to provide for the regular teaching of French and German as a part of the university course. It is probable that a Bill will be brought in this session for the reform of the university, on the council of which, at the present time, the teaching body is wholly unrepresented. Prof. Charles H. Pearson was re-elected for Castlemaine on the Liberal side. It seems a great pity that he should not be connected with any of the Australian universities, but party spirit runs so high that it is questionable whether any university would have the courage to elect him."

At the annual meeting of the Swedenborg Society it was announced that the translation of Mr. Pandurung's *Reflections* into the Marâthi language is nearly completed, and that *The New Jerusalem and its Heavenly Doctrine* is to be translated into Greek. The four works which have already been translated into Italian are about to be offered to the libraries of Italy.

During the present month the publication will be commenced at Wellington, New Zealand, of a high-class monthly magazine under the title of the *New Zealand Review.*

Prof. Mathys Lussy, of Stanz in Unterwalden, has received from the French Academy the first prize of 3,000 frs. for his historical work on musical notation, *Geschichte der musikalischen Notenschrift.* Herr Lussy has been a highly esteemed teacher in Paris for more than thirty years, and one of his early works on musical theory, which has passed through many editions, has been translated into English. A second work, on musical expression, received the first (and only) prize bestowed upon the French department in the Vienna International Exhibition of 1873.

Last Wednesday, several ladies and gentlemen interested in Egyptology held a private meeting in the Council Room of University College, London, to consider the desirability of promoting research in Egypt. Among those present were Sir Erasmus Wilson, Mr. Villiers Stuart, M.P., Miss Amelia B. Edwards, Mr. Talfourd Ely, Mr. C. T. Newton, Mr. Stuart Poole, M. Naville, Profs. Colvin, Flower, and Ramsay, Sir A. Borthwick, Mr. W. Fowler, the Rev. H. G. Tomkins, and others. Expressions of sympathy were received from Profs. Owen and Sayce, Sir Philip Owen, and Dr. Hermann Adler, and it was ultimately agreed to form a committee in furtherance of the views of the meeting.

A new illustrated weekly journal, entitled *The Green Room*, devoted to music and the drama, is announced to appear next week. The journal, which is intended to be of a high-class character, will be illustrated by G. Pilotell.

The *Times* states that a gentleman in the North of Ireland has lately obtained a "frank" of an earlier date than any hitherto known to exist. It is that of Thurloe, the well-known Secretary of State under Oliver Cromwell, and is dated in 1658. The letter which the "frank" covers is addressed to Henry Cromwell, and would appear to have been written only a few days before the death of the Protector.

Mr. Elliot Stock is about to issue *Our Ancient Monuments and the Land around them*, an antiquarian and historical account of the antiquities which it is proposed to preserve by the Ancient Monuments Bill now before Parliament. The work will be illustrated, and will have an Introduction by Sir John Lubbock, Bart., M.P.

The forthcoming number of the *Modern Review* will open with the first of two articles on "Critical Method," with special reference, of course, to modern modes of Biblical criticism, from the hand of Prof. Kuenen. Dr. Réville, of the Collége de France, and Dr. Rauvenhoff, of Leiden, will discuss from opposite standpoints the action of the French Government against the Jesuits. Mr. Edward Clodd is also a contributor to this number.

Miss Amelia B. Edwards writes:—

"Will you kindly grant me space to say—for perhaps the tenth time within the last twenty years—that my name is neither Betham, nor Betham-Edwards; and that I am not related to the Betham family?

"It would greatly aid in establishing the necessary distinction between my cousin, Miss Betham-Edwards, and myself if contemporary reviewers observed the hyphen which connects Miss Betham-Edwards's two surnames. This they rarely do. In an article, for instance, which appears in the current number of the Academy, Miss Betham-Edwards is repeatedly styled Miss Edwards; whereas I believe I am the only writer to whom that name can be correctly applied.

"Finally, may I be permitted to point out that Miss Betham-Edwards is the author of *Kitty, Felicia, John and I, The Sylvestres, Western France*, &c., &c.; and that the writer of *Barbara's History, Debenham's Vow, Untrodden Peaks, A Thousand Miles up the Nile, Lord Brackenbury*, and other books which I need not here enumerate, is

"Amelia B. (Blandford) Edwards?"

OBITUARY.

Mr. William Watkin Edward Wynne, one of the most enthusiastic antiquaries that the Principality has ever produced, died at Peniarth on the 9th inst., aged seventy-nine. He was a frequent contributor to the *Archaeologia Cambrensis* and other periodicals chiefly relating to Wales, and enriched with his notes and additions most of the best modern books that have been published within recent times in connexion with his native land. Among the volumes which he printed at his own private press was a pedigree of the family of Wynne of Peniarth. His extensive collection of MSS., historical, legal, and ecclesiastical, with many volumes of Welsh genealogies, are briefly described by Mr. Horwood in the second Report of the Historical MSS. Commission; they are well worthy of a more detailed notice. Mr. Wynne was educated at Westminster School and at Oxford. From 1852 to 1865 he represented the shire of Merioneth.

The death is likewise announced of the Rev. Dr. Esdaile, author of *Natural History, by a Rural D.D.*, &c.; and of Dr. Philipp Feust, one of the foremost journalists in South Germany.

HISTORICAL LITERATURE IN FRANCE.

The Romans are, perhaps, the only people who have hitherto traversed in its entirety that cycle through which nations, equally with individuals, seem destined to pass, with its varying successions of birth, growth, maturity, decay, and death. Hence, from time immemorial, their history has rivetted in a special fashion the attention of historical enquirers among the sons of Roman civilisation in Western Europe. The spectacle, at once rich in contrast yet logically sequent, presented by Roman history, the marvellous ruin which followed a splendour so amazing, the numerous lessons to be gleaned from an examination into the causes of its prosperity and fall, have called forth works numerous as "the sand by the sea-shore." But hitherto, in France at least, the tendency of these works has been almost exclusively theoretical and speculative. From the *Decades* of Machiavelli, the founder of this school, up to the recent works of M. Fustel de Coulanges, passing by intermediate stages which, for the most part, are masterpieces (as the *Remarques* of St.-Évremond, the *Discours* of Bossuet, the *Grandeur et Décadence des Romains* of Montesquieu), the labour of two centuries has been applied to elucidating by intuition the causes of the unparalleled successes and irreparable reverses of the Roman power. All these works, aiming rather at the discovery of abstruse principles than at the verification of facts, possess no other than a subjective value. The history is worth neither more nor less than the historian. Whether or no the she-wolf suckled the children of Mars and Rea Sylvia, or whether Numa Pompilius consulted the nymph Egeria or no, what mattered it to enquirers who, in these facts, sought merely a theme for dissertations on the rise of empires by war, and on their development under the influence of religion and law?

That great reform of method which, since the beginning of this century, has from philosophy

gradually extended its influence to every branch of intellectual activity; that reform which, before any conclusion can be drawn, insists upon the premisses being established by a minute and careful analysis of facts—this method of investigation has revolutionised the study of Roman history. Timely discoveries, analogous to those of Pompeii and Herculaneum, have given a stimulus to archaeological research and to the study of things and facts in preference to abstract dissertations on ideas and theories. To-day a silent but ceaseless activity, the rise of which must incontestably be traced to the bold theories of certain German writers, is visible in every branch of Roman historical and archaeological studies.

Monographs and essays on isolated points abound, and throw light one by one on the obscurest points of ancient history. The veil which the abundant eloquence of Latin historians has thrown over the truth, and which the clever deductions of modern political expositors have tended to thicken, is little by little being removed.

If the work as a whole is not finished it is in progress, and is even so far advanced that the time seems to have arrived when a man who should happen to be master of the many diverse branches of knowledge necessary might hope to harmonise the whole in one canvas.

Such a task was attempted several years ago by a writer whose exalted political position gave him unusual facilities for uniting in himself a vast amount of different kinds of knowledge. M. V. Duruy, then Minister of Public Instruction, wrote a History of the Romans. The work, notwithstanding its omissions and defects, was nevertheless well received by the general reading public. Since that time events have, in France, transferred power to other hands, and have afforded to the fallen Minister an opportunity of returning to the task of the scholar-Minister. Like those Romans of old whose story he narrates, he has found in study the pleasures and repose which the *forum* denied him.

A new edition of the *Histoire des Romains* is at this moment in course of publication (Hachette), and has already reached the age of Caesar. One may say that M. Duruy is giving to the public a new book, as many different works, which in the lapse of time between the two editions have appeared on one special point or another, have been consulted, sifted, and utilised. The great critical movement of which we were speaking just now makes its animating presence felt in this work. An incisive and clear style, possessing point and vigour if it is lacking in power and grandeur, enhances the merit of so much erudition. It is certainly one of those works which would almost seem beyond the strength of one single mortal. If one is still obliged to regret a few errors of detail; if one perceives, though at rare intervals, a flickering spark, as it were, of the author's former political passions; if the historian of Caesar remembers for a moment that he, too, has been the Minister of a man who wished to be Caesar; if one is obliged to lament the absence in some of the historian's judgments of a just severity; with what grace can these blemishes be urged against an author who occupies his leisure hours with so noble a task? Whatever credit M. Duruy may claim for his efforts to bring the work up to the standard of modern critical science, we must not lose sight of the invaluable assistance he has received from his publishers. The firm of Hachette has in this work followed out a method of illustration which of itself alone doubles the historical value of the book. Engravings scattered in profusion throughout the pages of this magnificent work serve the author as authorities at every step. The illustrations explain the pages of the historian. Maps and plans, works of art, views of monuments, ruins restored, medals and coins—in short, the everyday life of the ancients lives again in all its varied manifestations. When one reflects on the potent aid which ancient history has received from the studies of epigraphy and archaeology, one cannot help feeling that a similar mode of illustration will in future be an absolute necessity for any work on ancient history which is to be properly understood.

Rome is still the theme in Gen. Favé's book: *L'ancienne Rome: sa Grandeur et sa Décadence expliquées par les Transformations de ses Institutions* (Hachette). But this work, although it is also a complete treatise on Roman history, differs totally from that of M. Duruy. The spirit in which it is written is quite opposite, and is precisely the political and subjective one mentioned by me at the beginning of this letter. The very title, which seems copied from that chosen by Montesquieu, explains clearly enough the author's point of view. It might have chosen for a motto that phrase of Polybius on the battle of Cannae: "Rome triumphed by virtue of her institutions." It must not be imagined, however, that, in this closely packed work, Gen. Favé has contented himself with simply reproducing the work of his predecessors, and with bringing it up to the level of modern research. The historian in writing these pages has evidently not been actuated by a mere love of historical science; he has written, not *ad narrandum*, but *ad demonstrandum*. What he, a soldier, has sought to show is the fact that the vigour of its military institutions is an infallible index of the vitality of a great nation. This point of view, which is true in the history of all nations, has a peculiar fitness when applied to Roman history. It has been remarked that Rome owed her greatness to two causes—to her military institutions and to her system of jurisprudence. Now, while not long since M. Fustel de Coulanges laid bare, in his *Cité antique*, the foundations of Roman jurisprudence, Gen. Favé has taken upon himself the task of studying the military institutions of the conquerors of the world. Gifted with a less keen historical insight, or with one at least less apparent, with ideas less original and perhaps also less boldly speculative, in a style more massive than brilliant, Gen. Favé has written a book which, though it cannot aspire to the same rank as that in which are to be found the works of his illustrious predecessors, may, in some points at least, be said to complement their labours.

The history of the Middle Ages does not offer to the political historian the same points of interest as that of antiquity. Disorder, confusion, and disorganisation are to be found instead of unity in social organisation and political development. Hence the historian has chosen to work by monographs, and has sought to throw light on special points, and to illustrate the life which each of these little organisations lived. This is why in France mediaeval history is local rather than general. The most valuable works, far from rising to general views, are restricted to the narrow field of a single province, and pursue a minutely laborious research among documents and facts.

Quite recently, the Académie des Inscriptions et Belles-Lettres awarded a prize to the *Histoire de la Ville de St.-Omer* by M. Giry. At this moment, another work, equally special, and also written by a pupil of the Ecole des Chartes, is being presented to its suffrages: *Les Etats provinciaux de la France centrale sous Charles VII.*, by A. Thomas (Champion). The patient research of this author has literally rescued from oblivion the existence of the provincial States in the Central provinces at a time when, by the English invasion, all the forces of the country were called into active life to co-operate in the great task of national defence. There took place at this time a very real and active intervention on the part of the provincial representatives in the government of their districts, and particularly in the voting of taxes. But, as the reign of Charles VII., after having been witness to the evil days of the "Royaume de Bourges," had the fortune to be closed by a period of tranquillity eminently favourable to the extension of the royal power, it so happened that the very time when the institution of the provincial States was at its apogee was not far removed from the epoch when its decadence commenced. These different vicissitudes have been clearly exposed by the labours of M. Thomas. His exact, minute, and laborious work lacks originality and breadth of view, but will ever retain its place among the authorities which throw light on the former existence of local liberties in our country.

The only part of mediaeval history which presents any really general interest is the epoch of the Crusades. Hence works dealing with these events feel its influence in a striking degree. It is not altogether beside the mark to notice the fact that this great movement, generally believed to be religious, but which, perhaps, was quite as much political and social, synchronises in France with the birth of a literature in the vulgar tongue. Thus it is that the earliest historians we possess who wrote in French wrote the history of the Crusades. The Chronicles of Villehardouin, of Robert de Clary, and of Joinville are the earliest monuments of the French language. To this list we must add the voluminous *corpus* of the *Histoire des Pays d'Outre-Mer*, by Guillaume de Tyr and his continuators. Written originally in Latin, this history was speedily translated into the vulgar tongue, and in this new guise the "Roman d'Eracle," as it was called, rapidly grew in public favour. M. Paulin Paris has just published in two thick quarto volumes (*Didot*) a new edition of the translation which was so universally popular. This sumptuous edition follows on and complements those of Villehardouin and Joinville given us some time since by M. Wailly. I can hardly venture to say that it equals them. The collation of the different MSS. of his author does not seem to have been made an especial feature in the edition by M. P. Paris. He has contented himself with working on two or three which he considered to be the most important. His choice, however, has perhaps been somewhat arbitrary. The language of the thirteenth century, to which he claims to have approximated in the text of his edition, varied very much according to time and place. The Normans did not speak the same language as the people of Champagne. To attain a perfectly satisfactory text, it would have been necessary to know the MSS, to pick out the best, and to follow those the language of which bore the closest resemblance to that in which the author wrote, giving, at the same time, the various readings from the others. This is not what M. P. Paris has done. He has entirely confined his researches to a few MSS. which happened to be readily accessible, such as those which formed part of the library of the late M. A. Firmin-Didot. In cases of errors or omissions he has tried to reproduce what the original should have contained. This method is surely very unscientific. I will especially note for the use of future editors of the whole or part of the "Histoire d'Eracle," a MS. quite unknown, and which is kept among the archives of the Foreign Office. It comes from the collection of St-Simon, the author of the Memoirs bearing his name. It is beautifully written in thirteenth-century characters, and would certainly furnish more than one useful reading toward the formation of a definitive text. But M. P. Paris has not aimed at producing a text rigorously scientific. His edition, as far as we can

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see, is intended rather for the general public than for the use of scholars. The maps of the Holy Land, prepared by M. Longnon with much learning and skill, the vocabulary of the language of the thirteenth century, the parallel drawn between the Latin text of Guillaume de Tyr and the other narrators of the Crusades, make of it, however, a book to be consulted by everyone, and one that will probably be quoted in future as an authority for the section of mediaeval history it contains.

I now come to modern history, and here I must first of all speak of the continuation of M. Rosseeuw St.-Hilaire's *Histoire de l'Espagne*, T. xii., xiii., and xiv. (Furne). M. Rosseeuw St.-Hilaire, when he undertook long since to write this voluminous work, imposed on himself a most laborious task. He may congratulate himself on having been able to execute it to the very end. Vol. xii. contains the history of Spain under the Bourbons, from the beginning of the eighteenth century to the Treaty of Paris (1762). The most important passages in this volume are those recounting the power wielded by Mdme. des Ursins, together with her fall, and the Ministry and projects of Alberoni. Vol. xiii. finishes the history of the eighteenth century, and even encroaches on that of the nineteenth, narrating the history of the occupation of Spain by the French up to the capitulation of Baylen (1808). Thus it embraces the end of the reign of Charles III., with the expulsion of the Jesuits and the American war, and the reign of Charles IV., together with the first part of the wars of Independence. Finally, the fourteenth and last volume carries on the history till the death of Ferdinand in 1823. Certainly, to trace thus a complete picture of the historical development of a great people was no easy task. From it even a bold spirit might have shrunk. The work appears even more stupendous if we reflect that he who was not afraid to undertake it was a stranger to the country, kept in France by important functions, and that works on the same subject by Spaniards were too few and altogether inadequate to properly prepare the ground on which he has ventured. I will not go so far as absolutely to say that M. Rosseeuw St.-Hilaire has falsified the proverb which declares that fortune favours the brave, nor yet can I say that his work has proved its truth. When one considers the greatness of the enterprise, one inclines to a silent yet respectful astonishment; but, on closely scanning the real worth of the book, the silence every now and then is perforce broken by a murmur of dissent. The three volumes above mentioned should present, and essay to present, the reader with the lamentable spectacle of the decadence of a great people, and to explain its causes. We were just now speaking of the interest presented by such an examination when the history of Rome forms the theme. Well, it is certain that among modern nations Spain alone hitherto furnishes from its history an opportunity for similar studies and similar reflections. M. Rosseeuw St.-Hilaire has proved unable to rise to the height of his subject. To have done so would have required a mighty literary genius or the immense and patient labour of a book-worm. M. Rosseeuw St.-Hilaire has remained half way between these two extremes. In studying facts he has contented himself with gathering from narratives stored up in histories themselves but second-hand, taking indiscriminately the bad with the good. He has, indeed, produced a complete canvas, but on it there are many blots, and even holes. Never throughout the course of his work does one perceive the ardent passion of the seeker in search of new facts and fired with a zeal for the whole truth, nor does one ever have the satisfaction of lighting on one of those new and illustrative facts which the actors in the historic drama never knew because they were actors, and which history alone can reveal because it is history. From a literary point of view criticism must be still more severe. The only compensation a reader can look for in a work so uncritical is a certain charm of style. Other writers who in France have undertaken to write general history have at least atoned for the insufficiency of their information by a style either classically correct or animated. We can cite the glorious names of Augustin Thierry, of Michelet, and of Henri Martin. But to these authors M. Rosseeuw St.-Hilaire bears the same relation that gilt counters bear to gold sovereigns. He walks on stilts, but he never soars. He has carried to a pitch of perfection a style which our caricaturists have worn threadbare in their cartoons—"le style prudhomme;" that is to say, a certain mixture of worn-out metaphors, of trivial reflections expressed in bombastic language, and of misplaced phrases which, by dint of having been used in every possible book one after another, have no longer any refuge left to them but in the lucubrations of provincial pedants and the volumes of M. Rosseeuw St.-Hilaire's History of Spain. It is to be hoped that this work may prove of service to those unversed in historical lore, and we may well believe that, on seeing its insufficiency, other historians may be led to complete it or to re-write it. But this, after complimenting the author on his courage in following out such a task to the end, is the only wish and hope we can express.

I will end with a few remarks on a work relating to England—*Guillaume III., Stathouder de Hollande et Roi d'Angleterre: Etude historique sur la Vie et les Campagnes de ce Prince*, by Capt. de Lort-Sérignan (Dumaine). Our last letter favourably mentioned Capt. Bourelly's volume on Fabert; in the present one we have spoken of Gen. Favé's work. This book by M. de Lort and that by Capt. Jung entitled *La Jeunesse de Bonaparte* bear striking witness to the literary and intellectual activity existing in the French army of to-day. It is a *renaissance* worthy of all praise, and which it is only proper to notice here. It is but natural that military officers who devote themselves to literary occupations should choose military history as their theme. They bring to this field a competence of judgment we cannot hope to find elsewhere. Unfortunately, in undertaking these studies they too often lack another qualification not less necessary to those who would write history—that is to say, literary method. Their researches are ill directed and badly co-ordinated, so that, after congratulating them on their labours, one is sometimes tempted to regret the inadequacy of the result. The general tenor of these remarks applies with especial force to the book of M. de Lort. That a soldier should take an interest in the career of a general who in the great wars of the seventeenth century played a part so important, who rivalled Condé and Luxembourg, well and good. That a soldier should make himself master of the despatches, letters, and documents kept in the Archives of the Ministry of War, and should try to complement and correct narratives that have been disfigured by the incompetence of preceding historians, is still better. M. de Lort's work, when it is confined to this task, is worthy of all praise, and we do not grudge it. We would especially mention the account of the Battle of Seneff, that of the Battle of the Boyne, and the raising of the siege of Limerick. If the author has not been able to consult all the authorities on these points, those he has handled have been judiciously chosen, and have guided his judgment, aided by a soldier's instinct, aright. But when he tries to rise above his level; when he undertakes to tell afresh a story which has been already well told ten times over; when he launches forth into the sea of political and religious controversy, and indulges in allusions to contemporaneous events; when he drags into his history all the party spirit of our own time, and, in historical events, passionately espouses the quarrels of such and such a party—then we are compelled to reluctantly and regretfully admit the defective historical training of our author. We lay to his charge incomplete research, ignorance of many important authorities, and the systematic suppression of any evidence conflicting with his theories. We must lay, too, to his charge that he has not made any effort to place himself in sympathy with the ideas of the time and people whose history he writes. As M. de Lort has thought fit to re-examine evidence which others (as, for instance, Macaulay and M. C. Rousset) had already reviewed, history may perhaps glean a useful fact here and there from his work, but we doubt its considering his narrative as an authority and especially its accepting his judgments.

GABRIEL HANOTAUX.

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CORRESPONDENCE.

THE ANTIQUITY OF THE NAME "SOMERSETSHIRE."

Somerleaze, Wells, Somerset: June 15, 1880.

The ACADEMY seems the most natural place to correct one's own slips on any historical matter. In my article in *Macmillan's Magazine* for April, "The Shire and the Gá," I attempted, for the first time, as far as I know, to give the historical reason for certain usages of language in the English Chronicles and elsewhere (see *Norman Conquest*, vol. ii., pp. 161, 322, 580, ed. 3). I there said, what is perfectly true, that the tribal form, "Sumorsætan" and "Dorsætan"—*i.e.*, modern form, *Somerset* and *Dorset*—is older than the territorial form, *Somersetshire* and *Dorsetshire*, and that it is often used in marked opposition to the territorial form, *Devonshire*. I said that I did not remember any instance of the later form in the eleventh or twelfth century. I have just lighted on a single one in the twelfth, namely, in the Chronicle under 1122:—"And þes niht viii k' Aug. wæs swiðe micel eorðdyne ofer eal Sumersete scire and on Gleawecestre scire." I conceive that I missed it because it was not in the part of the Chronicles which I had been most working at lately, and because the passage, being so late, does not come in the Index to the *Monumenta Historica Britannica*, where I looked specially for the various early forms. It should be noticed as an early use of the later form, one which, I believe, stands unique at so early a time. And, if I am not refining too much, I think I can see a special reason for it. It strikes me as in some sort answering to the titles "*calles* Englalandes cyning," "Rex *totius* Angliae," which are borne by Cnut, while no other king is called by a territorial title till after the Norman Conquest, and but rarely till long after (see *Norman Conquest*, vol. i., pp. 595, 596, ed. 3). The *all* seems to make a difference. The phaenomenon happened "ofer *eal* Sumersete scire and on Gleawecestre scire." It would be rather difficult to couple the *all* with the tribal name of the *district*. (In 878 "Sumorsæte calle" are the *people*.) The meaning seems rather to be "over all the shire of the Sumorsætan," a form which I had actually in the article suggested as possible.

It is a little unlucky that both Henry of Huntingdon and the Waverley Annals, which so often translate the Chronicle, leave out this entry. In other places they are strict in using the tribal form. EDWARD A. FREEMAN.

THE REDACTION OF THE HOMERIC POEMS BY PISISTRATUS.

Oxford: June 15, 1880.

Mr. Mahaffy has done me the honour of referring in his *History of Classical Greek Literature* (vol. i., p. 28) to the doubts, or rather disbelief, which I expressed to him with regard to the supposed collation or redaction of the Homeric poems by Pisistratus. I shall be glad if you will allow me space to explain that I do not claim the distinction of novelty for this disbelief. Your readers will find the question fully discussed in the excellent work of Nutzhorn, *Die Entstehungsweise der homerischen Gedichte* (Leipzig, 1869). D. B. MONRO.

"SEINT LOY" IN CHAUCER.

Teignmouth: June 14, 1880.

It would be easy to answer the last sentence of Prof. Skeat's last letter by a *tu quoque* argument, but I prefer to attempt, even in very inadequate space, to throw some light on the philological points he has raised.

1. "If, in the one passage, we are bound to read *Eloy* because all the MSS. have *Loy*, we are equally bound to do so in the other." This must be ironical. We are bound to introduce, in each case, not the same reading, but merely one which satisfies the metre; and affixing an *e* to *seint* does this just as well as prefixing it to *Loy*. The reading of all the MSS. is not necessarily Chaucer's, who no doubt sometimes overlooked one of the numerous mistakes he complains of in his scrivener's work; in fact, in the carter's line, three of the seven MSS. have an additional word, showing that some scribes felt a syllable was wanting.

2. "We are told that *seint* is monosyllabic when masculine, and dissyllabic when feminine. Both assertions are contradicted by evidence. When feminine, it is commonly dissyllabic. . . . But not always." Who said that *seint* was *always* dissyllabic when feminine? Certainly not I; what I said was, "Chaucer preserves in various half-French phrases the dissyllabic feminine form *sainte*," which is just what Prof. Skeat maintains. The rule seems to be that the feminine *seinte* keeps its final *e* before an accented syllable, and loses it before an unaccented one; the resulting *seint'* being thus of distinct origin from the masculine *seint*, which had no *e* to lose.

3. As to the line, "That seint Peter hadde, whan that he wente," there is no need to read *seinte*; probably it is one of the numerous cases of deficient unaccented first syllable, or perhaps we ought to read *Which that*. L. 509, which Prof. Skeat does not mention, "And ran to London, unto seint Poules," is also a little difficult to make metrical without reading *seinte*, though the long-proposed *unto* for *to* is not improbably right.

4. Mr. Skeat's conjecture that Chaucer used *seint* or *seinte* without regard to gender deserves examination. But, though it is true that in no instance is the gender of an adjective marked by difference of form, the remark is not to the point; *seint* (so far as I am aware) was never an adjective in English, *seint Jame*, *seinte Marie*, being substantives in apposition, precisely similar to *sir Thopas*, *dame Alis*. We have therefore to deal with two distinct substantives, imported separately from French; an exactly parallel case is *spous* (*spus*) and *spouse* (*spuse*), of which the former in Middle English is masculine only, the latter feminine only, just as their Old-French originals (Modern-French *époux*, *épouse*). It is possible that, even in Chaucer's time, the masculine *seint* and the feminine *seinte* were confused, and the latter used for the former, just as the feminine *spouse* (with *s* = *z*) has supplanted the masculine *spous* (with sharp *s*); but with our present evidence I think this not at all likely. The same remark applies to the possibility that *seint* had, even in apposition, the regular dative form *seinte*, as well as the shortened *seint'*—especially as this explanation would not mend *seint Peter*.

5. Again, this use (if it occurred) of a feminine substantive for a masculine, or of an historically correct inflection, is quite distinct from Chaucer's concurrent use of such forms as *ost'* and *oste*; in these, the word had originally *e*, and the form without *e* is a co-existing younger one (which became the sole half-a-century later), whereas the original masculine *seint* never had final *e*. It must be carefully remembered that Chaucer uses only forms actually existing, and consequently never *adds* final *e* to a word; all he does is, in the case of words which *had* final *e* (whether inflectional, derivational, or thematic), to often use the form without *e*, which was supplanting the older one, and had done so altogether in the Northern dialect. In the rare cases where he rhymes a word entitled to final *e* on one without it, the best MSS. show, by not writing the *e* of the former word, that it was omitted, just as in the body of a line; the neuter *comune*, quoted by Prof. Skeat from Gower in support of the supposed masculine *seinte*, is a mere scribal (or editorial) blunder, the word rhyming on *fortune*, and the correct reading being, of course, *comun*, *fortun'*.

6. When Prof. Skeat says that *lay* (law) is *the* Anglo-French form, he begs the question; the co-existence of the other form, especially if (as I presumed) the expression *seinte loy* was borrowed whole, is quite possible at this comparatively late period.

7. "If *lay* be the Anglo-French form, what is *loy*? . . . If it be a Parisian form, it is remarkable that Chaucer himself cuts us off from this supposition." It is, perhaps, hardly as remarkable that Prof. Skeat's own argument cuts *him* off from his own supposition, *Eloy* (*Loy*); for *loy*, *Eloy*, and *coy* are all certainly Parisian, the Norman (and general Early Old-French) forms being *lei*, *Elei*, *quei*, which gave, or would have given, in Middle-English *lay*, *Elay*, *quay* (Norman kept the *w* of Lat. *qu*). Mr. Skeat might have seen from my article on the French language in the *Encyclopaedia Britannica* (a copy of which he had by him when he wrote his letter) that numerous Parisian forms were introduced into Anglo-French long before Chaucer's time; and it was this Anglo-French—very different from the French of Paris, though containing Parisian forms—that the Prioress spoke.

8. In conclusion, I quite admit that the suggestion *loy* = law made by Mr. Furnivall and myself is unproven; but I maintain that Mr. Skeat's assertion that *Loy* in this passage is Eligius is also unproven. Which is the more probable is, I think, a point requiring further investigation of more general questions.

HENRY NICOL.

3 St. George's Square, N.W.: June 14, 1880.

Let me note that the ninepin which Prof. Skeat set up in the last ACADEMY and so easily bowled over—"We are now introduced to a new canon; we are told that *seint* is monosyllabic when masculine, and dissyllabic when feminine"—is his own setting-up, not mine, or Mr. Hy. Nicol's. I have not the slightest objection to look on at Prof. Skeat playing skittles—he does it admirably; but do not let anyone imagine that I set up the ninepins. I said that I "have always looked forward to some possible female saint turning up, either with the name Eloy or that of Loy, in which latter case we might adopt the reading of the Corpus MS. 'seint-e;'" but this is quite another thing from saying that the feminine form alone can be used with a female saint's name. No such absurdity did I utter, as Prof. Skeat well knows, nor is any such involved in my words. At the same time, I can say that I have never seen the feminine form *seinte* applied to a male saint.

It is a pity that Prof. Skeat did not say that the "specimen of a woman's oath" he quoted, "by God," came from the Wife of Bath's mouth, as readers would then have been better able to judge how little likely the direct opposite of the coarse, humorous Wife—the dainty, exquisitely "correct" Prioress—was to swear by one of God's saints.

If Prof. Skeat could but turn Benedictine nun for a week, no doubt he would think with Sister Mary, to whom it is "horrid" to suppose that the head of a religious house should (regularly) use an oath contrary to her rules. Also, if he will but realise to himself the difference between the Lawyer, Pardoner, Summoner, Lord, and Wife of Bath—whose oaths he quotes, and with whom it *was* usual to swear both by God *and* a saint—and the Prioress, the pink of good manners, who was bound by her rules to swear idly by neither God nor saint, I trust he will yet be able to "see the difficulty" that others and I have long seen so plainly. F. J. FURNIVALL.

PS.—As Prof. Skeat probably did not think it his business to quote the oaths in Chaucer that

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made against his view and for mine, I add the parallel of St. Charity (if a saint) to the St. Law that I conceive the Prioress to swear by; and other instances to show that men and the Wife of Bath swore by saints only, without coupling God's name with them:—

"Now syngeth, sire, for seinte Charite" (a Friar).
"Now, Thomas, help, for seynte Charite."
"Gamelyn, seyde Adam, for seynte Charite."
"I had the prynte of seynt[e] Venus sel" (Wife).
"Now helpe us, seynte Frideswyde" (Carpenter).
"By me, quod he, or by the sweet seint Anne" (Sompnour).
"By seinte Mary, saide this taverner."
"Now by that lord that cleped is seint Jame" (Wife).
"Adam swor to Gamelyn by seynt Richer."
"By seynt Jame, seyd Adam . . . By seynt Jame."
"Whiles he was on lyve, by seint Martyn!"
"Now Symond, seyde this Johan, by seynt Cuthberd."
. . . "I am adrad, by seynt Thomas" (Carpenter, twice).
"For of yow have I pitee, by seint Gile" (Canon).
"And ylik a prelat, by seint Runyan" (Host).
"I cleped him so, by seint Denis of Fraunce" (a Monk).
"And in his wyves, eek by seint Austyn" (Host).
"And by the precious corpus Madryan" (Host).

I think these and other instances show that an oath by a saint was about the same thing as an oath by God; whichever came handiest came out.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 21, 4 p.m. Asiatic.
TUESDAY, June 22, 4 p.m. Statistical: Anniversary.
8 p.m. Anthropological Institute: "The Aborigines of Victoria," by P. Bemridge; "On a Collection of Crania from the Fiji Islands," by Prof. W. H. Flower; "Land Tenure in Fiji," by the Rev. Lorimer Fison.
WEDNESDAY, June 23, 7.30 p.m. Education Society: "Jacotot," by Oscar Browning.
8 p.m. Literature: "On the Ethnology of Modern Midian," by Capt. R. F. Burton.
8 p.m. Geological.
THURSDAY, June 24, 6.30 p.m. Antiquaries.
FRIDAY, June 25, 8 p.m. Quekett: "On the Histology of Pitcher Plants," by W. H. Gilbart; "Further Observations on *Filariae*," by Dr. Patrick Manson.
SATURDAY, June 26, 3 p.m. Physical: "On a Modification of Bunsden's Calorimeter," by Dr. Balfour Stewart; "On Magneto-electric Induction," by F. Guthrie and C. V. Boys; "Exhibition of Star Spectra," by Dr. Huggins; "On the Refraction Equivalents of Isomeric Bodies," by Dr. J. H. Gladstone.

SCIENCE.

A Comparative Grammar of the Gaudian Languages, with Special Reference to the Eastern Hindi. By A. F. Rudolf Hoernle. (Trübner.)

IN regard to Eastern Hindi, it is shown that this is a distinct language from Western, and, indeed, that it is more nearly related to Bangáli and Oriya than to Western Hindi, which last includes the High Hindi, or the language of literature. But it is as a comparative grammar of the Gaudian languages in general that this work will probably be most studied. By "Gaudian" are meant what Mr. Beames calls the modern Aryan languages of India. We have "Dravidian" and "Kolarian" generally received as the names of the two great groups of the non-Aryan languages, but hitherto no name for the "Aryan" group. The name "Gaudian," not being free from objections, will probably be objected to by other scholars for some time to come, but ultimately, if no better name is suggested—from the urgent want of a name—will be generally adopted. The "Introduction" is a very valuable contribution to the early history of the Gaudian languages. There are two main divisions of these languages, one of which includes the Western Hindi, Panjábi, and Sindhi, or Western Gaudians; the other the Eastern Hindi, Bangáli, and Oriya, or Eastern Gaudians. Beside these languages, there are the Naipáli and the Maráthi, which occupy to some extent a distinct position; but, on the whole, Naipáli is more nearly allied to Western, Maráthi to Eastern Gaudian. All the languages are referred to the Sanskrit as the oldest phase of the original language; but intermediate between Sanskrit and the Gaudians there are certain languages called Prakrits. These Prakrits, however, are not like late Latin or Low Latin, which, though containing many modern words, is still Latin. The Prakrits, on the contrary, are not Sanskrit—that is, they are separated from Sanskrit by very important phonological and other changes. They are also distant by a long interval from the Gaudians; for the relations of nouns are still expressed by case-endings, whereas in the Gaudians these have given way to case-particles or post-positions. The relation of the Prakrit to the Gaudian languages is a subject of much interest. Two principal Prakrits are described by the Prakrit grammarians—the Sauraseni (including the Mahárashtri) and the Mágadhi. The most important characteristics of the phonology and other parts of grammar of each of these Prakrits are described by Dr. Hoernle, by a comparison of which with the two main divisions of the Gaudian languages it is shown that the Western Gaudians are related especially to the Sauraseni Prakrit, the Eastern to the Mágadhi. But of each of these Prakrits, beside the high or literary, there is also an Apabhramsa or low form alluded to by the grammarians, from which, rather than from the high form, as was to be expected, the modern languages are derived. The Páli, it is suggested, may, perhaps, be Ancient Apabhramsa. Gaudian words are distinguished according to their origin as *tadbhava* and *tatsama* words, or "popular" and "learned" words as they are called in Romance grammar—the former having been always in the mouths of the people, and consequently having passed through the Prakrit stage, the latter having been adopted directly from the Sanskrit.

After the "Introduction," the "First Section" of the Grammar treats of letters and sounds. In this section the sound-changes in Gaudian as compared with Sanskrit are described. It is shown, for instance, that in those Gaudian languages which have the two *r* sounds it is not, as commonly supposed, the cerebral *r*, but the dental *r*, which is the new sound. On the other hand, the sounds of the cerebral sibilant and of the anusvára have both been lost in Gaudian. The four *n* sounds have been preserved in Sindhi only. In the other languages, at least in the high forms, the dental *n* alone is usually heard. A very full account, too, is given of the letter-changes in Prakrit, and we are thus able to see at once that a great number of Gaudian words are "learned" words—that is, have not come from Prakrit.

The "Second Section" is on Suffixes and Roots. A truly exhaustive account is here given of the suffixes classed as pleonastic and derivative; and especially interesting is the solution of a problem not attempted by Dr. Trumpp (Sindhi Grammar, sec. 6), why Sanskrit simple stems in *a*, *i*, and *u* end in Gaudian in some words in a short vowel, or drop the vowel; in others end in a long vowel. It is shown by Dr. Hoernle that the long vowels are by origin diminutive or pleonastic suffixes, the use of which, though they were appended to some words in Sanskrit under the form of *aka*, *ika*, *uka*, was greatly extended in Prakrit, such suffixes being great favourites in the popular language, and with some change of form, as *ao*, *ae*, &c., while in Gaudian their use was still further extended, and their form still further changed, a long vowel alone remaining. Other sections are on the Inflexion of Nouns, Inflexion of Verbs, Indeclinables. Much new light is thrown in these sections on the origin of the Gaudian grammatical forms, which are derived generally from different Prakrit forms. Dr. Hoernle refers to several Prakrit grammars, most of which exist in MS. only. The oblique case, which varies a good deal in the different Gaudians, is thus shown to be derived from the different forms in Prakrit of the old Sanskrit genitive in *sya* m., *yās* f., pl. *nām*. A good account is given of the case-particles or post-positions, which are added to the oblique case of the noun. The origin of most of these is shown to be from Sanskrit nouns in the locative case. The verb also is very fully treated. Thus the universal causal in Gaudian is shown to be derived, not from the common Sanskrit form in *i*, but from the exceptional form in *āpi*. The two forms of the infinitive with *n* and *v* (*b*) as their characteristic letters, of which the former mainly belongs to Western, the latter to Eastern, Gaudian, are shown to be derived from the Skr. fut. part. in *aniya* and *tavya* respectively. The only original tenses preserved in Gaudian are the present indic. and the imperative in all the languages, the future in two or three languages only. The tenses otherwise are generally periphrastic formations from a participle and some auxiliary form added.

Several of the derivations advocated by Dr. Hoernle are new, and it is not likely that they will all escape being questioned by other scholars. Thus, with the exception of the Maráthi fem. and neut. forms of the plural of nouns, he does not derive the other forms from Skr. and Pr. plurals, but supposes each of them to be an oblique form, sometimes of the same, sometimes of some other language, with a collective noun understood. No doubt there is a difficulty in tracing them all to Skr. and Pr. forms, but many more beside the Maráthi are so traced by other scholars: as Sindhi *nar-u* "man," pl. *nar-a*; Pr. *nar-o*, pl. *nar-á*; Skr. *nar-as*, pl. *nar-ás*; though the oblique sing. in Sindhi is also *nar-a* from Pr. gen. *nar-assa*, Skr. *nar-asya*. Again, the old and seemingly obvious reference of most of the modern simple pronouns to the corresponding Skr. simple pronouns—as Hindi *jo* "who" from Skr. *yas*, *ko* "who?" from *kas*—is set aside by Dr. Hoernle, who derives them from pron. adj. of quality or quantity; as, in the above instances, from Skr. *yávat* and *kiyat* (Ved. *kívat*), Ap. Pr. *jeva* and *keva*. But whether or not any of Dr. Hoernle's conclusions are open to objection, there can be no doubt that he shows himself in this book to be one of the first of Gaudian scholars. The

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work, too, contains an extraordinary amount of information compressed into a comparatively small volume; and I cannot but think it will be appreciated, not only by regular students of comparative philology, but by some at least of the large number of those who speak one or more of the modern languages of India, and who, in addition to a mere colloquial knowledge, may wish to learn something also of the history and origin of these languages. E. L. Brandreth.

NOTES OF TRAVEL.

It would seem that we have not yet heard the last of changes in the *personnel* of the Belgian expeditions in East Central Africa, as we learn that M. Cambier, who has lately founded the first station for scientific observations at Karema on the east side of Lake Tanganyika, is expected to return to Belgium on the arrival of the expedition under Capt. Rœmackers and Lieuts. Leu and Becker. M. Burdo, whose arrival at Mpwapwa we recently noted, is to accompany M. Popelin in his westward march to Nyangwé, where they hope to meet Mr. H. M. Stanley and the Congo trading expedition. In connexion with these expeditions, we hear that Col. Chaillé Long, formerly an officer of the Egyptian staff, has submitted to the King of the Belgians a project for the colonisation of Central Africa by means of civilised negroes.

From their annual Report, which has just been issued, we learn a few further particulars respecting the projected work of the French branch of the International African Association. M. Bloyet is to establish his station at Kirassa, near Kiora, some two hundred and fifty kilomètres from Bagamoyo, on the East Coast of Africa, and the Government have agreed to hand over to him all the scientific instruments and arms with which the Abbé Debaize had been furnished. M. Savorgnan de Brazza, who will shortly be joined by his old companion, Dr. Ballay, will first found the station in Western Africa, and the two will then resume their former explorations between the Ogowé and the Congo, for which purpose the association has caused a steam launch to be built for them at Havre. In case assistance should be required to keep up the stations, the King of the Belgians has promised to contribute £1,600 from the general funds of the association, and the French Government have already given £880.

Instead of at once attempting to renew his unsuccessful attempt to reach Algeria from Senegal *via* Timbuktu, M. Paul Soleillet has returned to France for a short time, and at the last two meetings of the French Geographical Society he has given an account of his journey in the Adrar country and of the circumstances under which his expedition was compelled to return to Senegal with the loss of nearly all its baggage. M. Soleillet intends to embark again at Bordeaux on July 5 for St. Louis, and will shortly start thence to make his third effort to reach Timbuktu.

Mr. W. Holman Bentley, of the Baptist Congo Mission, who is stationed at San Salvador, has recently made an interesting journey to Tuka, about twenty miles south by east of that place. He had previously visited Kimpanga, some seven miles on the road, whence, travelling over a fine hilly country, he struck the path from Makuta to Bembe and Ambriz on the coast, and soon entered the Madimba district; after passing through a number of so-called native towns he ascended a steep hill towards a clump of bush on the summit, which proved to be Tuka. From the top of the hill there was a fine view in all directions; and to the northward were seen the Zombo mountains, on the top of which is a town called Bango. The Ambriz River rises near, or at any rate passes, this place, and tumbles in a straight line down the face of the mountain. Whether the river rises on the top of the range, or whether the hills form the flank of a lofty plateau, is at present unknown. The country round Tuka is described as fairly populous, the inhabitants being distributed among a large number of small towns.

The Government of Queensland have received intelligence that Heath's party have returned to Thornborough after a prospecting journey which lasted five months. They thoroughly examined the head-waters of the Barron River, but only found colours of gold; they also examined the head-waters of the Johnstone, and found gold, but only in very small quantities. But, although the party were unsuccessful in their search for gold, they have made discoveries which are of some interest to geographers. Near the sources of the Barron they found a conical hill, which, on examination, proved to be a large extinct crater, more than 300 feet in diameter and 250 feet in depth to where the water lies. They also discovered some splendid waterfalls on the Johnstone River.

Mr. Wilfrid Powell has lately returned from a six years' yachting cruise along the coasts of New Guinea and New Britain, in the course of which he has been able to collect a large amount of material for the rectification of our defective charts of those islands. His surveys have been placed in the hands of the Hydrographer of the Navy, and will, no doubt, be embodied in the Admiralty charts.

It has, we believe, been commonly assumed that Borneo is larger than New Guinea, but a recent calculation, based on our improved maps of the latter, shows that New Guinea is 785,362 square kilomètres in extent, and Borneo but 733,900. The alteration is due to the more correct delineation of the northern coasts and south-east peninsula on the latest maps of New Guinea.

It is stated that the Russian Government intend to expend some £25,000 this year on military and topographical surveys in Central Asia and along the frontiers of China.

Count Bela Szechenyi, the Hungarian traveller, who has just returned to Europe after his unsuccessful attempt to reach Lhassa, the capital of Thibet, is expected to visit London shortly.

A new society has lately been founded at Geneva under the name of the Topographical Society of Switzerland, and has commenced the issue of a *Bulletin*, which will appear every two months.

We regret to learn that Capt. H. W. Howgate's well-considered scheme of polar exploration, which we hoped had at last surmounted all its difficulties, is again placed in jeopardy. The United States Government are reported to have rejected the steamer *Gulnare* as being unsuitable for the proposed expedition to Lady Franklin's Bay, although, as we stated a long time back, she was specially selected for the purpose in London by Dr. John Rae.

Mr. Leigh Smith, whose name is well known in connexion with yachting excursions in the Arctic seas, is about to undertake another voyage this season which, if circumstances permit, may result in some interesting discoveries being made.

The quarterly number of the *Alpine Journal* has two excellent contributions to the same province—Mr. W. Penhall's "The Matterhorn from the Zmutt Glacier," read before the club in February, and Mr. A. F. Mummery's "The First Ascent of the Matterhorn by the Zmutt Arête." There is a clear elucidatory woodcut of the two routes, with the Tiefenmatten glacier as foreground. The Rev. H. F. Tozer has an interesting account of his ascent of Mount Argaeus last July. He found the rocks near the top "perforated with ancient human habitations." Mr. George Weld describes his excursions in the South-Western Graians. The editor returns to his criticisms upon the Schreibers of the Rigi, who were attacked last year for giving an imagined preference to a party of seventy tourists sent by Mr. Gaze, the excursion agent, over some gentlemen who were staying at the Kaltbad. Instead of Mr. Cook excluding the Kulm hotels from his list, the very reverse was the fact; the Kulm hotels refused to accept Mr. Cook's coupons, as everyone who read the notices in the hall very well knew. We believe, however, that Mr. Cook has reduced his "royalty" this year, and that his coupons will be accepted at the Kulm on the same terms as those of his rivals. While speaking of the Oberland, the subject of his "Notes on Old Tracks," the editor might have put in a good word for the quiet, prosperous, and lovely Aeschi, under the Niesen—an excellent spot for all who wish to be out of the way of rush, and with help of an "Einspänner" not too distant from work. We see that Mr. W. A. B. Coolidge succeeds Mr. Freshfield in the editorship after the appearance of the August number. The "Alpine Bibliography, 1878-79," which the former has compiled (pp. 503-12), is admirable and approximately complete; it would be hardly attainable for any foreigner to collect an exhaustive list of the often valuable articles which appear in Swiss and German periodicals and journals, even in those of a limited circulation such as the *Davoser Blätter*.

The Munich Alpenverein has been busy during the winter half-year, several useful lectures having been delivered on the geography, geology, hydrography, and other matters connected mostly with the east Alps. Oberamtsrichter Niebler closed the series with an address recommending the collection of materials for the compilation of a "Wasserfallbuch," after the pattern of the "Seebuch." He observed that the waterfalls of the eastern Alps need not fear a comparison with those of Switzerland and Norway. The broadest waterfall in the world, according to Judge Niebler, is the Mosiwatunga fall in Africa, which is 914 mètres in breadth, while the Rhine fall at Schaffhausen, which is 115 mètres, takes the fourth place among the waterfalls of the world. So far as regards the comparative height of waterfalls, the Königsbach fall on the Königsee, near Berchtesgaden, with eight hundred mètres, stands at the head of all known waterfalls. The second is the Yosemite fall in California, the third is the Kuhflucht fall near Partenkirchen, and the fourth is the Röthfach fall on the Obersee. So that three out of the four highest known waterfalls of the world are to be found in the Bavarian mountains. Judge Niebler's comparison of the number of the waterfalls in the east Alps with those of Switzerland and Norway exhibited a great preponderance in favour of the former, and he contended that, in the point of beauty and magnificence, the waterfalls within the special field of the Bavarian Alpine Club yield to no others.

SCIENCE NOTES.

The Great West.—We have received a copy of an interesting article by Prof. F. V. Hayden, entitled "The Great West." Within compass of some ninety octavo pages, the writer gives a popular description of the scenery, the physical geography, and the geological structure of the vast region which lies to the west of the Missouri. Much of the essay is naturally occupied

by a description of the Yellowstone Park, with its marvellous geysers and lakes. Forty years ago little or nothing was known of the immense districts beyond the States of Ohio, Indiana, and Illinois; and it is only within the last ten or twelve years that we have obtained any correct information as to their topography, geology, and natural history. Prof. Hayden, to whom we are indebted for so much of our knowledge of the Western territories, has done well to popularise his subject by writing the present sketch for the use of those who are not disposed to consult his voluminous reports.

THE French Association for the Advancement of Science will hold its meetings this year at Rheims from August 12 to 19.

American Journal of Mathematics Pure and Applied. Vol. II. No. 4. (Baltimore.) This long-delayed number (dated December 1879) did not reach us until May. It contains, as usual, papers which may be arranged under each of the above heads, but the "Applied" gets but a small portion of space. Mr. C. S. Peirce contributes two papers on the ghosts in Rutherford's diffraction-spectra (nineteen pages) and a quincuncial projection of the sphere (with a figure); this latter is likely to be useful for meteorological and magnetological purposes. Mr. H. A. Rowland contributes preliminary notes on Mr. Hall's recent discovery (just sketched in No. iii.), but it is little more than a statement, the author being still engaged upon the subject of the discovery, which promises to be of considerable interest. The other papers are purely analytical. Prof. Sylvester (with Mr. Franklin) completes his tables of generating functions and ground-forms for simultaneous binary quantics, makes remarks on the above tables, and then (pp. 357-93) contributes a paper on certain ternary cubic-form equations, which consists of an *excursus* on the divisors of cyclotomic functions, and a note on triangles and polygons in- and ex-scribed to a cubic curve, and on 2 and 3 as cubic residues. The remaining papers are a new general method of interpolation (which aims at a saving of trouble in the employment of Newton's method), and on a theorem for expanding functions of functions, by Mr. McClintock (author of the *Calculus of Enlargement*, which we have already noticed); and a certain class of cubic surfaces treated by quaternions, by A. B. Chace. The number closes with two notes on the "15" puzzle by Messrs. Woolsey Johnson and W. E. Story, in which it is demonstrated that the "solution" is not always possible for any original random position of the counters. The editors state that the fact of this puzzle having engaged the attention of "nine out of ten persons of both sexes and of all ages and conditions of the community" in America would not have weighed with them to insert articles upon such a subject, but

"the fact that the principle of the game has its root in what all mathematicians of the present day are aware constitutes the most subtle and characteristic conception of modern algebra—viz., the law of dichotomy applicable to the separation of the terms of every complete system of permutations into two natural and indefeasible groups, a law of the inner world of thought, which may be said to prefigure the polar relation of left- and right-handed screws, or of objects in space and their reflections in a mirror."

Of the game, then, they say, "Whoever has made himself master of it may fairly be said to have taken his first lesson in the theory of determinants."

THE *Basler Nachrichten* states that the Government Geological Atlas of Switzerland is approaching its completion. A session of the Federal Geological Commission was held during the first week of June under the presidency of Prof. Desor. The reports of the geologists engaged in the task were received, and arrangements made for a general report to the Bundesrath upon the progress of the maps. Several leaves will be published during the course of the present year. Among these are "Blatt 4," which embraces the Molasse district of Thurgau and the eastern portion of the Canton of Zürich; "Blatt 18," which contains the exceedingly difficult rendering of the great mountain world of the Bern Alps, and part of the Alps of Valais on the right bank of the Rhone; and "Blatt 19," the high mountains of Ticino. There is only one map in the series for which the geological survey has not yet been commenced—"Blatt 23," which includes the glacier district of Monte Rosa, where a very arduous task awaits the geological pioneer.

PHILOLOGY NOTES.

THE fourth and concluding part has just appeared of the fourth volume of the *Archiv für slavische Philologie*, so ably edited by Prof. Jagić. He, we observe, has recently been appointed to the Professorship of Slavonic Philology in the University of St. Petersburg, left vacant by the death of Ismail Sreznievsky. The new part contains an interesting article, by Dr. Oskar Asbóth, based on Magyar popular tradition, on the mysterious being known to the people in Hungary under the title of the "Garabonczás diák," and familiar also to South Slavonic folk-lore, a kind of demoniacal Wandering Jew, closely connected with the storm cloud, but capable, if hospitably treated, of beneficent actions. Prof. Vaslievsky's valuable Russian essay on the question, "Who founded the second Bulgarian kingdom?" has been rendered available to German readers. Prof. Leskien has contributed "Remarks upon the *Vocalismus* of the Middle-Bulgarian Records," and also a collection of Lithuanian folk-songs from Willkischken. As he does not supply a translation of these specimens of popular poetry, they are likely to remain unintelligible to most readers. Ph. Fortunatof, of Moscow, supplies the first part of an essay, "Zur vergleichenden Betonungslehre der lituslavischen Sprachen;" and J. Gebauer a reply to the arguments against the authenticity of the Old-Bohemian Easter-play fragment, "Mastickár," or "Quacksalvers," brought forward last year by A. Šember, who looks upon the MS. as one of Hanka's falsifications.

FINE ART.

ARCHAEOLOGICAL DISCOVERIES IN PIEDMONT.

Rome: May, 1880.

At the beginning of the year 1875 some eminent and learned men—many of whom were already well known in the literary world by their works on history and archaeology—formed themselves into a society with the object of more effectually promoting archaeological research in the chief province of Piedmont.

The "Società di Archeologia e Belle Arti per la Provincia di Torino" had for its founders Count Carlo Baudi di Vesme, a senator of the kingdom, who has done good service to historical studies; the Advocate Paolo Massa; and Count Ernesto di Sambuy (these three representing more especially the interests of the provincial administrative authorities, from whom the infant society received help and protection of every possible kind); the Advocate Pio Agodino; and Commendatore Nicomede Bianchi, the author of some valuable works on the history of the Italian Renaissance, and director of the archives of Piedmont; Baron Gaudenzio Claretta, who is deeply versed in later Turinese history; Count Giancarlo Conestabile of Perugia, the learned author of researches on Etruscan and primitive Italian civilisation; Baron Francesco Gamba, custodian of the royal gallery of paintings and statues; Commendatore Bartolomeo Gastaldi, professor of mineralogy and the father of prehistoric research in Italy; Commendatore Gaspare Gorresio, chief librarian of Turin and the esteemed translator of the Râmâyana; Commendatore Ricotti, professor of history; Prof. Ariodante Fabretti, a diligent collector of ancient Italian inscriptions, author of the *Glossarium*, and director of the Royal Museum of Antiquities. These gentlemen soon associated with themselves as fellow-workers the most diligent seekers after the monumental records of the country who happened to be domiciled in the other cities of Piedmont.

While the number of these corresponding members has increased threefold in the space of a very few years, the original founders and Italian archaeology have sustained a very grave loss in the death of Count Baudi, of Count Conestabile, and of Prof. Gastaldi. These two last were snatched by an untimely end from the affection of their friends and from universal esteem. But the work they did so much to further, and for which the world owes them special thanks, still proceeds.

The object of the new society is to reach that goal which the "Giunta di Antichità e Belle Arti," started in 1832, was not able for divers reasons to attain; that is to say, to preserve such monuments as have withstood the wear-and-tear of ages, and to promote the study of history and archaeology. This they propose to accomplish by undertaking new excavations, and by the publication of a periodical designed to expound the results of such excavations, and to cast a clearer light on those points in the history of the province which have not yet received sufficient attention.

From January 1875 to now eleven bulky numbers of the *Transactions* of the society have appeared, the first ten of which form two large volumes, and are accompanied by plates.

The first attempts at excavation were made in the plains of Avigliana, on the borders of the district of *Augusta Taurinorum*, and of the ancient kingdom of Cottius, bounded by the road between Susa and Turin. Near this spot was the city of *Ocelum*, and from this district many epigraphs are forthcoming bearing witness to the worship of the Matronae—divinities held in special veneration in Cisalpine Gaul (*Corpus Inscript. Lat.*, v. 2, pp. 810-14).

Special attention was paid by the association to the monuments of Susa, and particularly to the triumphal arch built by Cottius, the son of King Donnus, in honour of Augustus on his return from Gaul, when he was saluted as Imperator for the thirteenth time. Although it was not found possible to at once set about operations on a large scale, and to bring to light all the remains of the extensive thermal establishment in Susa, it was no small advantage to have preserved this great monument from further ruin.

Subsequently to this the excavation of an ancient necropolis near Carrù was taken in hand. The first traces of this necropolis had come to light during the course of the railway works between Bra and Savona, when, in the place called *L' Abatina*, were found bricks and tiles belonging to sepulchral chambers, and many funeral urns, which were thrown aside by the labourers from ignorance. But many other objects were fortunately saved through the care of the engineer, G. Grossi, who presented them to the municipal museum of Modena in 1874.

The new excavations carried out by the society, and described by Prof. Fabretti, led to the discovery of sixteen unopened tombs, in which were found many pieces of pottery made of red clay in imitation of the ware of Arretium, coming perhaps from the local factory of Pol-

lentia, and bearing, for the most part, the maker's mark in the shape of the human foot. Some other pieces of pottery of a very red hue, and hand-made, were obtained which would pass for prehistoric did not the coins found in the tombs furnish proof that the sepulchre belongs to the earlier period of the Roman Empire.

Simultaneously with the Carrù explorations excavations were made in the district of the city of *Industria*, first called *Bodingomagus*, in the plain of Montea da Po; and many foundations of ancient buildings were dug out, and some valuable relics of Roman art found, many of which were in bronze. A paper by Prof. Fabretti treats of these excavations at Industria, the first part of which appeared at the beginning of the current year in the last number of the *Transactions* of the society.

Very near this city, an advocate, dal Corno di Crescentino, recently made an excavation which led him to the discovery of another Roman tomb. The fictile ware is also for the most part in red clay, but of very fine execution. Among the objects found that will create the deepest interest is the glass-ware, which has been preserved intact as if it had just come from the furnace. There is no sign of varnish or of iridescence.

Some more glass-ware, in very fine condition, was taken from another Roman sepulchre in Palazzolo Vercellese, near the spot where topographers place the site of the ancient city of *Rigomagus*. I have seen some drinking vessels that came from these tombs still bearing the marks of the oven. There are also a number of little glass rods in various colours, worked in a spiral shape, and used, it is believed, as ornaments of female attire. The tombs in the necropolis of Palazzolo are made from wine amphorae, placed like boundary marks, which contain the calcined bones and the pottery and glass. There are also tombs in the shape of a coffer, made with large stone slabs. All the relics found in these excavations the Società Archeologica presented to the Royal Museum of Antiquities at Turin, the contents of which have been notably enriched of late years through the exertions of Prof. Fabretti.

I must add, by-the-way, that hitherto the Government has not by any means been indifferent to the labours of the eminent members of the society, but has given annual grants, which have been no small assistance in the prosecution of researches. These researches have not been carried out within the limits of the province alone, but excavations have also been made at the society's expense in districts far removed from Piedmont, in order to profit by any casual discoveries, and with a view to obtaining archaeological specimens that might serve to illustrate the history of the country, and that were wanting to the museum of Turin.

Thus the sepulchres on the right bank of the Ticino have been explored, and particularly those of Varallo-Pombia, in which was found a red ware similar in character to that of the tomb of Sesto-Calende and of the tombs of Golasecca. The tomb of Sesto-Calende (which contained the remains of a warrior buried with the fragments of his car in very much the same way as that in which the Gaulish soldiers are buried in the tombs discovered and commented on by Fourdringer, and which were exhibited in the Trocadero in 1878) yielded many relics, now preserved in the archaeological collection of the Palazzo di Brera in Milan. Prof. Biondelli, who was among the first to give attention to the discovery, suggested that the remains were those of a Gaulish tribe, and belonged to a period not very much anterior to the Roman conquest; while other archaeologists of Lombardy recognised in the sepulchre utensils of a date much more remote. These latter drew their arguments from an examination of the vases, which, like those of Golasecca, are very red and similar to the ware which is generally attributed to the prehistoric age. It is true that we must distinguish two periods in the Golasecca ware—that is to say, that of the ordinary coarse pottery and that of the finer ware covered with a peculiar black glaze, on which geometrical ornaments are traced by means of the burnisher. But, however elegant this ware of the second period may be when contrasted with the earlier, there still remains a vast difference between it and the most common and simply shaped classical vessels. It may be added that those who contend that these relics must be referred to a comparatively recent date base their view on the fact that Roman coins of the age of the Empire have been found in these tombs on the banks of the Ticino.

The new excavations, for which we shall not have to wait long, will doubtless help to clear up this point. The example set by the city of Turin in the foundation of its archaeological society has been imitated in other cities. Thus contemporaneously was founded in Novara the "Società archeologica del Museo patrio Novarese," the number of the members of which has already reached sixty-eight. This association has not been content with merely preparing a more worthy abode for the public museum, but is seeking to enrich the archaeological department by exploring more sepulchres on the right bank of the Ticino.

We shall soon, too, have an archaeological society in the city of Vercelli. This city at present cherishes the hope of seeing the dignity of capital of its own province restored to it, this having been taken from it in 1848. But it would be an injustice to suppose that this veneration for historical and archaeological monuments is displayed for the first time with the intention of giving one proof among many as to the fitness of the town for the coveted distinction. On the contrary, this solicitude in Vercelli for archaic memorials is of no recent date, and the municipality took a deep interest in the collection of inscriptions, commented on with deep learning in the work recently published by Father Don Luigi Bruzza, of the Barnabite Order. But lately, some fresh discoveries having been made, a knot of eminent citizens of Vercelli recognised the fitness of the occasion for founding an association which might at once effectually help the progress of archaeological science and the growth of the museum.

The new discoveries were made on the spot called *Campo della Fiera*, lying north-east of the town, where works are being carried out for the construction of a barrack. While digging the foundations there was found, at the depth of about two mètres, the foot—fairly well modelled—of a bronze statue, preserving some vestiges of gilding. The epithet of *Apollineae* given to *Vercellae* (Martial, x. 12, 1) at once suggested the idea that on this spot the temple of Apollo might have stood, and that the foot might have belonged to the statue of the divinity. But through the courtesy of Father Bruzza I had the pleasure of seeing the fragment, and at once perceived that it belonged to an equestrian statue, of which further researches have restored other fragments. Among these are a portion of the dress, ornamented with inlaid work of silver and enamel. In ancient times two marble statues were found on this same spot, and the tradition of the country records the fact that, in the sixteenth century, there were to be seen the remains of an amphitheatre.

Not far from Vercelli, in the plain where, according to tradition, was fought the great battle against the Cimbri, and where at different times discoveries have been made which render it certain that this spot must have been the scene of some great military event, there were found but a short time since two large *torques* of massive gold, which are now attracting the attention of the learned and curious at the Exhibition of Ancient Art in Turin.

F. Barnabei.

GREEK MARBLES IN THE BRITISH MUSEUM.

The British Museum has lately acquired the following Greek marbles:—

1. A sepulchral tablet with relief of three male figures reclining at a banquet with a table before them spread with fruits. At each end of the couch sits a female figure, draped and veiled, each having at her side a diminutive figure. Underneath is inscribed—

ΔΙΟΝΥΣΟΔΩΡΕ ΧΑΙΡΕ ΚΑΙ ΣΥ ΓΕ Ω ΦΙΛΕ
ΤΟ ΝΥΝ ΕΧΟΝΤΕΙΝ ΩΣ ΚΕΜΕ ΩΔΕ ΚΕΙΜΕΝΟΝ
ΚΑΛΟΝ ΚΑΙ ΑΓΑΘΟΝ ΚΑΙ ΚΑΛΩΣ Ε[Τ]ΖΩΚΟΤΑ
· ΙΜΝΑ · ΕΝΗ ΓΕΓΟΝΟΤΑ ΠΑΣΙ ΠΡΟΣΦΙΛΗ

On the right of this inscription is the figure of a galley incised in outline, and above the galley—

ΔΙΟΝΥΣΟΔΩΡΟΥ ΤΟΥ
ΠΥΘΕΟΥ

2. A small *stele* with draped female figure seated to the left; before her stands a male figure, wearing the *himation*, in which both arms are wrapped; at his feet stands a diminutive figure with legs crossed; below are remains of an inscription:—

. . . ΧΙΛΙ . . . . . .
ΧΑΙΡΕ

3. A small *stele* wanting the top. A draped male figure reclines at a banquet. At his feet a female figure sits on the couch feeding from a *patera* a serpent, which is coiled round a tree at the back of the couch. Behind is a diminutive female figure, and at the other end of the relief a diminutive male figure. Before the couch is a table with fruits.

4. The upper part of a *stele*, without reliefs, inscribed—

ΝΙΚΟΣΤΡΑΤΑ ΧΩΤΙΩΝ
ΔΕΞΙΚΛΕΟΣ ΧΑΙΡΕΤΕ

5. Fragment of a *stele*. On the right sits a female figure, draped and veiled, with her right hand raised as if beckoning on two diminutive figures standing before her.

6. A solid urn, with low, flat relief of a female figure seated on a chair; while two female figures stand, the one before, the other behind her.

7. Part of a sepulchral tablet, with reliefs, nearly complete on the right side, but broken away on the left and along the foot. The reliefs represent three deities, each holding out a *patera* in the right hand. Two of them, Hermes and Hades, are standing; but the third, Persephone, is seated. All three are turned to the front. At the right side of Persephone is seen the head of a diminutive figure, and in the background above her are two warriors, advancing as in battle, with shields and drawn swords. These two figures are on a diminutive scale, as is also another figure sitting apparently on rocks to the left of Hermes. Beyond the rocks is seen the prow of a galley.

8. A marble altar, with the following Latin inscription in large letters:—

L · CVRTIVS
ONESIPHORVS
AIPICIANICE

At present it is uncertain from what part of Greece these marbles have found their way to England; but the presence of two Turkish gravestones along with them would go to prove that they had been brought from somewhere in Asia Minor.

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OBITUARY.

GERMAN art, more especially the Düsseldorf school of painters, has lost, by the death of Prof. F. Lessing at Karlsruhe on the 5th inst., one of its most distinguished representatives. For Lessing was regarded by his countrymen as one of the greatest of living historical and landscape painters, and his works have attracted the admiration of many lovers of art on both sides of the Atlantic. He was a richly gifted genius, whose talents quickly reached the height of their power in spite of many hindrances that encountered him in the outset of his career. The deceased artist, a grand-nephew of the well-known poet and critic, G. E. Lessing, was born in Breslau on February 15, 1806. After finishing his studies at the gymnasium of the town, he became a member of the Academy for Architecture in Berlin. But the excellent drawing lessons which he attended at the Academy speedily allured him from the paths of architecture to the canvas and palette; and, on an excursion to the Isle of Rügen, he finally resolved to leave his architectural studies and to become a painter. His first pictures, though of small size (*A Cemetery* and *The Ruins of a Church*), met with great success, and thus enabled him to join the Academy of Düsseldorf, where Schadow, the painter, soon recognised the great talents of the young student. Here in Düsseldorf Lessing finished his first great picture, *A Knight's Castle*, which is now in the possession of the National Gallery of Berlin; then followed *Aus dem Leben Friedrich Barbarossa's*, the *Klosterhof im Schnee*, *Leonore*, and the *Räuber*. All these works are full of deep poetical feeling. They are characterised by earnestness and melancholy, and show, at the same time, a warm sensibility for the inner life of nature and history. Lessing gradually applied himself to historical objects, especially to the great intellectual and religious struggles of mankind, which he portrayed on his canvas with such fresh and healthy realism that many accused him of anti-religious tendencies. But all who have ever looked on his great works, on which his reputation as one of the greatest of modern German painters rests, know these accusations to be wrong. The best-known of these great pictures are *Huss auf dem Concil zu Constanz*, *Ezzelino von Mönchen zur Busse ermahnt*, *Huss auf dem Scheiterhaufen*, *Luther die Bannbulle verbrennend*, the *Kreuzfahrer in der Wüste*, and *Luther's Disputation mit Eck*. Lessing painted these in Düsseldorf between 1828 and 1867, where as early as 1830 he was acting as director during Prof. Schadow's absence in Italy. Afterwards he was appointed Director of the Academy, and became more and more the head of a "school" by exercising a great influence upon the younger members of the Academy. In 1858 he was called by the Grand Duke of Baden to the directorship of the Karlsruhe Picture Gallery, and it was in Karlsruhe, during the last ten years of his life, that most of those splendid landscapes were painted which have made his name as the greatest "landschafter" familiar in Germany. His pictures have been acquired by, and are in the possession of, the Berlin National Gallery, the Dresden Picture Gallery, the Gallery of Frankfurt, the Municipal Museum of Cologne, the Ravene Gallery in Berlin, the picture galleries of Düsseldorf and Karlsruhe, and the Municipal Institute of Cincinnati in the United States of America.

THE veteran Bavarian painter, Ernst Willers, died last month. He was one of the youthful band of enthusiasts who grouped themselves around Cornelius and became imbued with his principles. He spent the greater part of his middle life in Italy, but of late years he has been settled in Munich, where his large cartoons have been seen in most of the exhibitions—works conceived with noble aims, but unfortunately exciting little interest in the minds of the present generation.

THE Bavarian painter of battle-pieces, Eugene Adam, died at Munich on the 4th inst.

MOST English visitors to Florence will learn with regret that the Chevalier Campani, formerly Inspector of the Galleries and Museums, has lately died. All who had occasion to apply to him for any service in connexion with his duties will always gratefully remember the courtesy with which they were received and their objects facilitated. He was admirably fitted for his position in every way, intimate with the contents of the galleries and museums, possessed of an extensive knowledge of the history of Tuscan art and artists, and always ready to communicate his knowledge to others. In common with other officials of the galleries he was suspended on the discovery of great irregularities on the part of the director, with which he had no concern whatsoever. The injustice with which he was treated so affected him that he was seized with fatal illness, and has now died lamented and respected by all who knew him, and especially by English and other foreign visitors to Florence who had occasion to estimate his ability, worth, and unfailing courtesy.

WE regret to record the death, on the 8th inst., of Mr. James Dafforne. We shall speak of his numerous contributions to art literature in our next issue.

ART SALES.

AT the sale of music copyrights just concluded by Messrs. Puttick and Simpson the large prices obtained for many of the works are worthy of note. We select the following items:—Hemy's *Royal Modern Tutor for the Pianoforte*, £3,010 (Metzler and Co.); Fontaine's *Swing Song*, £736 (ditto); Gabriel (V.), *Only*, £193 4*s*. (Ashdown and Parry), *Ruby*, £418 10*s*. (Metzler and Co.), *Weary*, £115 (ditto), and *When Sparrows Build*, £390 (ditto); Robinson's *Organist's Friend*, £189 1*s*. (J. Williams); Gounod's *Bethlehem*, £117 16*s*. (Metzler and Co.), and *Ring on, Sweet Angelus*, £180 (ditto); Raff, suite in B flat for piano, £246 15*s*. (ditto); Benedict's *Brides of Venice*, £181 18*s*. (ditto); Gounod's *Irene*, £196 1*s*. 6*d*. (ditto); Cramer's *Vocal Gems*, £367 (ditto); Pinsuti (C.), *Bedouin Love Song*, £114 15*s*. (Ashdown and Parry), *I Heard a Voice*, £136 (ditto), and *The Swallow*, £123 15*s*. (Metzler and Co.); Sullivan (A.), *The Chorister*, £556 10*s*. (ditto), and *Orpheus with his Lute*, £209 (ditto). The sale occupied six days, and realised upwards of £16,000.

NOTES ON ART AND ARCHAEOLOGY.

THE first exhibition of the Yorkshire Fine Art Society was opened on the 1st inst. at Leeds by Sir P. Cunliffe Owen, Director of the South Kensington Museum. This exhibition is chiefly retrospective, but it includes also a fine collection of modern paintings lent by various possessors. These, in point of fact, form its chief attraction.

THE Council of the Working Men's College and Free Library are still open to receive works of art on loan for the free exhibition they contemplate holding next month at their rooms in Kennington Lane. This is an excellent opportunity for those who desire to bring the culture that can be gained by a taste for the fine arts within the reach of the working classes to contribute their share to an undertaking which certainly appeals more to these classes than to any other. While fashionable London, escaping from the picture exhibitions, concerts, lectures, and all the round of aesthetic enjoyment open to it during the season in town, is seeking health and fresh excitement in foreign travel, or repose in some pleasant country seat, working London still goes on toiling from morning to night, unrefreshed by new scenes and country air. An art exhibition is, of course, a very poor substitute for all these advantages, but it may afford the weary workpeople of the South of London some refreshment and relaxation during the hot days of August and September to be able to turn into pleasant, artistic rooms, and educate their eyes by the sight of works executed by noble artists and skilful art-workmen of their own class. Lambeth has long been noted for its school of art, which has educated some of the best art-workmen in the country, and this exhibition will doubtless contain a notable collection of Lambeth works.

MR. VICAT COLE, painter, and Mr. John L. Pearson, architect, have been elected Royal Academicians.

WE have received from the Society for Photographing Relics of Old London a series of photographs of the Charterhouse. We are pleased that the society has addressed itself to the task of reproducing interiors, and we are glad it has begun with the interiors of the Charterhouse. London light is atrocious for interiors, and the mechanical means which are alone at the disposal even of what is called the "advanced photographer" are wholly unable to grapple successfully with problems which would be pleasures to the skilled etcher or to the painter in water-colours who betakes himself to such themes. Vast spaces of unaccountable blacks cannot but remain in many of these photographs. Yet wherever the difficulties of light for the mechanical process have not been insuperable, the result now before us gives agreeable evidence of the beauty of house architecture which belonged to the Elizabethan and Jacobean periods. The great hall, with its panellings below and its arches above; the great staircase, with its balusters nobly wrought and splendidly proportioned, come out fairly in the photographs now on our table. With Charterhouse exteriors, of course, the same difficulties that beset the photographer of interiors cannot arise. Besides, an exterior is selected by reason of the effect of building, which covers a considerable area, while interiors are chosen for details which must be seen close if they are to be seen at all. A simplicity of quietude is the charm of the place where Col. Newcombe, when his name was called, said his last "Adsum." The "Preacher's Court" looks an agreeable example of late Tudor; "Washhouse Court" is one of the few relics of the old monastic buildings. The domestic offices of the monastery were here. Altogether, this is a very interesting series of views; far better than some others that have before now appeared.

SIR RICHARD WALLACE has always afforded an example of noble communism by his willingness to share the good things of art that have fallen to his lot with his less favoured brethren. Loan exhibitions in all quarters have been deeply indebted to his splendid collections for many years past; but not content with these loans, he has this summer generously thrown open his own house in Manchester Square, with all it contains in the way of art treasures, to the public, who will be admitted under certain conditions on one day in every week.

IT is stated in the "Art Chronicle" of the *Portfolio* this month that "Mr. Hamerton has hit upon a little device for shortening the process of sketching in oil from nature, which he finds practically useful." Generously wishing to extend the benefit of this "little device" to others, he makes it known to the readers of the *Portfolio*, and we feel sure he will be equally willing that it should be known to the readers of the ACADEMY. We therefore quote in ful'

the description of this ingenious process for rapid sketching:—

"After dead-colouring the subject with rather thick opaque pigments, as if in preparation for a picture, Mr. Hamerton takes a sheet of the thinnest 'moist' gossamer paper manufactured by Messrs. Field and Tuer for manifold writing, and lays it upon the sketch, flattening it gently with the finger. The gossamer paper is so transparent that the whole of the dead-colouring shows through it perfectly, and the sketch may be proceeded with at once (as if the dead-colouring were already quite dry) and finished in a single sitting. This process is really more rapid than water-colour, as there is no occasion to wait even the length of time necessary for the drying of a wash. It is necessary to bathe the gossamer paper in turpentine for a short time before applying it, to prevent subsequent cockling, which would occur otherwise from the absorption of oil from the dead-colouring. When the second painting is dry a coat of varnish removes the very slight degree of opacity remaining in the paper, which becomes invisible, and would not be detected by anyone not aware of the nature of the process. It is necessary to paint in the first instance upon a smooth and stiff surface, such as that of millboard or panel. The process is particularly useful for skies with a few clouds, the sky itself being painted directly on the millboard, and the clouds added at once on the surface of the gossamer paper. In landscape all minute details can be easily added upon the paper. It has been found convenient to glaze at once with transparent colour in varnish on the surface of the gossamer paper, and add details and corrections at once upon the glaze in opaque colour. This gives practically the effect of three paintings without waiting at all for drying."

M. Roll's powerfully realistic picture called *La Grève des Mineurs*, now exhibiting in the Paris Salon, has been bought by the French Government, and is to be hung in one of the *salles* of the Ministry of Public Works. Among other pictures that have been already selected by the Government for purchase are mentioned *Un Coin d'Atelier*, by Dantin; *Dans la Campagne*, by Lerolle; *Soir de Septembre*, by Pointelin; *Nuit d'Octobre*, by Eugène Lavielle; *Un Ex-voto*, by Ulysse Butin; *Au Lavoir*, by F. Pelez; *Un Coin de la Halle aux Poissons*, by Victor Gilbert; *Retour de Chasse*, by Harpignies; *Le Port de Pont-Aven*, by Defaux; *Les Voilà!* by Beaumetz; *Charles VI. et Odette*, by Edouard Zier; *La Fin du Réveillon*, by Dominique; *Le Repos du Modèle*, by Bompart; *Ludus pro Patria*, by Puvis de Chavannes; *La Tour d'Auvergne*, by Moreau; and *Les Etangs de Saint-Paul de Varax*, by Léon Barillot.

We have received the June number of the *Etcher* (Sampson Low and Co.). It contains, as usual, three plates, of which the most important is that by Mrs. Anna Lea Merritt. Mrs. Merritt's work is a three-quarters length portrait of Mrs. Kendal (Miss Madge Robertson) in the part created by her in Mr. Tennyson's *Falcon*, the little play founded on a story of Boccaccio's. The largely pensive attitude of the actress is, we cannot doubt, well transferred to the plate, and about the whole there is the grand air of a Venetian picture—such an air, indeed, as was noticeable in the performance of the actress. The hands are done exceptionally well, the artist having perceived their combination of strength with elegance. An etching of *Burnham Beeches* by Mr. Urwick is a somewhat commonplace record of landscape; nor is there anything masterly in Mr. Huson's *The Village*, which was suggested by, or at least finds itself illustrated by, certain verses of Bloomfield.

A series of articles on "Japanese Art" is being contributed to *L'Art* by M. Blanc du Vernet. In the current number is also a long article on "Algerian Art," but this deals more with the societies and exhibitions of art started in Algeria than with its national productions.

A society called the "Donatello Society" has been founded in Florence under the presidency of the Syndic, Prince Tommaso Corsini. It would seem not to deal exclusively with sculpture, as its name would naturally suggest, nor even with the fine arts alone, but to extend its aims to the industrial arts, having especially in view the applications of art to the national manufactures.

The first exhibition of the Philadelphia Society of Arts was remarkably successful, and a second will be held in November next. M. Bierstadt will be among the artists represented.

A remarkably fine etching by Ed. Ramus is given in *L'Art* this week. It is from a portrait in the present Salon of *Mdme. G . . .* painted by van den Bos, an excellent example of modern portraiture.

THE STAGE.

THE DUTCH PLAYERS.

The Dutch tongue must probably be reckoned among the many things which one does not know, but such ignorance cannot hide from anybody the general excellence of the Dutch players, who are now, nevertheless, receiving too little encouragement at the Imperial Theatre. Their excellence is displayed to perhaps the greatest purpose in the domestic play of *Anne-Mie*, but it comes out also in *Marie-Antoinette*—the Dutch translation of the piece written for Mdme. Ristori by Paul Giacometti; and it is here, and here alone, that one has the interest of the comparison between the Dutch and other methods of interpreting the same thing. In *Anne-Mie* a succession of Dutch Genre pictures, with background of tiled wall and blue Delft-covered dressers, pass before the eye, and pleasantly engage it, but neither scene nor actors can recal or be contrasted with any past experience of the stage. In *Marie-Antoinette*, on the other hand, comparison is possible with the best French and English interpretations of similar dramas, and the Italian play itself comes up usefully to recollection. The play deals with a picturesque period that everybody knows, at least a little. It is easy to judge whether, in the matters of costume and stage management, the performance is the equal of those to which we are accustomed, and the leading actress comes to be weighed against so great an artist as Ristori.

To speak, then, first of the players. Mdme. Catherine Beersmans, who is accounted the chief actress of Holland, has something in common with the great Italian, nothing in common with our leading English actresses. If the art of Mdme. Beersmans were known to the bottom by the English public, the poetic grace of Miss Ellen Terry and the genial intelligence of Mrs. Kendal would be valued precisely as much as they are valued now, for there is nothing in Mdme. Beersmans to supersede them. Mdme. Beersmans is an actress of the classic kind; her art is as unlike the nervous and febrile art of Sarah Bernhardt as it is unlike that of our English artists. With a quietude less beautiful than Ristori's, there is yet that in her which recals Ristori. She is like Agar, but with greater mobility of countenance. Her gestures are slow and measured, but the due succession of them is ordered by a perfect intelligence of the situation. Because she is classic, or what is understood by classic, she never irritates by exaggeration, and rarely stirs her audience very deeply by exhibitions of an emotion seemingly personal and overwhelming. Her voice is not the *bel organe*, the delightful physical gift, of Mdlle. Bernhardt and of Mdlle. Hélène Petit; but it is powerful, for it is that of a strong woman in her maturity, and it is sufficiently effective, for it is that of an artist who has made training accomplish all that training can. She is the mistress of her instrument. She is the mistress of all the mechanism of her art. There is nothing left for anyone to teach her. The deficiencies that she shows are not those which time can in any way lessen.

There is hardly a point, however, in which Mdme. Catherine Beersmans can be said to be distinctively Dutch. In seeing her one adds another name to the short list of entirely accomplished artists of the stage whom one has had the luck to study; but somehow it is hardly for her to produce the freshness of a new impression. She is not quite individual enough for that; she is too much the skilled practitioner of the recognised methods of a school. The charm of several of the other players is that they are individual, and that their individuality is wholly, though differently, Dutch. It is a characteristic of the intelligent Dutch—and the players of whom we speak have all of them this characteristic in common—that, while reticent of gesture and devoid of gesticulation, they are yet highly expressive: little moves except the face; even the head is never turned unnecessarily, or without deliberation; the mobility is only in the facial muscles; the expression of the face is so subtle and so infinitely varied that it was a Dutchman who became the greatest portrait painter of all time. And this characteristic of the Dutchman of expressing much with means the least widely exercised is seen in almost every face that Rembrandt drew. This immense expressiveness and inexhaustible mobility, within limited lines and under an appearance (which is real as far as it goes) of reticence and reserve, gives certain precious advantages in the practice of the dramatic art. The Kembles—Sarah Siddons once said of her family—were not only great readers; they were great pausers. The Dutch know how to move when they do move, but they know perfectly how to be still. There is a long passage in *Marie-Antoinette* which Mrs. Chrispijn Stoetz—who can be very lively at need—acting as the Princesse Marie de Lamballe, hears in silence and absolutely motionless. With a slight figure draped closely in black satin, a large hat covering the head, she stands with her back to the audience, like the young woman whom her parents are gently reproving and reasoning with in Terburg's *Conseil Paternel*. All the while there is a certain by-play in her stillness, for the attitude she has silently assumed, and which she absolutely maintains, is perfectly telling in its quiet picturesqueness. If this actress has to be arch or lively, she is arch or lively like a heroine of one of the higher painters of Dutch character. Her charm is not of formal beauty at all, but of thoroughly and happily occupied intelligence. There is a panel by

Jan van der Meer of Delft in M. Double's collection in Paris—Jacquemart has excellently etched it—in which a warrior, whose face is scarcely seen in the picture, is telling some story to a thin-cheeked, pointed-faced damsel who sits on the farther side of the little table that divides them—bends over it—her hand on her drinking glass, her eyes liquid with pleasure, and her mouth a-smile. With absolute reticence of gesture, and with all expression concentrated in the narrow face which is so absorbed with her companion's story, she is taking in the whole matter—all that belongs to it or may ever come of it. It is called *The Soldier and the Laughing Maiden*. One does not know who the soldier may have been, but the laughing maiden must be Chrispijn Stoetz.

Mr. W. van Zuylen's is a face just as completely Dutch, and just as completely removed from our vulgar conception of Dutch impassiveness. What an Italian would signify by a jump, a spring, and a wringing of the hands, is signified in almost the slightest twitching of this supple, sensitive Dutch face—which is an instrument of countless notes. Van Zuylen recals a little Joseph Jefferson as Rip van Winkle when Joseph Jefferson was a dozen years younger. Half the charm of that actor was the Dutch charm of expressing much with seemingly scarcely an effort. Again, Mr. le Gras, as Malesherbes, is wonderfully sympathetic—conveys, in the prison scene, a world of meaning with scarcely a sentence to say. Miss van Ryk is an admirable exponent of sympathetic emotion; her pathos wholly without trace of staginess or convention—but suggestive of simple feeling simply rendered. The child—little Miss van Oppel—who plays the Dauphin in *Marie-Antoinette* repeats those early successes of the Terrys as Prince Arthur and as the Princes in *Richard* which we have lately been reading about. Tears and agony are on this blonde little face as the Dauphin is forcibly carried off, and the childish treble rises above the general wailing in a fashion that the audience has to be moved by.

There remain the points of costume and stage management—or furniture and stage business. The dresses are sufficiently appropriate: they never touch magnificence or divert interest from "the necessary business of the play." The accessories may perhaps be mean rather than otherwise. Here there is no furniture to tumble over; nothing to impede free action; no collection of objects of art—two pieces of rather second-rate Delft represent naïvely enough the mantel-decoration of an apartment in a French palace. The stage management is not conspicuous, just because it is faultless. Not only does everything proceed with practised smoothness, but every natural aid to the effort to make the thing real—to produce an absolute illusion—is at hand, and is skilfully employed. About the end of the first act, which passes in a royal drawing-room, an approaching crowd of the populace is heard pressing toward Versailles. A stage arrival was never better managed. First the noise of distant voices is almost imperceptible; then it is distinct, but dull. Then the tramping of the crowd is louder, the confusion of voices closer; then some one shrill disputant is heard above the general hubbub, and presently he is quieted as the general sound waxes heavier and more threatening. At last it is a burst of noise that is under the palace windows. The amateur may urge that this is stage trickery, and not art; but good stage management recognises the infinite effect upon the business of the play of arrangements careful and ingenious as these. Again, in the crowd that in the third act invades the Tuileries to press insult upon the royal prisoners—as at Versailles it had been turned aside from pressing threats—there is a young fish-wife (Miss van Velzen, I think) whose varied by-play is a perpetual illumination on the scene that passes. Now sharing all the wishes of her comrades for vengeance and insult, now half-persuaded that respect and compassion are what is more properly due, the action of this supernumerary—one prefers to say, this artist—illustrates every gradation of feeling, the sudden transition or the slow influence. Her vivacity is great—the vivacity of a serving-maid of Jan Steen. Other points might be mentioned which prove the completely tasteful and artistic stage management, which never comes obviously to the front, yet always helps to the fullest the effect of the spoken word. But enough has been adduced to show that in these things the Dutch actors are of excellent accomplishment. Of us they have nothing to learn. By their adroit employment of every accessory, by their sense of relation and proportion in this matter, by their pointed and piquant telling, without exaggeration or insufficiency, of the story with which they deal, the Dutch evince themselves in the art of acting, as in the art of painting, the masters of Genre. Frederick Wedmore.

STAGE NOTES.

The play-bill is again to be changed almost immediately at the Vaudeville Theatre, where a new piece will supply the place of Mr. Albery's *Two Roses*. The change will take place on the occasion of the benefit of Messrs. James and Thorne.

Mr. Pinero, who is known as an actor at the Lyceum, and who has already written for the stage, is the author of a brief piece produced a few days since at the Folly Theatre.

M. Sarcey's is an agreeable, gossipy account of Lafontaine, the comedian, in M. Jouaust's *Comédiens et Comédiennes*—the new number. Lafontaine was long at the Gymnase, under the iron drill of M. Montigny, and some time at the Français, with his wife, Victoria Lafontaine. Victoria Lafontaine was, we think, a sympathetic woman, but an overrated artist. Having pleased for a while, she began to weary, and Lafontaine, irritated at the receptions she was then getting, left the theatre with her. Accepting from that date—nearly ten years ago, it appears—exceptional engagements for special parts, and these only, he has come but little under the eye of the foreign playgoer, though his figure is still fairly familiar to the true Parisian. But he has had since his wanderings began perhaps no success such as that with which he closed, or almost closed, his career at the Français, and did this prematurely when he was but forty-four years old. By his Sartorius—*le vieux Sartorius*—the artist, the musician of M. Feuillet's *Dalila*—he will be remembered. He gave, as M. Sarcey properly reminds us, a new reading to the part. The musical father of the deserted girl had been played hitherto as a weeping creature. Lafontaine remembered that Sartorius cared profoundly for his art. He gave dignity and a very rare, because well-controlled, pathos to the scene when, after so much of social wreck and social disaster, he meets the wretch of the story on a pleasure party with Dalila, as he, the old father, is "going to bury his child in Germany." In M. Sarcey's pamphlet all is told about Lafontaine that is characteristic of him, and it is told with that self-satisfied *bonhomie* that is characteristic of M. Sarcey. Why did not M. Gaucherel make his portrait of the actor in the impressive *rôle* of Sartorius instead of in Lafontaine's part in *La Jeunesse de Louis Quatorze*?

MUSIC.

RICHTER CONCERTS, ETC.

The programme of the eighth Richter concert (June 10) contained one novelty—an overture in D minor by Herr Henschel. It was written ten years ago, and, though not a work of any great importance, contains pleasing and suggestive themes and some good workmanship. As, however, in the case of the Volkmann concerto, we feel that it could easily have been replaced by an English or German work of equal or greater interest. The chief success of the evening was the very fine rendering of Brahms' second symphony in D. The programme included Bach's concerto in D minor for two violins (Herren Franke and Schiever), Beethoven's eighth symphony, and songs by Mdlle. Friedländer.

An extra concert was given on the following evening (June 11) for the benefit of Herr H. Franke, who is described on the programme books as leader, artistic director, and founder of the Richter Concerts. The chief features of the programme were Liszt's *Faust* symphony, Beethoven's *Leonora* overture (No. 3), and Wagner's *Siegfried* idyll. We spoke about the *Faust* symphony as a composition when it was performed for the first time in England at Mr. W. Bache's annual concert last March. The rendering of this difficult work under Herr Richter's *bâton* is deserving of the highest praise. The third movement ("Mephistopheles") was taken at a more rapid pace, and the interpretation was so brilliant and daring that it made a much greater impression on us than at the first hearing.

An immense audience assembled on the occasion of the ninth and last concert of the series (Monday, June 14). There were only three pieces in the programme, each in its own way a *chef-d'œuvre*. The first was Mozart's symphony in G minor, so admired by Beethoven that, according to tradition, he scored it for himself from a piano arrangement, and so loved by Schubert that he said "you could hear the angels singing in it." The performance was all that could be desired. It was followed by the wonderful introduction and closing scene from Wagner's *Tristan and Isolde*, given with the greatest success at the seventh concert, and repeated at the last by general desire. This short and judicious selection formed a fitting prelude to the third and last piece, Beethoven's choral symphony. It was Herr Richter's last and greatest opportunity, and full well did he avail himself of it. The three instrumental movements were certainly rendered in magnificent style, yet we must not forget the excellent performances at the Crystal Palace. But the second and choral part of the symphony was a great triumph for the conductor. The material, both instrumental and vocal, at his disposal was far from perfect; yet rarely have the power and majesty of the music been more fully revealed than on this occasion. The solo singers were Fräulein Thekla Friedländer, Fräulein Hohenschild, Signor Candidus, and Herr Henschel. The chorus was composed of two hundred members, and the words were

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sung in German. Herr Richter has now accomplished his task, and one is at a loss to know what to admire most in him—whether his unfailing and, to all appearances, inexhaustible memory (for, beside overtures and various pieces, he conducted without book fourteen of the seventeen symphonies produced at these concerts); the catholicity of his taste (for he interprets Haydn and Mozart as well as he does Brahms and Liszt, Beethoven's first symphony as well as he does the ninth, and he bestows the same care on an overture by Herr Henschel as on Cherubini's *Anacreon* or Beethoven's *Leonora* overture); or his marvellous gifts as a conductor, which enable him, without pomp or officiousness, to unfold in a clear and intelligible manner the most difficult and intricate scores. A series of nine concerts has been announced for next season, the programmes to contain works by *old* and *new* masters.

We must notice briefly some other important musical events of the past week. We mention first the seventh concert of the Philharmonic Society. The programme was singularly void of novelties, but Herr Scharwenka played Beethoven's concerto in E flat in a very neat and intelligent manner.

Mr. Charles Hallé performed for the first time at his fifth recital a grand sonata in F minor (op. 14) by Schumann. It is in four movements; the third is a series of four variations on a theme the composition of Clara Wieck, afterwards Mdme. Schumann. It is one of Schumann's early writings, when pianoforte playing occupied so much of his time and attention. It is very long and very difficult, but contains many "exquisite and heartfelt passages." It was played by Mr. Hallé with great taste and ability, particularly the first and last movements. The concert concluded with a fine performance of Brahms' trio for piano, violin, and horn (Mr. A. Stennebruggen). Mdme. Néruda took part in this trio and in one by Mozart, but was unable, through indisposition, to play the solos set down for her.

Mr. Ganz gave his fourth orchestral concert on Saturday, June 12, and Mr. Herbert Reeves, the son of Sims Reeves, made his first appearance in public. He is extremely like his father in face, general appearance, and manner. He has a voice of pleasing quality, which time and study will most probably develop and strengthen. He sings with great taste, accuracy, and purity; he phrases in a most artistic manner, pronounces his words with great distinctness—in fact, gives every sign of good and careful training. He was greeted on his first appearance with great applause, which encouraged him perhaps a little as a *débutant*, but reminded him by way of warning that, as the son of an illustrious father, much would be expected of him. His *début* was, therefore, by no means an easy one, and he had good cause for feeling anxious. He sang three times—first a recitative and air from Donizetti's *Maria di Rohan*, then a song from Sullivan's *Light of the World*, and lastly Schubert's *Ave Maria*. The programme, which was long and interesting, concluded with an orchestral piece, *Kermesse*, by Benjamin Godard. This work, performed for the first time in England, was written for the Concerts Populaires in Paris, where it has been given several times. It is a short but pleasing work. The themes are graceful and characteristic; the orchestration is bright and effective. The piece is intended to represent the bustle and amusement of a "Kermesse," or fair. M. Joseph Wieniawski played Liszt's *Fantaisie Hongroise* and Herr Hugo Heermann Goetz' violin concerto; the latter subsequently performed with great taste and expression two Spanish dances by Sarasate.

J. S. Shedlock.

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LITERATURE.

The English Poets. Selections, with Critical Introductions. Edited by T. H. Ward, M.A. Vols. I., II. (Macmillan.)

HAZLITT paid a real compliment to Steele's sympathetic quality, and his capacity as a literary guide, when he praised him for the aptness of his quotations. The power of talking at or round about a subject is sometimes found, on careful inspection, to be the chief gift of an assertive critic, just as it is the sole resource of a literary carpet knight. Now, of course, it is not criticism (whatever rank and value it may possess as small talk) to elaborate into an airy paragraph a condensed single utterance with which some comprehensive and emphatic authority may have contented himself. If it is one's function to hand on to an audience, entirely uninitiated, the dogmatic results of generations, then a process of such exposition may be indispensable; otherwise, it is a pathetic beating of the air, or an unproductive threshing of straw. There is a strong tendency at the present time, among English speakers and writers, towards such sagacious vacuity as this, such persistent agility in the distribution of platitudes. It would appear that the hurry and the crush of modern necessities prevent that direct personal attention to recognised classic works which is an indispensable element in the formation of opinion, and that a majority allows its literary importance to rest on a skilful reproduction of able reviews, or an elaboration of convenient handbooks and primers. There is thus ample room for criticism like Steele's, through which readers will be forced to some consideration of books themselves, instead of merely listening to the reflections of a "parson in a tye-wig," or the thin comments and exposition of his followers. So many excellent exhaustive text-books exist that we are in danger of simply knowing these without going farther; we painfully learn criticism and rest in it, instead of allowing our critic to guide us and to place us where we shall be able to form opinions of our own.

Such a work as this series of selections from the English poets, edited by Mr. T. H. Ward, is in keeping with the critical method of Steele. The critic is careful to restrict his own personal activity, and to give those under his guidance ample opportunity for forming their own conclusions. He is wise enough to subordinate himself to the importance of that which it behoves him to set forth. Then every critic knows exactly what he ought to say, for the work is prepared on the assumption that no one man is sufficiently herculean to grapple with everything. Every writer has been chosen to introduce his author because of his assumed special fitness for the task. In this way the work forms an anthology of a particularly strong, varied, and trustworthy kind. It is undoubtedly interesting to see one mind at work on a great variety of subjects, and there are of course those who are capable of touching to good purpose on all the great landmarks of our literature. Should a man, for example, happen to be at once a true poet and an exceptionally vigorous critic, like Campbell, he will command the undivided attention of his reader on any point in the whole range of English poetry. So, too, a sympathetic insight and a ready and comprehensive appreciation like Leigh Hunt's will traverse a wide field, and touch upon a great variety of themes, without flagging of activity or the least abatement of charm. Wide knowledge, broad catholic sympathy, and a judicial calmness of temper will enable a professional literary critic to come forward as a popular guide to the English authors of all ages; and it is in such a consideration that we find the explanation of Prof. Morley's success with his *Library of English Literature*, and of Mr. Stopford Brooke's achievement in the form of his *Literature Primer*. But in cases like these much is due to the author's recognised character and reputation; his authority is admitted because of himself. And those familiar both with his speciality and with the work immediately under his care know where to look for knowledge and conclusive opinion, and where to expect rhetoric and assumptions. In *The English Poets* every writer must be assumed to be an authority on his special subjects, and, indeed, the majority of those the editor has been fortunate enough to engage are just those whose position clearly indicated particular fitness.

The first volume represents the poets from Chaucer to Donne, while the second comprises specimens of those included between Ben Jonson and Dryden. In regard to the leading features thus far, it will at once be understood what quality of work is to be looked for when it is stated that Prof. Skeat, in addition to his inevitable special treatment of Langland, shares with the editor the responsibility for all the texts down to Douglas; that the editor himself undertakes Chaucer; while to the Dean of St. Paul's, Prof. Dowden, Mr. Mark Pattison, and Prof. Ward are assigned, respectively, Spenser, Shakspere, Milton, and Dryden. To mention that is enough to show that competent men are at work on themes with which they are specially familiar. It may be said, at once, that the editor has shown excellent judgment and taste, as well as competent knowledge, in his treatment of Chaucer. He shows himself abreast of recent criticism, and the selections he gives are thoroughly judicious and illustrative. With Prof. Skeat at his elbow, there was little fear of his wrecking himself (even granting the tendency to it) on such perilous rocks as *The Court of Love*, &c. It is pleasant to find that the doubtful poems are relegated to their proper place in a kind of appendix to the real Chaucer. Dean Church writes as delightfully about Spenser as usual, and he is not severe on the poet (as he is sometimes) for condescending to flatter the Queen. The introduction is a model of sympathetic yet discriminating criticism, and the selections given are representative in the best sense. Prof. Dowden's opinions on the sonnets of Shakspere are well known, and they are expressed here with customary appreciation and lucidity. There is no rashness in saying that no better introduction to Milton exists than that given here by Mr. Pattison. It is at once an exhaustive, limpid narrative, an instructive commentary, and an acute criticism. Those who read all of Milton that is given here will probably have a clearer idea of him, and will have got over far more of his writings than the majority of those who possess his entire works. Prof. Ward does not flatter Dryden, but he is confident about his strength and his poetic energy. The poems he gives will enable readers to estimate the judgment of their guide, and it is almost a certainty that the majority will in the main agree with him.

Among the minor poets yeoman service is rendered by Mr. E. W. Gosse. He deals with, among others, Greene and Lodge, Carew and Herrick, Suckling and Lovelace, Waller and Denham and Davenant. It is curious to compare his opinion of Herrick with that of Hazlitt, who called him "a writer of epigrams—not of lyrics." Mr. Gosse writes:—"As a lyrist generally he is scarcely excelled except by Shelley." The reader is more likely to incline toward the later than the earlier critic, though he will do well to consider both. No man living is better qualified than Mr. Gosse to give an opinion on lyric poetry; hence the value of all he has to say not only about Herrick but the other lyrists with whom he deals. It is not necessary to specify all the details of such a work as this, but it is impossible to overlook the excellent treatment given by Mr. A. Lang and the editor, respectively, to the "Ballads" and the "Elizabethan Miscellanies." It is also important to state that Lyly, Dekker, Ford, and Shirley are in charge of Mr. W. Minto, and when that is said no more needs to be added about these writers. And it is a pleasure to record that Mr. W. T. Arnold gives an exact transcript of Wither's *Resolution in a Sonnet* from the original edition of *Fidelia*. There should now be an end of the various readings that have hitherto vexed the admirers of this dainty pastoral.

Mr. Matthew Arnold, in his incisive, discriminating, and luminous Introduction to the work, points out that readers must not attach too much importance to the historical and personal estimates of authors introduced or omitted. The warning is undoubtedly as necessary as it is wise, and it is well calculated to prevent captious criticism. At the same time, the *historical* element in a work of this kind might have been important enough to warrant a small space for Laurence Minot and Barnabe Googe. The mere fact of slight priority to Chaucer need not have told against Minot's claims, as the important consideration of method and diction might well have affected Gower. A work that can include Sandys, Randolph, and the Earl of Dorset, with distinguished worth as to nothing in particular, might have spared a few pages for the first English writer of war

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lyrics and for Spenser's predecessor in the sphere of allegorical pastoral. Mr. Churton Collins makes rather much of Surrey's and Wyatt's versification, while he undoubtedly misses a point in not giving Surrey's playful address to the London citizens after he had been imprisoned for breaking their windows. Prof. Skeat shows good reason for supposing that the writer of *Piers the Plowman* may have been in reality William Langley, and not Langland, as is commonly written; but Prof. Dowden changes his usual orthography of Shakspere's name without any apparent cause. Prof. Ward gives as Ben Jonson's the *Epitaph on the Countess of Pembroke*, without saying in his short explanatory foot-note that there is any doubt as to the authorship. These are but trifling objections to a work of the very highest excellence, which promises to be a most valuable addition to the standard criticism of English literature.

THOMAS BAYNE.

Brazil, the Amazons, and the Coast. By Herbert H. Smith. (Sampson Low & Co.)

IN this book Mr. Smith, an American who has lived and travelled for the greater part of eight years in Brazil, gives so excellent an account of that country that we cannot regret this addition to the already extensive literature of the subject. The book is a very successful attempt to present a comprehensive picture, drawn both from the experience of the author and from that of previous Brazilian and foreign writers, of the present state of Brazil. It would, however, be improved by the entire suppression of the author's personal adventures, which are introduced only at such very long intervals, and in so disconnected a form, that they fail to be interesting in themselves, and only result in making obscure the "series of essays with a general loose connexion" in which the author has presented his subject. Moreover, the extremely colloquial style is tiresome and inappropriate. The constant direct address to the reader—"Imagine, if you can, this matted forest;" "You have heard that marvellous story"—and such expressions as "a big carauaná [a fish] is squirming about in the bottom of the canoe," are unworthy of the matter of which the author has to tell. The very frequent use of Americanisms is also a disfigurement, at least for the English reader. Again, the too frequent and lengthy quotations from well-known books add unnecessarily to the inconveniently great size of the volume.

The author writes both of the natural and of the sociological features of Brazil. Of the former class he describes the configuration and appearance of the Amazons, its plain and its tributaries, the forests, the vegetation, the zoological and geological features of the district; and of the latter class, the history, social life, agriculture, and commerce of Brazil. Perhaps the account of life in Rio and Para might be spared, as there is little or nothing new told of this matter; but the description of the commercial and agricultural prospects of immigrants to Brazil is better and more true than any that has yet been given.

As a specimen of Mr. Smith's matter and manner we will quote his general description of the plain of the Amazons, or rather of that river and of the Orinoco, condensing his words where necessary and putting into juxtaposition passages from various parts of the book referring to this subject.

"The North-Eastern part of South America is a plain—a low one, with gentle slopes. On the western side this plain is bordered by the Andes, snowy peaks away up in the cloud region. To the north the Andes sweep round through New Grenada and Venezuela; to the south there are high table-lands in Central Brazil. The plain is in fact a great basin, shut in on three sides, but open toward the east" (p. 3).

Into this basin, which is that of the Amazons and the Orinoco—"brother rivers" the Indians aptly call them—the warm, moist trade-winds blow freely from the Atlantic. These winds on reaching the South-American coast are met by cool land breezes, which, condensing some of the moisture, cause much rain to fall even on the coast. But the trade-winds, passing on westward, carry much of their moisture with them till they meet the icy winds from the Andes; so that on the Upper Amazons—that is, under the Andes—far more rain falls than on the coast.

"This great basin that I have described receives more rain than any other region of the world of like extent. The water is collected in channels—brooks from the Andes and streams on the dripping lowlands, and rivers pouring toward the east; finally, the whole is gathered into two great troughs, the Amazon and the Orinoco" (p. 5).

And these two run eastward into the Atlantic.

"The tides below and the river-floods above must spread themselves through a hundred courses in every possible direction, for the Amazons is not so much a single river as a network of large and small channels. Generally we find a main stream, sometimes two, with smaller ones on either side, with islands and swamps and lakes innumerable, forming that great labyrinth to which the Brazilians give the name of *varzeas*; geographers call it the flood-plain of the Amazons. It is perfectly flat, never raised more than a few inches above high-water level, and everywhere the islands are formed of silt and mud from the river itself. The flood-plain varies greatly in outline, and there are long projections of it where the tributaries come in" (p. 13). . . . "Our first step, then, is to distinguish between the mainland and the flood-plain; we must divide these two in our minds as sharply as they are in nature. The mainland is always beyond reach of the floods, though it may be only a few inches above them; it has a foundation of older rock, which crops up in many places. The flood-plain, on the contrary, has clearly been formed by the river itself; its islands and flats have clearly been built up of mud and clay, with an occasional sand-bank; but they are never stony, and only isolated points are a few inches above the highest floods" (p. 78). . . . "These plains are not distinctive features of the Amazons. Nearly all great rivers have flood-plains near their mouths. . . . But on other streams the plains narrow off as we ascend, and are soon lost; on the Amazons alone they extend nearly to the head-waters, as if a sea had been filled in, leaving deep ditches for the water-flow and countless pools over the surface. From Manáos to the Atlantic the width of this alluvial flat varies from fifteen miles to a hundred or more; on the Upper Amazons it is probably still wider" (p. 79).

From the side of the stream "the ground slopes gradually *away* from the river" down to the general level of the flood-plain. On this slope (for reasons which the author fully explains) the vegetation is different from that on the flood-plain.

"To explain these features we must remember that the islands and flats have been formed by the river itself. Every year, in February and March, the Amazons rises to a height of thirty feet or more above its ordinary level, and overflows the meadow-land in all directions. Now in the river the particles of mud and clay are held in suspension by the swift current; but as the water flows over the meadows it becomes quiet, and the particles sink to the bottom. Naturally, the coarser detritus is deposited first, near the river, and at last it builds up a ridge, as we have seen" (p. 93). . . . "Now, this great band [of the flood-plain] running across the continent is a world in itself, with trees and flowers, with quadrupeds and birds and insects, all different from those of the *terra firme* (or mainland) on either side of it" (p. 14).

"The whole flora of the lowland is distinct from that of the *terra firme*. . . . Comparing the varzea trees with those of the *terra firme*, we are at once struck with their general resemblance. The *species* are different, but the *genera* are commonly the same. . . . Thus your woodsman will tell of one taixí on the varzea and another on the highland. There are varzea cedros (*Cedrela*), ingás (*Inga*), and so on. Among palms the familiar varzea *javary* (*Astrocaryum javari*) can hardly be distinguished by a novice from the highland *tucumá* (*A. tucumá*); and the low *curuás* (*Attalea*, sp. var.) of the dry forest are represented by the tall urucurys (*A. excelsa*) of the raised forest" (p. 102). . . . "A large proportion of the lowland animals are different from those of the *terra firme*. A certain number are found indifferently in both regions, but in this case they generally show a marked preference for one or the other. . . . The difference between the two faunas is very strongly marked" (p. 103). . . . "Of the lowland birds, we shall find that a large proportion are different from *terra firme* forms, not only the wading and swimming species, such as we see about the channels, but a great many arboreal kinds also. So with reptiles and batrachians, there are semi-aquatic snakes in the meadows, species that are never found in the dry woods. At night we hear the lowland frogs piping in one chorus, but the highland toads have quite another one. We might even make a distinction of the fishes. . . . Insects depend on the plants that they feed upon or the ground they live on; so a vast proportion of the lowland forms are distinct from those of the *terra firme*" (pp. 105, 106).

In these extracts, which we have collected from various parts of the book, we think that Mr. Smith is represented at his best; and yet the greater part of the book is of equal merit. But these same extracts also represent his chief defect. It will be noticed that after each passage we have indicated the number of the page from which it is taken. The pages are pp. 3, 5, 13, 78, 79, 93, 14, 103, 105. Many other passages on the same subject might be collected. It is a pity that Mr. Smith has left to his readers the task of picking out so excellent a description from much other matter. Most of the other subjects are discussed in passages as scattered as are those which we have cited.

The zoological notes, though not very numerous, are highly interesting. Mr. Smith

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is especially an entomologist. His collecting must have been most successful, if we may judge from the fact that in one single day, working for eight hours, he collected 394 beetles of 275 species; on another day, 188 beetles of 132 species; and on a third day, 471 beetles of 268 species. His notes on various cases of mimicry in insects are striking. One of these we may quote:—

"Small moths (*Pyralidae, Tortricidae, Tinaeidae*) sit on leaves, with their wings folded over their backs. In this position many of the species resemble sticks, moss, bird-droppings, &c.; other kinds appear inverted. . . . Certain narrow-winged kinds, when at rest, are very much longer than broad; and some of these have a singular habit of spinning about on the leaf when alarmed, moving the body rapidly around the head as a pivot. One genus that has this habit is marked by a bright red head; but one or two of the species have the head plain, and red spots on the ends of their wings—*i.e.*, on the ends of their tails as they sit on the leaf; these species spin about their tails instead of their heads. All these cases point to one supposition. The insects, for some reason, derive an advantage from apparent inversion of the two extremities of the body. Now, in collecting, we often find that these inverted species escape us. We have learned to make allowances for the insect's flight when we throw our net over it; we always aim to throw a little in front of the head; but with the inverted species we are deceived, and throw a little behind the tail, when the insect immediately flies away. I can suppose that the birds are deceived just as we are; that they pick a little in front of the insect's tail instead of a little in front of its head; and hence that the species is protected by its inversion of colouring."

We wish that we had space to illustrate the author's ethnological gleanings. Perhaps the most remarkable of these is that broken pottery and other traces of the old Indian population of the Amazons are almost always found only in tracts of black earth or loam. The same fact has been noticed in other parts of South America. As the common food product of South-American Indians, the cassava, or manihot, thrives best in very sandy soil, this apparent partiality of the old Indians for black ground for their homes is curious.

Everard F. im Thurn.

The Emotions. By James McCosh, D.D., LL.D. (Macmillan.)

Dr. McCosh is not satisfied with the account of the emotions given in modern works on psychology, and especially in those of the prevalent physiological school. The vagueness of existing ideas upon the subject tends, he thinks, to favour the resolution of all feelings into mere nervous states. To meet the want which he thus conceives, he has put forth the present little volume on the emotions. At the outset he confesses to a certain amount of conscious dogmatism. "I enter little into controversy," he says in his Preface; "my aim has been to expound the truth, and leave it to shine in its own light." Accordingly, we start prepared for a somewhat didactic strain, which we actually find maintained throughout the whole work. Parts of it, indeed, read more like a sermon than a treatise on mental science. The President of Princeton College is always prone to let his theology flavour his philosophy; and he has done so very conspicuously even on a subject so apparently remote from its influence as that of which he treats in the present volume.

An emotion, according to Dr. McCosh, may be analysed into four elements. First, there is the affection or *appetence*. Second, there is an idea or *phantasm*, fitted to gratify or disappoint the appetence. Third, there is the *conscious feeling*. Fourth, there is an *organic affection*. Each of these four elements has been separately treated by one or other school of psychologists; but no school has given to all four their proper prominence. Dr. McCosh endeavours to exhibit them in their combination and their mutual relation.

The *appetence* is a spring of action, a "tendency in the mind to crave for an object for its own sake." It is the statical element of emotion, the condition ever present, but ready to be aroused only on the occurrence of the proper idea or *phantasm*. Appetences are primary, as love of pleasure and aversion from pain; or secondary, as love of money, of country, and of science. They differ in individuals according to temperament and circumstances. Some are dominant and others undeveloped.

The *phantasm* or idea which awakens feeling in accordance with an appetence is not abstract, but concrete and generally single. Not the notion of hunger, but a hungry man, arouses commiseration. "The phantasm must be an object which addresses the appetence in the way of gratifying or disappointing it." It is the pulling of the trigger which liberates the pent-up energy of the appetence.

The *conscious feeling* consists of an "excitement with attachment and repugnance." Of the appetence as such we are not conscious; but when the phantasm arouses its dormant force, we perceive at once the excitement arising from the attractions and repulsions which it involves.

The *organic affection*, treated as an effect, not as a cause nor as a concomitant, of the conscious feeling, is briefly illustrated, mainly on the lines of Sir Charles Bell and Mr. Darwin.

Emotions are divisible into two classes—those directed to animate and those directed to inanimate objects. The former class are divided into retrospective, immediate, and prospective emotions. The latter class are, somewhat singularly, restricted to the aesthetic feelings, the consideration of which occupies a relatively large space. The continuous and complex emotions are treated in a final book.

It will be obvious from this slight analysis that Dr. McCosh has set forth his views with a considerable display of schematism, which gives them at first sight an appearance of studied accuracy. But when we look a little closer, we discover many vulnerable points in his argument or arrangement. To begin with, we can hardly call either the "appetence" or the "phantasm" *elements* of emotion; they seem rather its *conditions*. Indeed, only the third of Dr. McCosh's elements is, strictly speaking, any part of the emotion proper; and that is not *an* element of emotion, but *the* emotion itself. Dr. McCosh accuses physiological psychologists of dwelling little upon the conscious feeling, and telling us chiefly about its physical concomitants. Yet no physiological psychologist has ever dwelt so little upon this central fact of emotion as Dr. McCosh himself. Mr. Herbert Spencer, though he treats psychology mainly from the standpoint of evolution, and so deals little with what may be called its statical aspect, has always represented the subjective feeling as the really important point; while Prof. Bain, who alone has given a full specific description of all the emotions *seriatim*, has devoted far more space than Dr. McCosh to the analysis of the subjective feeling in every case. So, again, the phrase "excitement, with attachment and repugnance," can hardly cover the whole ground of emotion, as, for instance, in the cases of surprise, wonder, shame, and amusement. The division of all emotions into those having respectively animate and inanimate objects seems somewhat arbitrary, since many emotions, such as anger, fear, and the ludicrous, may be felt towards either class of objects. Once more, the immediate emotions are treated after the retrospective, whereas they ought obviously to have preceded them, the primitive naturally preceding the derivative. And the identification of the whole class of emotions towards inanimate objects with the aesthetic feelings alone is certainly misleading. Altogether, Dr. McCosh's schematism breaks down on a close inspection as rather formal than materialy useful.

The section of the work devoted to aesthetics allows the importance of the agreeable sensations as a groundwork of aesthetic feeling, but only as a groundwork. "Mere sentient stimulation," says Dr. McCosh, criticising the views of his present reviewer,

"however restricted or enlarged, never constitutes the beautiful. We must have other and higher elements added. . . . This earth-philosophy gives us a mere chemical analysis of the soil in which the plant grows, but does not show us the plant itself."

Yet it may be objected, on the other hand, that Dr. McCosh's philosophy does not tell us anything about the sense of beauty itself at all, but merely about certain transcendental ideas indirectly suggested by a beautiful object to his own particular mind. When a child or an adult admires a flower or a view its sense of beauty seems in the main to be a mere effect of sensuous perception; the associations aroused by the object, more or less numerously in either case, are something apart from the beauty, though closely allied with it. We call a daisy pretty, primarily, not because it is poetical, or familiar, or shrinking, but because it is pink, and white, and yellow, and has its rays arranged in a neat symmetrical circle. If we had never seen or heard of a daisy before we should call it pretty at first sight none the less.

Dr. McCosh's style is as lucid, vigorous, and often beautiful as of old. There is never any doubt as to his meaning nor any hesitation in his utterance. As to the meaning of others, however, he is not always equally clear. Much of his argument against the double-aspect psychologists really hinges upon his inability to read himself into their position. He constantly accuses them of materialism and of entirely ignoring the subjective side of humanity. Now there is a great differ-

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between saying that A and B co-exist in strict parallelism as diverse aspects of the same reality, and saying that A does not exist at all, while B is the only true entity in the universe. But this difference Dr. McCosh and his school will not for a moment allow. If any man asserts that the white side of the shield is but the obverse of the black side, they at once accuse him of asserting that there is no white side at all, and of degrading the entire shield to a uniform dead level of hopeless blackness. GRANT ALLEN.

Crosby Records: a Cavalier's Note Book. Being Notes, Anecdotes, and Observations of William Blundell of Crosby, Lancashire. Edited by the Rev. T. Ellison Gibson. (Longmans.)

THE Blundells have owned Crosby from a very remote period. We do not suppose that anything like proof could be given that they came over with William the Norman, but it is not at all improbable that they may have done so. Blondell is a Norman name which occurs in the Roll of Battle Abbey; but then all instructed persons, except those who make a trade of genealogy, have come to consider the documents which go under that name but very doubtful evidence. Whether the Blundells were at Hastings or not, they are certainly one of the oldest houses in Lancashire. The evidence of charters carries them back to the days of the second Henry. At the Reformation they, like many other of the Lancashire families, adhered to the older form of faith, and it was their proud boast in the seventeenth century that none of the Blundells of Crosby or their kin had ever conformed to the Anglican mode of worship. The editor gives in his Preface a memoir of the father of William Blundell, who wrote the "Note Book." He seems to have been a zealous and worthy man, whose whole life was made bitter to him on account of his faith. The same thing may be said of his son, the note-maker, though his sorrows were in part the result of his taking the unsuccessful side in politics. He was heart and soul a Cavalier, though he could do but little active work for the cause he espoused, as he was severely wounded in an attack on Lancaster in the early part of 1643, and became in consequence lame for life. His early retirement from military service did not save him from fines and confiscations during the *interregnum* any more than his well-known ardent loyalty preserved him from persecution as a "Papist" when the third Stuart king came back to misgovern us for a season. William Blundell must have been not only a good Christian man, but also an admirable manager of his property, or the family would have been absolutely ruined by what he had to undergo. His education seems to have been a fair one, if not of the highest class. He evidently knew Latin well, for not only do we find incidental notices of his reading books in that language, but on occasion he spoke it, and he complains more than once of the vile form the language was wont to assume in the writings of some of his contemporaries. French he did not know one word of till he was past middle life, and it speaks well for his energy and perseverance that he began to learn it in his fifty-eighth year, and made such progress that he could soon fluently read French books.

We evidently have not the whole of William Blundell's notes before us, but from what is given we may conclude without much hesitation that the selection has been wisely made. Indeed, if there be room for fault-finding at all (which we doubt), it is that certain trivial things, from common printed books, have been inserted which occupy space needlessly. The bulk of the notes were certainly well worth printing. They do not, for the most part, relate, as the title might have led us to suppose, to the actions of William Blundell as a Cavalier, but are memoranda jotted down from day to day of what he saw, read, or had heard in conversation. There is very little of a theological and nothing of a controversial nature to be found, but we see on every page that the collection is the work of a man of high moral tone and deep religious feeling. That he was fond of harmless gaiety is evident; but that he shrank from the great vices of the age with almost womanly detestation comes out on occasions too numerous to mention. Though a strict member of the Latin Church, suffering for his faith almost daily, he seems to have had the pleasantest relations with his Protestant neighbours, and often speaks in the highest terms of them. The hatred of duelling, which was a distinctive note of Puritanism, did not fail to attract his attention and win his admiration. "Col. Daniel," he says,

"who had been a soldier for the Parliament and Commonwealth from about the beginning of the war, and in many great employments, told me that during the whole time of his service on that side, which continued till the King came in A.D. 1660, he never knew of any officers in their armies that ever fought a single duel, saving a corporal and a drummer. The corporal, having killed the drummer, was presently hanged at Edinborough, two regiments being drawn up for that purpose."

With his mind no doubt full of the nonsense his neighbours were wont to talk as to duelling being a proof of bravery, he adds, "I hope it will not be denied that these armies consisted of valiant men." The Puritan colonel might have gone on to add that though Parliamentarian officers did not fight duels it was not for lack of opportunity. As an instance in point, we may remind our readers of the fact that Denzil Holles once gave Ireton a challenge near the House of Commons, and that when the latter refused to fight him Clarendon affirms that Holles "in choler pulled him by the nose." Those who understand what sort of men Clarendon and Holles were will not be inclined to give credit to the latter part of the story. It is now quite unimportant to us to discover which of the two invented it, but we may rest assured that if Holles had done such an act he would have brought dire punishment on himself. We are in the habit of thinking that drunkenness was more distinctly a vice of the eighteenth century than of that which preceded it. This is perhaps an error. Blundell records the death of more than one person who was challenged and shot by his host because he refused to drink as deeply as he was required.

The Note Book of an observant man whose mind was active in many directions cannot be given in epitome. We may skim most novels and many histories and yet carry away in the memory nearly everything that is worth harbouring there; but in these Notes almost every paragraph is on a separate subject, and has to be read through before we know whether the information therein be or be not important. A fair proportion of them contain useful things. For instance, on p. 67 we have a love epistle—a model of its kind, which we most seriously commend to the attention of all persons of the male sex who wish to perfect their style in that proverbially difficult branch of letters. In another place we have directions how to prepare gorse as a food for cattle. We have other witnesses beside Mr. Blundell to the fact that the branches of this shrub have been used in this country as fodder for ages, but it is not amiss that his mention of it should be noted, for we have recently heard it confidently asserted that the use of gorse as a cattle food in England was unknown until after the Peninsular War, when Wellington's soldiers imported this new knowledge from Spain.

The book contains some important evidence derived from eye-witnesses of the way in which the Irish were treated in the seventeenth century. We hear of an English clergyman, born at Wirral, in Cheshire, but beneficed in Ireland, who one Sunday morning killed fifty-three of his own parishioners, most of them women and children; of the slaughter of between one and two hundred unarmed Irish who had climbed trees for safety; of a Major Morice who hanged a gentlewoman because she looked "like an Irish lady." When we call to mind crimes of which these are a specimen, and remember over how long a period they continued to be perpetrated, we can forgive some wildness of speech in certain modern orators, and even understand how it has come to pass that there are men in Ireland who do not set a high value on human life.

The book is conscientiously edited, and the notes, as far as we have been able to test them, extremely accurate. It has been a mistake, however, to modernise the spelling.

EDWARD PEACOCK.

CURRENT LITERATURE.

PROF. JEBB's handy little book on *Modern Greece* (Macmillan) has appeared at an opportune moment. Now that questions relating to that country occupy such a large place in the public mind, and are so freely discussed in the newspapers, there are many persons who will be glad to learn something more about its antecedents, to receive trustworthy information about its present condition, and to be able to judge for themselves whether the Greek kingdom is really the "spoilt child of Europe," and whether the enthusiasm of fifty years ago in its favour, which was aroused throughout Europe by the War of Independence, was anything more than a fit of unreasoning sentiment. Of the four chapters which make up the volume, the first two were delivered as lectures, and the third has appeared as a magazine article. The first, which is the most important, sketches the history of the Greek nation from the time of Alexander the Great to the present day. It is, of course, little more than an outline, but the salient points are brought clearly out to view, and thus the reader can discover

not only the continuity of the Greek race and of Greek history, but also the progress of events and the development of institutions and social influences the force of which is at work at the present day. An acquaintance with this is all-important for an intelligent judgment of the whole question; and without a knowledge in particular of the different races that inhabit South-Eastern Europe, of the circumstances under which they settled in the country, of their national organisation, and of the vicissitudes to which they have been exposed, Eastern politics are an insoluble riddle. The Greeks themselves are learning more and more that their mediaeval history, which, for a while, they were disposed to ignore, is an indispensable link in the chain which binds them to the past; and their critics, whether friendly or unfriendly, cannot afford to dispense with a knowledge of this period. The second chapter, which is an account of a tour in Greece, is intended primarily to illustrate the chief traits of the aspect and condition of the country by recording a traveller's impressions. It abounds in that pleasant combination of modern experiences and classical associations which constitutes the charm of a journey in Hellenic lands. The third treats of the progress of Greece, and contains well-chosen statistics to illustrate the present condition and future prospects of the people. The last, which is entitled "Byron in Greece," recals us to the time of the heroic struggle by which the Greeks obtained their freedom, and brings out prominently to view the Englishman whose participation in their cause, and early death on their soil, did so much to enlist the sympathies of Europe in their behalf. Prof. Jebb rightly lays stress on the shrewd and practical views of Byron in the matter, and his insight into the strong and weak points of the Greek character. His being a poet and his fervid temperament have caused this to be ignored; but Finlay, the historian, who was constantly in his company during his residence in Greece, was fully aware of this. He said of him:—

"It seemed as if two different souls occupied his body alternately. One was feminine, and full of sympathy; the other masculine, and characterised by clear judgment, and by a rare power of presenting for consideration those facts only which were required for forming a decision. . . . No stranger estimated the character of the Greeks more correctly than Lord Byron."

We shall be glad if Prof. Jebb's sketch recals attention to the (must we say it?) half-forgotten works of one of our greatest poets.

Life of the Prince Imperial of France. With Portrait. Compiled by Ellen Barlee. (Griffith and Farran.) It was inevitable that the flood of sentiment evoked last year by the pitiful death of the young Prince should be registered in some such permanent form as this; and it is no less fitting that the would-be biographer should be a woman. The publishers have done their best to render the book handsome, both inside and out; but otherwise it has little claim to rank with literature. The mythopoetic faculty has already been busy with the name of one whose actual life was more strange than fiction itself. The episode of M. Regnier in connexion with the Siege of Metz here appears in a new and highly improbable form. The story of a barebacked steed (p. 221) has similarly been coloured by imagination. This horse, we may add, did not belong to the Duke of Hamilton, but was one of Mr. Drew's stud of Clydesdales, inspected by the Prince Imperial one Sunday afternoon when on a visit to the Duke in Scotland. These, however, are details. But what are we to say of the historical perception of a writer who can see nothing but a domestic drama in the Franco-German War, a traitor in Trochu, and cowards in the defenders of Paris? After this it is not difficult to understand why some Englishmen should be unwilling to enshrine the Napoleonic legend within the walls of Westminster Abbey.

India, Past and Present. With Minor Essays on Cognate Subjects. By Shoshee Chunder Dutt. (Chatto and Windus.) The sluggish mind of the critic stands aghast at the literary productiveness of this Indian gentleman. Our shelves already support three considerable volumes of his manufacture, and here is a fourth of nearly five hundred pages. It consists of a collection of essays of very various degrees of merit. Those dealing with the early history of India have no intrinsic value; but when the Babu comes to the present condition of Bengal, his facts and his criticism are equally valuable. There is a fashion just now to despise native opinion, and to assert that its mouthpieces are not truly representative. This is always the argument of a governing class; and the measure of truth in it can easily be discounted by an impartial reader. What we really want to get at is both sides of the case. It is not enough that our Indian service should be pure in its motives. It is scarcely less important to know how far its policy adapts itself to native ideas, and avoids friction in working. We have taught the natives our language; and our profit on it is that they know how to criticise in good round terms. Some of the Babu's objections may seem to us unjust and far-fetched, but they are no less interesting on that account. He concludes his book with an exposition of his religious opinions, which we can only describe as theosophic.

A Winter Tour through India, Burmah, and the Straits. By H. E. Falk. (Longmans.) When read in connexion with the preceding, this little *brochure* almost obtains political importance. It fairly represents the opinions of the ordinary Englishman of the last generation, who could never understand why India could not be made to pay (*i.e.*, pay England) better. To Mr. Falk, India is merely a field for English commerce, English capital, and English enterprise. If the natives do not regard their own country from the same point of view, that is only the result of original sin. We are glad, however, to vouch Mr. Falk as witness to the "general unpopularity which the Government of India at present labours under, as compared with the full tide of well-deserved popularity under Lord Northbrook's rule."

Folkdiktning. Samlad och upptecknad i Skåne. Af Eva Wigström. (Köbenhavn.) This collection of popular fiction is a valuable addition to our stock of folk-lore, carefully brought together from one province, Sconé, in South Sweden. First we have forty ballads, local variants. Then a large group (pp. 81-241) of local legends, superstitions, &c., many of them of great value, some quite peculiar to this Swedish district. These are followed by eight popular tales of the kind published in 1844-49 by Cavallius and Stephens. All this is in the Swedish book-language. But next we have riddles and proverbs, &c., in the Sconian dialect. Last come dances, games, and lullabies in the ordinary Swedish. There is much excellent material here for students of Scando-Gothic popular archaeology. In another generation the greater part will have disappeared, so rapid is the progress of "the new learning" in Sweden, as elsewhere.

Lettres et Mémoires de Marie, Reine d'Angleterre, Epouse de Guillaume III. (La Haye: Martinus Nijhoff; London: Nutt.) This pleasing collection of letters, edited by the Countess Bentinck, throws a deeper light on the character of Queen Mary. It displays in every page her devotion for the religion in which she had been educated, and her love of theological controversy, in which, as she herself confesses, she was better versed than most of her sex. The freshest and most valuable portion of the work consists of a diary of her life in 1688, the anxious period spent by the Prince of Orange in preparing for his expedition to England. It is evident from the letters of her sister Anne that the popular distrust in the legitimacy of the Old Pretender was shared by the daughters of James II. Queen Mary sent to the Princess Anne a series of searching questions on the condition of her stepmother and on the circumstances attending the birth of her half-brother. They are fully answered by the Princess, and the answers probably contain the most authentic information we possess on an event which precipitated the ruin of James. His reckless infatuation and ignorance of the intensity of the popular feeling in England are manifested in the first letter of the collection. The sentiments with which his counsellors were regarded did not lose in force in their transmission to the Court of the Prince of Orange by his sister-in-law. It is difficult to say whether the Princess Anne held Lord Sunderland or his wife in greater detestation. These letters and papers certainly repay perusal.

Episodes of Anglo-Indian History. By W. H. Davenport Adams. (Marlborough.) We grant Mr. Davenport Adams' premiss that "the English public know little of India;" and we are further ready to admit that, so far as literary industry and a popular style go, he has himself some qualifications to stand forth as their instructor. But unfortunately he has somewhat misunderstood the character of English ignorance, and has thus been led into the wrong path of study. It is the history of the Indian people about which we know little or nothing. Of Anglo-Indian history and of British battle-fields we are fairly well informed. It is quite a mistake to suppose that the episodes of the Mutiny are not as much common knowledge as those of the Crimean War. The conquest of India has been told and retold to the glorification of British valour. But if we are not wrong, popular interest has shifted, or is now in process of shifting, to another aspect of the matter. The public are beginning to care more about the condition of the Indian cultivator than about "the scientific frontier." Here, however, Mr. Davenport Adams fails his readers altogether. Probably he was judicious in keeping silence where he knew nothing, for it may be inferred from the quantity of absurd misprints which occur that his acquaintance with Indian history has been but rapidly acquired at second hand. Altogether, we incline to think that his work would have been equally attractive, and no less trustworthy, if it did not affect the garb of history, but had been thrown into the form of military fiction.

A Handbook of Parliamentary Procedure. By Henry W. Lucy. (Chatto and Windus.) This little book fairly answers its object as being "an attempt to describe, in simple language and within moderate compass, the manner in which business is conducted in the House of Commons." The present time, however, seems scarcely appropriate to hold up our parliamentary procedure as a model to be imitated. It would have been more to the point, though it would have taken more labour, to institute a comparison between our own system and the Continental system as typified in France, or that followed in the United States. The ideal rules for governing and limiting parliamentary debate have yet to be discovered. Mr. Lucy, however, has accomplished in a way that is both adequate and interesting the minor task which he has undertaken.

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I and my Property; or, the Experiences of an

Owner in Dealing with his Legal Estate. By Verax. (Sampson Low and Co.) The title of this book is sufficient to show that it is written by a layman. Not that it is on that account the less useful as a contribution to the reform of our land laws. Until the public take the matter up in earnest, the dead weight of professional obstructiveness will maintain the existing state of things. In the meantime, satire is not the least effective weapon that can be used, and we think that "Verax" might have gained a wider audience if he had confined himself to the tale of his own experiences, and left practical suggestions alone.

The New Parliament, 1880. By William Saunders. (Cassell, Petter, Galpin and Co.) A book like this shows the rapidity of the age in which we live. Only a few weeks have passed since the members of the new Parliament met together for the first time in the newness of life at St. Stephen's, but the interval is long enough for an enthusiastic politician to draw up a summary of the last electoral campaign, from the speech of Sir Stafford Northcote announcing the death of the old Parliament, to the formation of the new Ministry. But for the circumstance that the position of Mr. Saunders in connexion with a great centre of telegraphic news enabled him to collect with more than ordinary speed a mass of facts on the recent struggle for ascendency by means of "moral attributes," the publication of this volume must necessarily have been deferred. The addresses of the chief members of the late and present Governments, and the abstracts of the speeches delivered by the leaders of political opinion, will possess more than a fleeting value. Lord Hartington was the most active speaker on behalf of the Liberals. He delivered twenty-four speeches, the present Prime Minister contenting himself with fifteen. Mr. Saunders may be congratulated on the completeness of the information which he has succeeded in obtaining on the lives of the new members. Rarely indeed has a Parliament been returned numbering in its ranks more men of culture and character. *Cedant arma togae.* The warriors have passed away, and their places are occupied with followers of the law and the press. The compiler of this work deserves considerable credit for the energetic spirit with which he has obtained and digested his facts and his figures.

The late Mr. Townshend Mayer republished very opportunely his enquiry as to *Who was the Founder of Sunday Schools?* (Moxon). He enters into the matter very minutely, and proves by conclusive evidence that the Rev. Thomas Stock, Rector of St. John the Baptist and St. Aldate, Gloucester, has at least an equal claim with Mr. Robert Raikes to be regarded as the originator of the system. The first Sunday-school in Gloucester was opened by these two gentlemen in 1780, and thus the present year is rightly styled the centenary of the institution. Whether it has fulfilled all the anticipations of its first founders is a question which we doubt not will be discussed in all its bearings at the approaching festival.

NOTES AND NEWS.

A volume of collected lectures and essays on education, by the late Mr. Joseph Payne, formerly Professor of the Science and Art of Education at the College of Preceptors, will shortly appear, with an introduction by the Rev. R. H. Quick. It will be published by Messrs. Longmans.

Mr. H. A. Rogers, who has for many years been collecting prints and notices about London Bridge Old and New, has now placed his collection—Thomson's Chronicles of the Bridge interleaved—in five volumes folio, in the hands of Mr. Albert Jackson, 224 Great Portland Street, for sale. The price asked is 175 guineas, which includes the right of publication of all the new material got together by Mr. Rogers.

It appears that the discovery by the Padre F. Fita, lately announced in the *Revista Euskara*, of a Basco-Navarrais dictionary of the twelfth century is really limited to a vocabulary of some twenty Basque words; but even these are important, as they show no variation from the actual dialect.

Mr. David Bogue will issue next week a new illustrated work, by Mr. Edward Walford, entitled *Holidays in Home Counties.* It will form a companion volume to his *Pleasant Days in Pleasant Places*, published two years ago.

Walt Whitman is at present on a visit to Canada, where he is the guest of Dr. R. M. Bucke, of London, Ont. Dr. Bucke is engaged on a Study of Whitman, his life and his genius, and desires to receive communications from those personally acquainted with the poet. On its way a Canadian reporter boarded the express train and interviewed Mr. Whitman, who courteously received him.

"The first copy of *Leaves of Grass* which I wrote," said Whitman, "I threw into the sea. I said to myself, 'What better is this than ten thousand other poems?' and tore it up. I knew I had an idea that had not been expressed by other poets, so I tried three or four more times, until at last the illustrious work—I may say—appeared."

Of books, Whitman likes Walter Scott's best, and, in chief, *The Heart of Midlothian.* George Sand is a great favourite with him.

"I am not an admirer of Dickens, but easily see why his works take, and ought to take. At the same time, I would not like to go on record as not being an admirer of Dickens, Bret Harte, and that class of humorists. They offend my democracy, however. They present the most of working people in a kind of *delirium tremens* spirit."

Whitman is still lame from his paralytic stroke, but is cheerful, rosy-cheeked, and with undimmed blue eyes.

The Correspondence of the Russian historian, Michael Pogodin, with Schafarik, Kopitar, and the chief Slavists of the first half of the present century has just been published at Moscow under the editorship of M. Nil Popov. The contents of the three volumes are of a highly interesting character.

Nature's Bye-paths: a Series of Recreative Papers in Natural History, is the title of a new volume by Dr. J. E. Taylor, editor of *Science Gossip*, which Mr. Bogue has in the press.

A Catalogue of Works relating to William Shakespeare and his Writings in the Barton Collection, Boston Public Library, by James Mascarene Hubbard, has been issued. It consists of 227 pages, a work of much labour, and admirably executed. The books are both catalogued under authors' names and grouped under subjects, and thus it becomes doubly useful.

The new Russian Minister of Worship and Education, von Saburoff, has bestowed the title of an honorary correspondent of the Russian Educational Ministry upon Prof. Michaud, of the Old-Catholic Theological Faculty in the University of Bern. Prof. Michaud's work on the Seven Oecumenical Councils is regarded as a classic in Russia, and it was introduced by Count Tolstoy, Saburoff's predecessor, into the clerical seminaries of the Russian empire.

The Council of the Society of Arts have awarded medals to the following gentlemen for papers read during the session which is just over:—Major-Gen. H. Y. D. Scott, C.B., F.R.S., for his paper on "Suggestions for Dealing with the Sewage of London;" Mr. A. J. Ellis, F.R.S., for his paper on "The History of Musical Pitch;" Mr. John Sparkes, for his paper on "Recent Advances in the Production of Lambeth Art Pottery;" Mr. Henry B. Wheatley, F.S.A., for his paper on "The History and Art of Bookbinding;" Mr. W. Holman Hunt, for his paper on "The Present System of obtaining Materials in Use by Artist Painters, as compared with that of the Old Masters;" Mr. Thomas Fletcher, for his paper on "Recent Improvements in Gas Furnaces for Domestic and Laboratory Purposes;" Mr. John C. Morton, for his paper on "The Last Forty Years of Agricultural Experience;" Prof. Heaton, F.C.S., for his paper on "Balmain's Luminous Paint;" Capt. Abney, R.E., F.R.S., for his paper on "Recent Advances in the Science of Photography."

Mr. H. H. Morgan, editor of *The Western*, has published at St. Louis (Jones and Co.) a volume entitled *Topical Shakespeariana*—a collection of English books, &c., on Shakspere, arranged under headings to facilitate reference to special subjects of investigation. Some items not given in Lowndes, Allibone, and Thimm will be found in it. The volume is interleaved for the introduction of MS. additions.

The special meeting of the Philological Society for the discussion of Mr. Henry Sweet's lists of words in reformed spelling is fixed for Friday, July 9.

The first part of Mr. Henry Ward's comparison of Chaucer's "Knight's Tale" with Boccaccio's *Teseide* and Statius' *Thebais* will go to the printer next week for the Chaucer Society.

Who in the present century has modernised, single-handed, the whole of Chaucer's *Canterbury Tales*, together with the "Tale of Gamelyn" and the "Tale of Beryn"? Prof. Dowden has obtained a quarto volume of MS., lettered "Chaucer's Canterbury Tales Modernised, Vol. 2," containing the second half of such a version of Chaucer—probably over 12,000 lines. Neither the writer's name nor that of any former owner appears in the volume. The water-mark of the paper is 1811. The variations of metre in Chaucer are followed by the writer. The following is a specimen from the "Prioresse Tale" of the little martyr in Asia:—

"Among these children was a widow's son,
A little sprout of clerkship, seven years old,
Whose daily joy it was to school to run;
And, if he chanced an image to behold
Of Christ's blest mother, as he had been told
He ought, he never failed to kneel and say
An Ave Maria, as he past the way.

* * * * *

"Before the altar, while the mass was saying,
Stretch'd on his bier the little martyr lay;
Which o'er, the fathers, without more delaying,
Proceed to have the body clad in clay;
But lo! no sooner was the holy spray
Upon him sprinkled, than once more his tongue
He mov'd, and *Alma Redemptoris* sung."

Where is the first volume of this nineteenth-century *Chaucer* to be found?

In his Forewords to the second quarto of *Hamlet* (1604) in Mr. Griggs's series of facsimiles, Mr. Furnivall shows how much more important for the character of Hamlet and the play the second quarto is than the first folio. He attacks the view of the Clarendon Press editors that so large a part of the first quarto is due to the writer of the old Revenge *Hamlet*, and contends that Shakspere was the creator, and not merely the painter and glazier, of the Hamlet we all know; for all the main lines of both character and play are in quarto 1. He shows in how great need of some "sign-post criticism" the denouncers of it stand in this matter. He turns against his opponents their argument from the folio that the first quarto was not a first sketch of the play, and shows that the

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folio evidence is in favour of the first sketch. The book will be ready on July 1.

DR. B. W. RICHARDSON, F.R.S., contributes an article entitled "Food Thrift" to the July number of *Modern Thought*. The article will, we are informed, include the substance of the address delivered by Dr. Richardson at the Mansion House Conference on Thrift.

SIR HENRY BARKLY, K.C.B., F.R.S., Sir Joseph Fayrer, G.C.S.I., F.R.S., Mr. J. E. Howard, F.R.S., Mr. J. F. Bateman, F.R.S., the Bishop of Bedford, and Bishop Perry, being members, have been elected to the vacant seats on the council of the Victoria (Philosophical) Institute.

THERE has just been published at Richmond, Virginia, a somewhat novel work, entitled *Housekeeping in Old Virginia*. It contains contributions from no fewer than two hundred and fifty ladies in Virginia and her sister States distinguished for their skill in the culinary art and other branches of domestic economy. The work is edited by Mrs. Marion Cabell Tyree.

THE *Life and Letters of Horace Bushnell, D.D.*, will shortly be issued by Messrs. Harper, Brothers and Co., of New York.

MESSRS. CECIL BROOKS AND CO. will shortly issue a midsummer annual under the title of *The Editor's Box*, containing contributions by Bret Harte, F. C. Burnand, Florence Marryat, Richard Dowling, Mrs. Lynn Linton, and others; also a portrait of Bret Harte, by Frank Miles; and an original pen-and-ink sketch of Thackeray's reproduced in *facsimile*.

THE *Rassegna Settimanale* announces the speedy publication at Naples (tip. Giannini) of the *Codex Diplomaticus Ducati Neapolitani*. The volume, which will be copiously illustrated and annotated, is printed at the charge of the Historical Society of Naples.

M. HENRI TESTARD will bring out shortly a second edition of his *Essai sur la Vie et les Œuvres de Théodore Parker*, revised and re-written expressly for the Bibliothèque Zilon (Verviers).

The New Parliament, by Mr. William Saunders, is already reprinting, and the second edition will be ready early next month.

DON MARIANO AGUILO, head of the provincial library of Barcelona, has in preparation a new edition of the works of Ausias-March, the great Valencian Troubadour of the fifteenth century. His various wills, containing many interesting details of the poet's life, were discovered some years ago, and, with other fresh matter, will be made use of for this edition.

MESSRS. VEIT AND CO., of Leipzig, propose to publish shortly, under the editorship of Prof. G. Wattenbach, the first part of a revised and enlarged edition of Jaffé's *Regesta Pontificum Romanorum*.

MESSRS. GEORGE BELL AND SONS will shortly publish, under the title of *The Condition of Nations*, a translation of G. Fr. Kolb's *Comparative Statistics*. The work has been translated, edited, and brought down to the present time from authentic documents by Mrs. Brewer, with Kolb's personal supervision of the proof-sheets. Original notes on the precious metals have been contributed by Mr. Streeter, author of *Precious Stones and Gems*, &c.

WE have received an *Alphabetical Manual of Blowpipe Analysis*, by Lieut.-Col. W. A. Ross (Trübner); *The Centenary Commemoration of the Birth of Dr. William Ellery Channing* (British and Foreign Unitarian Association); *Science a Stronghold of Belief*, by Richard Budd Painter, M.D. (Sampson Low and Co.); *Practical Hints for Pupil Teachers on Class Management*, by James Saunders, fourth edition, revised and enlarged (Laurie); *Life: its true Genesis*, by R. W. Wright (Putnam); *Le Belle Arti a Torino*, da F. Filippi (Milano: Ottino); *The Kinder-Garten*, by Emily Shirreff, second edition (Sonnenschein and Allen); *Change-ringing disentangled*, by the Rev. Woolmore Wigram, M.A., second edition (Bell); *Histoire Grecque*, par Ernest Curtius, traduite par A. Bouché Leclercq, fasc. 1 (Paris: Leroux); &c.

THE EARL OF MANCHESTER AND OLIVER CROMWELL.

MRS. EVERETT GREEN, in calendaring the Domestic State Papers of the Commonwealth and Protectorate, has come across a misplaced bundle of examinations relating to the complaint brought by Cromwell against the Earl of Manchester in 1644. Cromwell's own deposition is as follows:—

"Tuesday, 10ber 10th, 1644.

"Leiutenant Generall Crumwell sayth,—

"That the kings armie marching from Dunnington Castle and being drawen up on Winterborne heath, the army belonging to the Parlement drew out of the towne of Newberry and Newberry feild into Shawfeild about a mile from the kings army, and the Earle of Manchester with diverse of the cheife officers having viewed the same did a little after repayre into a cottage in or neere the said feild to consult what to doe, and amongst other debates it was urged by this examinante that if wee should beate the kings army it would hinder his affayres in France and might prevent the comming of French forces into this kingdome, which wee heard was indeavoured; to which his lordshippe gave answer that he did assure them, meaning the councell of warre then present, there was noe such thing as any forces to be brought from France, which undertaking of his lordshippe this examinante wondered at, consideringe whatt hee, this examinante had heard concerning endeavours of that nature, and this examinante still pressing towards engagement his lordshippe urged further that hee was against fighting, giving this as his reason and saying that if wee should beate the king never soe often, yet he would be king still and his posterity; but if hee should beate us but once, we must be hanged, and our posterity undone, or words to that effect; to which this examinante replyed that, if this principle was true, it condemned all our former fighting as foolish, and was an argument against fighting for the future, and a ground for making a peace how dishonourable soever.

"OLIVER CROMWELL."

MAGAZINES AND REVIEWS.

THE first two parts of the *South African Folk-lore Journal* contain five stories. The first describes how two chiefs escaped from the hands of cannibals. The second illustrates a Secoana maxim to the effect that "Much searching disturbs things that were lying still." In the third a slaughtered ox is brought to life by an incantation, and in the fourth another ox is devoured by "the ancestral spirits" during the absence of its slayers. The fifth tells "how the children of the Bafurutsi separated from their fathers." Among the other papers are "A Draught Sketch for an Anthropological Institute," by the late Dr. Bleek, and three articles on South African customs and beliefs. Some of the Zulu peculiarities described by Mrs. Hugh Lancaster Carbutt are worthy of notice. When a child is about ten days old it is partially buried "at a spot, or beneath some tree, that has been struck by lightning," in order that it may render it courageous. When diseases are prevalent, "all the girls and unmarried women of a kraal rise early in the morning, dress themselves entirely in their brothers' skins, and taking their 'knobkerries' and sticks, open the cattle pen or kraal, and drive the cattle away from the vicinity of the homestead," not returning till sunset. "No one of the opposite sex dares to go near the girls on this day," a fact which closely links the Zulu remedy with that employed in Russia to avert a cattle plague. Mrs. Carbutt does not think that the Zulus "actually kill a deformed child in cold blood." But she knew of a case in which the father of a small cripple left it in the forest by the side of a kid, which he tied up beside a leopard's hiding-place. Zulu babies receive their "great" or true name a few weeks after their birth. But they are also called by many nicknames, or "names of mischief," according to the course of events. "This year, for instance, many children will receive the name of Cetshwayo, or of some battle-field or impi." Both the Kaffirs and the Bayeye believe that "at the creation the black men were impatient, and cried out, 'Give us our things, and let us go.' The whites were patient and waited, and so received all the best gifts, wisdom, riches, &c."

THE current number of the *China Review* consists mainly of continuations from the preceding number. The chapter of the Lü-li which Mr. Jamieson translates for us is one on inheritance and succession, and is interesting as making plain much which requires explanation in Chinese family life. The facts that the family is the unit of Chinese society, that succession is strictly regulated by definitely fixed rules, that women cannot inherit; and that all goods are common in the family until the death of the father, are the chief points illustrated. Mr. Walters continues to find fault with Messrs. Beal's and Giles's translations of Fa-hien's travels; and Mr. McIntyre gives us another chapter on the Corean language, or, more properly, the Sinico-Corean dialect. The only new article is a "Syllabary of the Hakka Language or Dialect" by an anonymous contributor. The Hakka is one of the richest of the Chinese dialects, having about seven hundred separate syllables. The Cantonese has about the same number, while Pekingese has no more than 420. The books noticed at the end of the number testify to the literary activity of the consular and missionary staffs, who have of late years shown most commendable zeal in the pursuit of religious, historical, and linguistic researches.

The Antiquary. June. (Elliot Stock.) The best article in this month's *Antiquary* is Mr. T. H. North's "Marlowe's Women." He knows his subject well, and deals with it discreetly. There is, however, another side to the picture. Marlowe had an unhappy life, and died young, with powers only half developed; but there are traces to be found in his writings that he saw the ideal side of womanhood as well as the physical. He was a true poet of a high order, whose gloominess might have passed away had he lived to the full maturity of his powers. Mr. Blaydes, who is the great authority on Caxton and everything that is his, contributes an amusing article on "The Game and Playe of Chesse;" and Mr. Wallis discourses again learnedly on book plates.

IN the *Revista de Ciencias Históricas* for May, P. Nanot Renart begins an historical sketch of the "Decadence of Catalonia." The present number gives examples of the haughty arrogance of the Catalan *Concelleres* toward the early Austrian Sovereigns, and the consequent dislike of the Castilian Court. Don Enrique Heriz makes an essay toward a physiological alphabet. S. Sanpere y Miguel, in a long article, retorts warmly on his French critics—Prof. J. Vinson and M. Blanc. The latter calls in question the genuineness of the remains alleged to have been found in the "Cerro de los Santos." If any serious doubt exists on this point, it should be set at rest without delay by a full and authentic account of all the circumstances of the discovery. Elias de Molins prints here the first chapter, embracing works on epigraphy and on inscriptions, of an important "Bibliography of the History of

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Catalonia." The complete work will be published shortly.

"CENDREUSETTE," THE MENTONESE VARIANT OF CENDRILLON, OR CINDERELLA.

Mr. J. B. Andrews, of the Villa Pigautié, Mentone, has kindly given me permission to insert this version of Cinderella in the Academy. Mentone was, till some twenty years since, a very primitive little place; and even the young women of the district remember the traditional stories which they learned from their grandmothers. But, as this tale shows, they either remember them badly, or grow lazy in the course of telling them. Nor is it easy to make a peasant girl or crone understand why grown-up foreigners are so eager to hear nursery legends. It is an odd instance of the way in which the names in these tales get distorted that one of Mr. Andrews's authorities called Cendreusette *Sainte Rosette!*

"Cendreusette.

"Once there was a man who had two daughters, one named Catherine and the other Cendreusette, and their mother was not over-fond of Cendreusette. One day she sent her to mind a cow, and gave her a kilo of cotton to spin, which she did not in the least know how to do. She began to cry, and then the cow said to her, 'Tie the distaff on my horns and the spindle on my tail, and put me where there is good grass and water, and I will spin it.' When she went home her mother was content with what she had done. The sister asked leave to go with the cow the next day, and her mother gave her also thread to spin. When she was on the road she began to cry; then said the cow, 'Put the distaff on my horns and the spindle on my tail, and I will spin it.' The girl led her where other cows had already refused the grass, and so, instead of spinning, the cow gathered cabbages for her. The mother, being angry, then said to them to kill and eat the cow. Cendreusette went to warn her, when she told her, 'Take care to eat some of it, and you must then keep the bones and put them in a box; whenever you wish a fine gown, take a bone and it will turn into one.' Once her mother was going to high mass with the sister; they left Cendreusette in the kitchen. When they had gone she took a bone, and said, 'I wish this to turn into a fine gown and on it a sun shining, and a slipper which walks by itself.' She put them on and went to church, and seated herself on a bench near her mother, who did not know her, but took her for some fine lady. She had a fan, and on it was pictured the sea; she let it fall, her mother took it, and she said to her, 'You may keep it; I do not wish it any more.' She hurried home after mass to undress, so that her mother should not know. The next day she went again to mass, now dressed in a gown on which was the sea, and fishes swimming about in it. She put herself again on the bench near her mother. She had a handkerchief with the moon upon it, she let it fall, her mother took it, and she would not take it back. After the high mass she ran away, losing in her hurry a slipper. The king's son found it, and had it cried everywhere that she who had lost it should come and claim it, and he would make her his wife. All the young women tried it, but it would not fit. He bade Cendreusette's mother bring her daughters. Cendreusette went dressed in her gown on which were the fishes, and wearing the other slipper, and the prince took her for his wife."

Here we have a popular traditional form, untouched by literary influences, of the tale that Perrault published as "Cendrillon"—see *Contes de Charles Perrault* (Paris: Lemerre, 1880). What first strikes one is that the Mentonese girl's tale coincides with the Servian, Scottish, and Celtic forms of the *Märchen*, and differs from Perrault's form in the following particulars. We have here no fairy godmother. Cendreusette—like Rashin-Coatie in Scotland, like the Breton girl in *Le Chat Noir*, like Pepelluga in the Servian tale—is aided by a *cow*. But this cow is in no way connected (as in Scotland, in Servia, &c.) with her dead mother. On the other hand, the cow aids Cendreusette, and does not aid Catherine, for a moral reason—because the former is good and kind, and the latter unkind. So far Cendreusette answers to the good girl in the story whose lips drop rubies and pearls. This moral element in the tale appears very strongly in an African variant published in a late number of the *South African Folk-Lore Journal*. In the Mentonese version (as in the Scotch, Servian, &c.) the cow is killed; but we have not the incident of the collection of the bones in the hide—an incident illustrated by South African folk-lore (*Folk-Lore Journal*, March 1880). Cendreusette is told to eat some part of the cow, but this looks like a blunder of the narrator. In other European variants she is warned to eat none of the friendly animal—which, by-the-way, is a sheep in the West Highland Celtic story. It is needless to say that in *Cendreusette* we have none of Perrault's humorous metamorphoses of rats into coachmen, and so forth. The girl's fine dresses correspond to those in the modern Greek variant: "On one was the sky with its stars, on another the spring with its flowers, on a third the sea with its waves." The narrator has "scamped" the conclusion—the part in which the pretenders to the slipper cut away their own heels and toes. Indeed, the whole Mentonese story is blurred by the hurry or ignorance of the narrator. It seems important, because it proves that the *truly popular* form of the tale everywhere differs (by the introduction of a benevolent animal) from Perrault's story of a fairy godmother, derived probably from the literary Italian version (*Pentamerone*, 1637; *cf.* W. R. S. Ralston in the *Nineteenth Century*, November 1879, and Dr. Köhler on two Scotch *Märchen* collected by me, *Revue Celtique*, vol. iii., p. 370).

As to the origin of *Cinderella*, are we to say, with Perrault's last editor, that she is "the cosmogonic personification of the Light"? that she is "the Dawn, hidden in clouds," *i.e.*, cinders? Are we to go with Prof. de Gubernatis, and connect her with Apâd, the footless or unshod Aurora of the Vedas? M. Dillaye, the editor of Perrault, is responsible for this statement of Prof. de Gubernatis' view, which I have not verified. But we know that "the still morn goes out with sandals gray;" Cinderella has a "sandal," and therefore Cinderella is the Morning!

Before rushing to these conclusions, we should at least ask how the cow and the cannibalism (in the modern Greek version) came into this myth of the Dawn, which, in these respects, corresponds to the character and incidents of Bushman fiction. Perhaps the theory of the Dawn is as premature as it is obviously incomplete.

An idea has occurred to me which I do not put forward as more than a guess and a hint.

Why is Cinderella, Aschenpüttel, Ashypet, Pepelluga always a *cinder* wench? In this respect she answers to the Norse Boots, the youngest son, who is always chaffed for sitting in the hearth among the ashes. Can there, in this association of the youngest of the family with the hearth, be any reference to the old English custom, which is found as far away as Siam—the custom that, on the father's death, and at the division of his property, gives the hearth, the *aster*, to the youngest child? By-the-way, Mr. Ralston's reference of the "husk" or "skin" which hides "Peau d'Ane," "Hairy Betty," and many other Cinderella-like figures need not necessarily be connected with Indian more than with any other mythology.

The Red Indians of America have a superstitious magical practice which, if it can be shown to be widely spread, offers as plausible an explanation. We are only beginning to see the difficulty of the science of mythology, which cannot be completed without the aid of a full investigation of savage practices, savage fictions, and the conditions of the savage imagination.

A. Lang.

OBITUARY.

Mr. Charles Hay Cameron, who died in Ceylon on May 4, was probably the last survivor of the personal disciples of Bentham. His exact age we do not know; and it would be misleading to argue from the venerable appearance of hair and beard which distinguished him, for we believe the colour of his hair turned to white while he was yet in his teens. As, however, he was called to the bar at Lincoln's Inn in 1820 he must have exceeded his eightieth year. His grandfather was Dr. Archibald Cameron, of whom he used himself to say with pride that his head was displayed on Temple Bar. To this grandfather he erected a handsome monument in the Savoy Chapel; and when that monument was destroyed in the fire of 1864 he substituted for it a painted window. Though he was called to the bar, we are not aware that Mr. Cameron ever practised. Like his master, Bentham, he devoted himself from the first to the more congenial task of law reform. One of his first efforts in this direction was a letter addressed to the Secretary of the Colonies advocating changes in the law of Ceylon, an island in which he was destined to spend his last years. When the Indian Law Commission was appointed in 1835, he was selected by the Whig Government of the day as the English member. For twelve years he lived at Calcutta, and worked on that Commission, first as member, and afterwards as president. If little was brought to completion in that time, the fault rests not with the Commission, still less with Mr. Cameron himself, but with the irresistible spirit of obstruction then dominant in high quarters. As a matter of fact, the existing Indian Codes, commonly associated with the name of Macaulay, were largely the work of Mr. Cameron. During the twelve years of his residence in Calcutta, he occupied also the far more agreeable post of member and president of the Council of Education for Bengal. In addition, he served as fourth or legal member of the Council of India from 1843 to 1848, being the successor next but one after Macaulay. In 1853, after his return to England, he published *An Address to Parliament on the Duties of Great Britain to India, in Respect of the Education of the Natives and their Official Employment*, which will well bear reading at the present day. The main objects of his advocacy were—the instruction of the natives in English rather than in the classical languages of the East, the foundation of universities in India, and the admission of natives to the covenanted service. Here, again, success crowned his efforts, though the glory of the result did not fall to him. In his old age Mr. Cameron lived mostly at Freshwater in the Isle of Wight, until, a few years ago, he emigrated to Ceylon, where he had long possessed a property, and whither his sons had preceded him as coffee-planters. Those who were privileged to be admitted to his society will not readily forget the dignity with which he sustained the great traditions of the now extinct generation of Benthamites. His wife by a second marriage was Julia Margaret Cameron, well known by her photographs, who predeceased her husband by little more than a year.

Mr. William Thomas Thornton, C.B., who died on June 17, was born in 1813, the youngest son of Mr. T. Thornton, president of the Levant Company's establishment at Constantinople. In 1836 he was appointed to a clerkship in the East India House; and when the Government of India passed to the Crown, he became Secretary for Public Works in the India Office, a post which he held to the day of his death. Like not a few

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other members of the permanent Civil Service, his leisure hours were given to literature. His chief works are—*Over-population and its Remedy* (1846); *A Plea for Peasant Proprietors* (1848); *Labour* (1873); *Zohrab: a Poem* (1854); *Word for Word from Horace* (1878), reviewed in the ACADEMY for June 29, 1878; and *Indian Public Works* (1875). His last publication was a paper read before the Society of Arts on February 22, 1878, entitled *Irrigation regarded as a Preventative of Indian Famines.* Mr. J. S. Mill, his life-long friend and colleague in the India House, has acknowledged his indebtedness to Mr. Thornton in the field of political economy, where his views are characterised both by originality of speculation and personal study of the facts.

DR. ENNEN, archivist and librarian of the city of Cologne, and author of a well-known *History of Cologne*, died on the 14th inst. The death is also recorded of M. Paul Albert, lecturer on the French language and literature at the Collége de France; of M. Nadault de Buffon; and of Prof. K. W. Nitzsch, of Berlin, author of *Die Römische Annalistik*, &c.

SELECTED BOOKS.

General Literature.

BOETTICHER, K. Die Thymele der Athena-Nike auf der Akropolis v. Athen. in ihrem heutigen Zustande. Berlin: Ernst & Korn. 4 M.
BROWNING, Robert. Dramatic Idyls. Second Series. Smith, Elder & Co. 5s.
COURIER, P. L., Œuvres de. Paris: Lemerre. 6 fr.
FRANKLIN, A. Les anciens Plans de Paris: Notices historiques et topographiques. Paris: Willem. 30 fr.
MATTHEWS, J. B. The Theatres of Paris. Sampson Low & Co. 5s.
QUILTER, H. Giotto. Sampson Low & Co. 15s.
STEPHEN, Leslie. Pope. ("English Men of Letters.") Macmillan. 2s. 6d.
TAYLOR, Bayard. Critical Essays and Literary Notes. Sampson Low & Co. 10s. 6d.

Theology.

CHOLMONDELEY, C. The Passage of the Four ΓΑΡ. A New Explanation of Romans ii. 11-16. Williams & Norgate. 7s. 6d.
GORBEL, S. Die Parabeln Jesu methodisch ausgelegt. 3. Abth. Gotha: Perthes. 4 M.
WIESELER, K. Zur Geschichte der neutestamentlichen Schrift u. d. Urchristenthums. Leipzig: Hinrichs. 5 M.
ZIEMSSEN, O Anthropologische Grundgedanken üb. Ursprung u. Ziel der Religion. 1. Thl. Gotha: Perthes. 3 M.

History, &c.

BEVING, C. A. La Principauté d'Achaïe et de Morée, 1204-1430. Bruxelles: Muquardt. 4 fr.
DEVAUX, P. Etudes historiques sur les principaux Evénements de l'Histoire romaine. Bruxelles: Muquardt. 20 fr.
GIESEBRECHT, W. v. Geschichte der deutschen Kaiserzeit. 5. Bd. Die Zeit Kaiser Friedrichs d. Rothbarts. 1. Abth. Braunschweig: Schwetschke. 8 M. 60 Pf.
VISCHER-MERIAN, K. Heuman Sevogel von Basel und sein Geschlecht. Basel: Schwabe. 20 M.

Physical Science.

HARTIG, C. Untersuchungen aus dem forstbotanischen Institut zu München. I. Berlin: Springer. 14 M.
MEYER, L. Die modernen Theorien der Chemie u. ihre Bedeutung f. die chemische Mechanik. 1. Thl. Die Atome. Breslau: Maruschke & Berendt. 5 M.
SCHMIDT, O. Die Spongien d. Meerbusen v. Mexico. 2. Hft. Jena: Fischer. 10 M.

Philology.

ATKINSON, R. The Book of Leinster. With Introduction, &c. Williams & Norgate. £6 6s.
BUDGE, E. A. Assyrian Texts. Trübner. 7s. 6d.
HELLER, H. Die Absichtssätze bei Lucian. 1. Thl. Ἵνα, ὅς, ὅπως. Berlin: Calvary. 2 M. 40 Pf.
MONTAIGLON, A. de, et G. RAYNAUD. Recueil général et complet des Fabliaux des XIIIe et XIVe Siècles. T. 3. Paris: Lib. des Bibliophiles. 10 fr.
REINHARDSTOETTNER, C. Die Plautinischen Lustspiele in späteren Bearbeitungen. I. Amphitruo. Leipzig: Friedrich. 2 M. 80 Pf.
SCHAPERI, C., Quaestionum Vergilianarum Liber I. De Eclogis. Berlin: Calvary. 2 M.

CORRESPONDENCE.

"NUK PU NUK;" USE OF OBELISKS AS LIGHTNING CONDUCTORS.

Cambridge: June 19, 1880.

1. THE very friendly review * of my Hibbert Lectures, which appeared in the ACADEMY of May 22, did not seem to call for any remarks, though I privately demurred to the statement that I "reject, as a definition of the Deity, the literal translation of *nuk pu nuk*—'I am that I am'—because the passages of the Book of the Dead, where they occur, do not contain any mysterious doctrine about the Divine nature." But as an article in the *Inquirer* of June 5 repeats in more precise terms that I "reject the literal translation of *nuk pu nuk*—'I am that I am'—*not on grammatical grounds*, but because the passages," &c., I think it right to say that this is a mistake. It is distinctly upon grammatical grounds that I reject the translation in question, which is not a literal but simply an erroneous one. Neither in the Book of the Dead nor in any other known Egyptian text do the words *nuk pu nuk* occur as a sentence. Wherever they occur the pronoun *nuk* is the grammatical subject of which something is predicated immediately afterwards. The repetition of the pronoun is simply emphatic. This emphatic repetition of the pronoun is frequent in the Semitic languages (*cf. ani ani hu*, Deut. xxxii. 39; *anoχi anoχi hu*, Isa. xliii. 25), and especially in Syriac. It also exists in Coptic. *Anok pe anok* is "I, even I." I am at this moment correcting the proofs of a Coptic document translated from Greek. The Martyr says in the original text, "I am a Christian," but the Coptic renders this *Anok gar anok ouchrēstianos.*

I do not believe that *nuk pu nuk* could, under any circumstances, be translated "I am that I am;" but this translation, even if it were a possible one, could only acquire a religious meaning by being considered as a Divine utterance. There is no "definition of the Deity" in St. Paul's words—"by the grace of God *I am what I am.*" And in none of the passages where the words *nuk pu nuk* occur is God spoken of.

2. A good deal was written some time ago on the subject of obelisks. I am not aware that attention has ever yet been called to an important piece of evidence as to the use of this kind of monument. This evidence is found in an inscription from the temple at Edfu, published by Brugsch-Bey in the *Zeitschrift für Aegyptische Sprache*, September 1875. In the thirty-fourth line of this text "two large obelisks" are expressly said to have been constructed, *her tekes shenā enen en Nu*, "for the purpose of cleaving asunder the storm-cloud of heaven." Brugsch had already, in the *Zeitschrift* of 1871, p. 143, quoted a similar text in reference to the great flagstaffs of the pylones.

P. LE PAGE RENOUF.

* May I be allowed to correct an unfortunate misprint in the first line of p. 117 of my *Lectures*? In this passage, which is quoted by Mr. Hoare, there should be a full stop after "weights," the next sentence being, "The ancient Egyptian cubit is called the cubit of Techu."

PROF. SUSEMIHL'S EDITION OF THE "NICOMACHEAN ETHICS."

14 Winchester Road, Oxford: June 19, 1880.

I am under great obligations to Prof. Susemihl for honouring my study of *Nic. Eth.*, vii. 1—10, with various notices in his edition of the *Nicomachean Ethics* which has just appeared; and the more so as my pamphlet did not reach him till his book was in the press. He will not, I hope, think me ungrateful if I point out that in some places he seems to have misunderstood me.

At the foot of the tabular *conspectus* of my conjectures, added at the end of his edition, occurs this note on my view of the relation between 1151 a 11-18 to 1151 a 19-28: "haec sunt falsissima: perversa interpretatione continuationem sententiarum ipse demum corrupit Wilson: nam ἀρετή 1151 a 15 non ad ἐγκράτειαν tendit sed ad σωφροσύνην." In the first place, I never imagined that ἀρετή referred to ἐγκράτεια; as I have maintained (*Arist. Stud.*, par. 44, init., 46 γ), it refers here in the first instance to the good element in the disposition of the ἀκρατής (*cf.* 1151 a 14-16, and 1151 a 24-5). In the second place, as to the connexion of ἀρετή in 1151 a 15 with σωφροσύνην, the very argument which Prof. Susemihl alludes to (there are other arguments) turns on the supposition that, if the text were a continuous whole, σώφρων in 1151 a 19 *would* seem necessarily to designate the character which has the ἀρετή meant in 1151 a 15, this apparent reference being itself the difficulty, because of the above-mentioned connexion of ἀρετή here with ἀκρασία. I may refer to *Arist. Stud.* 10 γ init., 12, 43 β, 44, 46 γ.

My opinions on the authorship are not quite accurately stated. (1) In Prolegg., p. xvi., line 12, I am said to have denied both Aristotelian and Eudemian origin to the passages in the columns B C D of the Table; "certe B C D neque ab Aristotele neque ab Eudemo profecta esse contendit." My words (*Arist. Stud.*, 92 *fin.*, 93) only concern the first group of these passages, 1146 b 8-1147, b 17, the first half of the second group, 1147 b 23 *et seqq.* (the second half 1148 a 22 *et seqq.* is more doubtfully implicated by *A. S.* 83-84), the fourth group, 1150 a 9-b 19, and 1149 a 24-b 23; and only of the first of these is anything said which suits the expression quoted above. In the other cases the evidence is admittedly more inconclusive. (2) Prolegg. xvi. ll. 19-24, Prof. Susemihl objects that, since I have inferred with some probability (as he thinks) two passages to be earlier than the Eudemian Ethics, he does not see how a passage included between them (ch. ii. 1-11), or at least the greater part of it, could be pronounced un-Aristotelian. I have not pronounced this chapter un-Aristotelian; I have cited the first five sections of it as a specimen of what appears Aristotelian (*A. S.* 93 *fin.*), but by no means intended that the remaining sections might not be in great part from the same source. (3) The remark in Prolegg. xvii. ll. 7-10 may give the impression that I hold all the parts of the book there named un-Aristotelian. I do not any more than Prof. Susemihl see reason why, *e.g.*, 1150 b 29-36, 1151 a 5-11, should not be Aristotle's; indeed, I have risked the conjecture that it may be the earliest of three versions; the same holds of 1151 a 25-27 (which, however, is rightly classed in the Table), and also of 1149 b 25-1150 a 5, which, though not mentioned here (Prolegg. xvii.), is put in column B of the Table as if un-Aristotelian. I have found no fault with 1151 b 33-1152 a 4 (see Table, col. B, last passage but one), and there are some other passages included in those mentioned, Prolegg. xvii. 9-10, in which I have not professed to find anything un-Aristotelian. (4) 1151 a 1-5 is put in column A, but I have not ventured an opinion on its authorship, nor on that of the associated passages 1150 b 19 *et seqq.*, 1152 a 27 *et seqq.*, which are in columns B and C—see *A. S.* 53, 54.

If any misunderstanding has been caused by want of clearness in my treatise I owe Prof. Susemihl an apology.

J. COOK WILSON.

"SAINT LOY" IN CHAUCER.

Wakefield: June 21, 1880.

I incline strongly to the view that St. Loy is St. Eloi (or Eloy), a saint almost as popular in France in the Middle Ages as either St. Denis

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or St. Remi, and also exceedingly popular in England. St. Eloi, beside being the patron saint of blacksmiths, farriers, &c., was the patron invoked "pour les chevaux et contre les chevaux méchants" (see Cahier's learned *Caractéristiques des Saints dans l'Art populaire*, ii. 613). The reason why St. Eloi was thus invoked will be found in the Life of the saint written by St. Ouen. A horse belonging to the saint gradually wasted away and went mad while in the hands of some who stole it from the monastery where St. Eloi had it, but on being restored to the abbey it became sound and quiet as before.

JAMES FOWLER.

London: June 21, 1880.

The legend of "Seint Loye" or "Loey," identical with that of St. Eligius, occurs in the *Golden Legend* of Caxton, 1483, fo. clxxxix. Eloy in the French of Stratford, Loye or Loey in the vernacular, are only variations of one name, and alike dissyllabic.

The festival of St. Charity was kept on August 1. Her name is not unknown in English writers.

"Ah! dear Lord, and sweet saint Charity."
(Spenser, *Ecl.*, v. 255.)

"Give us some of your spendynge
For Saynt Charyte."
(*A lytell Geste of Robyn Hode.*)

"They say, 'Give your alms in the worship of God and sweet Saint Charity,' and the father teacheth his son to say, 'Blessing, father, for Saint Charity.'" (Tyndale, *Answer*, iii. 21.)

"OPHELIA. Indeed without an oath I'll make an end on't. By Gis and by Saint Charity."
(*Hamlet*, act IV., sc. v.)

This expression "without an oath" exactly suits the adjuration or invocation of St. Loye's or Eloy's name by the Prioress Eglantine.

MACKENZIE E. C. WALCOTT.

MR. SWINBURNE AND FLETCHER'S SHARE IN "HENRY VIII."

3 St. George's Square, N.W.: June 19, 1880.

Some of your readers may remember that in 1876 Mr. Swinburne stated that there were no triple endings in Fletcher's part of his and Shakspere's *Henry VIII.*, and that therefore the part assigned to Fletcher by Mr. Spedding and Mr. Tennyson could not be his. I at once pointed out, what most people knew, that there were some *thirty* triple endings in the Fletcher part of *Henry VIII.*, and I gave a list of them. They are some heavy and some light; of the heavy, *ig-nor-ance*, *cham-ber-lain* (three times), *cer-e-mo-ny* (a 4-syllable, treated for the argument as a three), *Buck-ing-ham*, *con-sta-ble*, *Ban-is-ter*, *sec-re-tar-y* (twice), *ar-ti-cles*, *Can-ter-bur-y*; of the light endings, *fi-re-works*, *car-di-nal* (six times), *pit-y-ing*, *em-pe-ror*, *slav-er-y*, *vir-tu-ous*, *mur-mur-ers*, *dif-fer-ence*, *pol-i-cy*, *gen-tle-man*, *Kath-a-rine*, *prod-i-gal*. I accordingly called on Mr. Swinburne to admit and correct his mistake. But, instead of doing so, he tried to justify it, to insinuate that the heavy triple endings I had cited—among which were the 4-syllable *ceremony*, and *Canterbury*—might easily be used as two syllables, and that my light triple endings, such as *ignorance* (his classification), *difference*, *emperor*, &c., had "been reckoned in verse as dissyllables—at least from the time of Spenser." He went on: "every poet, then and since, who violates this rule must do so in defiance of an established law of metre, for the sake of some special and exceptional effect."

This statement was in such plain defiance of facts that I at once cited in the ACADEMY of January 29, 1876, all Shakspere's uses of (one of Mr. Swinburne's specimens) *ignorance*, and showed that Shakspere used it twenty-three times as three syllables, and only four times as two syllables, while Milton always used the word as three syllables, thus telling us that it was *not* a dissyllable.

"Though so | esteem'd | by shal | low ig | norance." *Comus*, 514.

Mr. Swinburne saw that he was beaten and must change his ground, though he did not admit the fact in words. Accordingly, four years later, when he returned to the attack, he altered the form of his assertion, and, instead of his old words, that there were *no* triple endings in the Fletcher part of *Henry VIII.*, said that in it there was not "the perpetual predominance of those triple terminations so peculiarly dear to" Fletcher, and he therefore again decided that Fletcher wrote no part of *Henry VIII.*, and that we faithful workers at Shakspere were but critics "of the finger-counting or syllabic school," and were reduced to "unimaginable shifts" to attack his position. But it was plain as daylight that Mr. Swinburne had never thought of the bearing of the Shakspere and Fletcher play of *The Two Noble Kinsmen* on the question—a play in which he so insists that both poets joined—and that his ear had failed to tell him that there were fewer triple endings in the Fletcher part of that play than in the same poet's part of *Henry VIII.*, which fact made *absolutely worthless* his argument from the absence of these endings in Fletcher's part of *Henry VIII.* Evidently just the same recklessness that Mr. Swinburne had displayed in his *Edward II.* article about Shakspere's words—I made him admit that he was wrong in five instances out of seven—Mr. Swinburne had shown again in his argument about *Henry VIII.*

I accordingly, in an early number of the ACADEMY of this year, challenged Mr. Swinburne to produce his "perpetual predominance" of triple endings in the Fletcher part of *The Two Noble Kinsmen*. This challenge he has never answered. But though Mr. Swinburne has not acknowledged that there is *no* "perpetual predominance" of triple endings in Fletcher's part of *The Two Noble Kinsmen*, I can prove it. Here is the list:—Two heavy endings—*banishment*, *presently*; nineteen light ones—*prisoners*, *prisoner*, *Palamon* (five times), *reverence*, con-*tinually*, *Barbary*, *nullity*, in-*different*, *mutual*, E-*milia* (twice), hon-*ourable*, *bravery*, *company*, E-*lysium*. Mr. Swinburne's metrical argument against the Fletcher part of *Henry VIII.* therefore stands thus:—

"1. Fletcher's share in a joint play by him and Shakspere is known by the perpetual predominance of those triple terminations so peculiarly and notably dear to him.

"2. The share in *The Two Noble Kinsmen* which I assign to him only contains two of these triple terminations;

"3. Therefore, my opinion on his share, or on the test of his work, is worth nothing.

"But far better judges than I say Fletcher had a share in *The 2 N. K.*; therefore my test is worth nothing—like my assertions about Shakspere not having used *rariety*, &c., were. Still, worthless as the test is, let us apply it to the share assumed to be Fletcher's in *Henry VIII.*:

"1. That work is most Fletcher's which has most 'of those triple terminations so peculiarly and notably dear to him.'

"2. His *2 Noble Kinsmen* has 2; his *Henry VIII.* has 14, which even I cannot deny him.

"3. Therefore his *Henry VIII.* work (which I say is not his) is 7 times more his than his *2 Noble Kinsmen* work, which I say is wholly his, which is absurd."

I claim, therefore, to have shown that Mr. Swinburne's metrical argument against Fletcher's share in *Henry VIII.* has utterly failed. And I challenge dispute of my facts and argument.

On Mr. Swinburne's comical notion that *Henry VIII.* is an early second-period play of Shakspere's, an experiment in metre, I need only allude to the desperate poverty of much of Fletcher's work—Buckingham's death-speech, &c., &c.—in *Henry VIII.*, and the contrast it shows to the fullness of power and ease of most of Shakspere's share of the play, which has every characteristic of his latest work, and then quote the words of my friend and colleague, Mr. F. D. Matthew, in the last part of the New Shakspere Society's *Transactions*:—

"The special characteristic of Shakspere's style is its utter sincerity, its constant aim to make the words fit as a garment or very skin to the thought. It is this continued progress in directness of expression and disregard of formal metrical rules which make style and cadence a test of the period when the plays were written. Is it possible to imagine Shakspere in his ripe age* repressing a crowd of thoughts and images for the sake of a new metrical effect?"

A more crude and contradictory theory of the structure of *Henry VIII.* than that which Mr. Swinburne has put forth I never saw. I have something more to say about triple endings, and "the perpetual predominance of those triple terminations so peculiarly dear to Fletcher" in his plays, and can show that in one at least of them there is not a larger proportion than in Fletcher's part of *Henry VIII.*, while another has much less.

F. J. FURNIVALL.

APPOINTMENTS FOR NEXT WEEK.

WEDNESDAY, June 30, 4 p.m. Statistical: Anniversary.
7 p.m. Cymmrodorion Society: "Welsh Books printed on the Continent in the Sixteenth and Seventeenth Centuries," by Howel W. Lloyd.
7.30 p.m. Education Society: "Rousseau," by F. Buisson.
THURSDAY, July 1, 4 p.m. Archæological Institute.

SCIENCE.

A Sanskrit Grammar, including both the Classical Language, and the older Dialects, of Veda and Brahmana. By W. D. Whitney, Professor of Sanskrit and Comparative Philology in Yale College, New Haven, &c. (Trübner.)

[*First Notice.*]

PROF. WHITNEY's book forms vol. ii. of the series of Indo-European Grammars projected by Messrs. Breitkopf and Härtel, of Leipzig; it is published concurrently in English and German. That every page of it is carefully executed is only what might have been expected; my examination of the author's facts has in almost every instance resulted in their verification. But I am at issue with him on the scope of the work, the principle on which it has been composed.

A grammar of the language of the Veda from the practised hand of the editor of the *Atharva-V.* would have been a more welcome contribution; therein he could have set forth the observed facts, without reference to the traditions of the Hindu grammarians. What he has here given us is a mixed grammar, in which he utilises, indeed, much of the traditional grammar, but frequently overlays or upsets the long-consecrated teachings by modern statistics. The result to a student cannot be other than confusing, as he is left the liberty of choosing what to learn and what to omit. Until the science of the West has completely ransacked the whole contents of Sanskrit literature, and set forth the results finally, an accurate knowledge of the traditional grammar should be enforced. Till that thorough and definitive investigation

* In 1613, the date of *Henry VIII.*, he was forty-nine.

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shall have been completed, I venture to hope that the sûtras of Pāṇini will be deemed worthy to keep the place they have so long held, and to form the basis of all Sanskrit scholarship. As Prof. Whitney says:—"To assemble and sift and compare it [the material in the Brāhmaṇas, &c.] is now one of the pressing needs of Vedic study." This is admitted; but the task should be undertaken in an attitude of conservatism towards the traditional science of the East, and by those only who have mastered thoroughly all that the native grammars teach. Now, the first, and probably lasting, effect of a study of this grammar ought to be a general distrust of the statements of Hindu grammarians on the facts of their own language.

The position Prof. Whitney takes up has some analogy with that of the non-Euclidian school of modern geometry, who would eliminate Euclid, as apparently the modern linguistic school * would eliminate Pāṇini, after having abandoned Sāyaṇa. Like some of the modern geometers, too, Prof. Whitney has put new wine into old bottles, with like result—a failure to blend two incongruous systems, one based on the historic tradition of centuries, the other a quite modern growth. I confess I do not think there is any safety for a learner outside of Pāṇini. From a merely practical point of view, until Pāṇini be replaced, what is to be the test of knowledge in this field?

It does not seem unreasonable to hold that no man is duly prepared for investigations in any language unless he has attained sufficient skill to write a fair composition in it, or to translate into it an ordinary piece of his mother-tongue. But whether a learner would ever write Sanskrit correctly from the study of this grammar I feel inclined to doubt.

Ex. gr., what would a beginner make the 2 sg. pft. of √ *dhr*? As it is not told him in the paradigm (§ 800 f), he must hunt it up; now √ *kr* makes *cakartha*, without the union-vowel *i*, but then (§ 797 b, c) √ *kr* is a root that always rejects this *i*, and, on the other hand, "this *i* is taken (in 2 sg.) by many verbs which reject it in other formations," so that he would be thrown on the general rule of § 796, by which the termination *-itha* would be got; and, in that case, he would infallibly, if he had read his grammar carefully, write *dadhritha* (unless he remembered § 786, and ventured on *dādhritha*), especially as on p. 263, line 1, he will see *cakrse*, but *dadhrise*.

The form of the 2 sg. pft. of √ *kr*, "to scatter," would never, I think, be collected from the grammar (not to speak of such forms as *prati-caskare*, of which no mention is made anywhere, or of *apaskirate*, *upaskirati*, remotely alluded to in § 1087 d).

By §§ 802, 803, the ending *-vāṁs* (of pft. ptcp.) is added to the weak form of the pft. stem—as shown in the dual and plu. of the active inflection; thus *cakrva*, and so ptcp. *cakrvāṁs*. What, then, would the student choose for √ *dhr* (*-rivāṁs*, by this rule, or *-rvāṁs*, on the analogy of *ninīvāṁs*?), or how would he obtain the ptcp. of √ *str*?

Again, by § 935 b, √ *sidh* should by the grammarians' rule, take *-sya* in the fut., with no union-vowel; would Prof. Whitney regard *sedh-i-syati*, then, as an infringement of the maxims of the grammarians?

In fact, this whole question of the union-vowel *i* is insufficiently treated throughout the book. Thus, in the formation of the pass. ptcp. past, as to whether *-ta* or *-ita* is to be used, all the information given is that "some roots require the prefixion of the *i* to the suffix," §§ 953, 956; what, then, will the student do with √ *pū*? If, despairing of a rule, he sought a parallel, and, on the analogy of *lūna* from √ *lū* (§ 957 a), ventured on *pūna* as the ptcp. of √ *pū*, "to purify;" would the fear of Vopadeva (xxvi. 95) or of Siddh.-Kaum. ii. 347, line 10, be sufficient to deter him, or would Prof. Whitney rebuke him—agnostically? The defect of definite information as to the concrete forms of the language is even more felt here, because the (common) suffix *-tvā* has considerable agreement with the ptcp. *-ta* in this matter of the insertion of the *i*, § 991.

To take other examples: it is by no means certain that a student who has got *caturnā́m* into his head, and who has learnt to write *trināman* with lingual n (and is, moreover, instructed, § 199 b, to lingualise the initial of *navati* in *sánnavati*), would write his *trínavati*, *cáturnavati*, with dental *n* correctly, from § 476, where the concrete forms for the numbers 91–99 are not given, with a doubtful economy of space.

Again, how would a student form the fem. of *yúvan*? Of this there are three forms given in the grammars, viz.—*yuvatí*, *yuvatī́*, and *yūnī́* (Pāṇ. iv. 1, 77; Vopad. iv. 27; Colebrooke, p. 119, No. 15, §; Benf. § 699, 5, d, β); Prof. Whitney has not, I believe, given any direction on the matter. (Of course the student could look into the BR. lexicon and find out for himself; but this method, besides doing away with the need for a grammar at all, is only available for those who have already made considerable progress.) Or how would a student form the voc. sg. of any gender of *sumánas* when told (§ 418) that, omitting the nom. and acc., "the other cases are alike in all genders, *save the vocative*"? This should infer a difference of form for the three genders, in *voc. sg.* too?

In his account of the declension of monosyllabic stems in composition (§ 352), Prof. Whitney writes:

"The grammarians prescribe *iy* and *uv* when the monosyll. stem has more the character of a noun, and *y* and *v* when it is more purely a verbal root with ptcpial value. No such distinction, however, is to be seen in the Veda—where, moreover, the difference of the two forms is only graphic, since the *yā* and *vā* forms are always to be read as dissyllabic, *īā* and *ūā*."

I cannot think, however, that the Hindu grammarians merely invented the distinction they give (*pradhyam*, but *sudhiyam*), and I should hold it an error in Sanskrit to write either *pradhiyam* or *sudhyam*. The forms were, let us say, co-existent in Vedic times, but we know that specialisation of co-existent forms exerts no small influence in linguistic developments; to destroy or ignore any distinction of this kind on the ground that it is not in the earlier language would be to deny the possibility of growth, a position which Prof. Whitney would be the last man in the world to maintain. I particularly deprecate the omission or (seemingly) depreciatory statement of the grammarians' rules on the ground that examples are *not quotable*. Thus, on § 403: "the root *vah* . . . is said by the grammarians to be . . . contracted into *ūh*, &c.;" the forms actually quotable do not show this, but I would ask, Are we to infer that these grammarian forms are all fictitious? If so, we should merely fling away our Pāṇini, and cast ourselves loose from the historic tradition altogether. Prof. Whitney admits for the fem. stem of *anadvā́h* the two forms, *anaduhī́* and *anadvāhī́*, given in the grammars (Pāṇ. vii. 1, 98, v.; Vopad. iv. 27; both oxytone, Benf. p. 288, line 4). Naturally, these are of infrequent occurrence, but, as they do occur, their right to a place in the grammar is not disputed. These, then, are given by Prof. Whitney; but, on the other hand, of the forms given in Siddh.-Kaum. i. 196, line 3, "tiryak, *tiraçcī*, tiryañci, pūjāyāṁtu tiryañ, *tiryañcī*, tiryañci," (*cf.* Vopad. iv. 12), there should be mention made in a Sanskrit grammar, even though examples might not have been quoted, or be now possible to quote, of these forms with their differentiation *pūjāyām*. In the pronominal declension, paragraphs §§ 522–26 are particularly unsatisfactory to a Pāṇinist: "yet other words follow the same model usually, or in some of their significations, or optionally; but in other senses, or without known rule, lapse into the adj. inflection." Now, I would hold here that a grammar editor should either—(1) give the grammarians' statements and differentiations exactly, so far as they are known, or (2) absolutely set down the facts of the language so far as they are known. Prof. Whitney in this case has done neither. The principle of subjective selection makes the task of judging the work the more difficult, because one can hardly decide whether an omission of customary forms is merely accidental or intentional; *e.g.*, § 665, where, in the imperat. of √ hā, Prof. Whitney gives only *jahīhi*, to which Pāṇini's alternative [ā ca hau] should give no exclusive right in preference to *jahāhi*.

In addition to this fusion of tradition and discovery, which I hold to be wrong in principle, and very difficult, if not impossible, in execution, there are some other objections which I may here briefly mention. The first of these is the adoption of Roman letters. No one would think of applying this to Greek or Hebrew. No doubt, in a book intended for beginners or *dilettanti*, it is advisable to have what aids can be got, but Prof. Whitney's is not a book of that class. In a case like *sas* (*saks*), which is declared to become in inflection *satsu* (§§ 146, 199 b),

* As an example of the action of the new school in reference to the native grammarians, I may quote an instance, in which I am glad to see that Prof. Whitney has not followed Delbrück. On the first page of the excellent *Vedische Chrest.* published by the latter occurs a line from R.-V. i. 25, 7, "véda nā́vaḥ samudriyaḥ," in which he regards (see the glossary) *nā́vas* as acc. pl. Now, it is a maxim of the grammarians that, as Prof. Whitney puts it (§ 361), "the acc. pl. is said (it does not appear in accented texts) to be like the nom. pl.," thus (*al*) nā́vas, (*ràs*) nā́vas (Pāṇ. vi. 1, 168, 171; Benf. § 760, iv. 1). Hence Grassmann, equally with Sāyaṇa, explains this *nā́vas* as gen. sg. dependent on *padā́m* of the previous part of the verse. Delbrück, however, has no note of any liberty taken in his interpretation, though it can hardly be supposed that he was unaware that he was infringing a grammatical rule.

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unless the learner has acquired sufficient knowledge of the language to have an instantaneous intuition of this correctly, he has not really learnt anything. The eye should be trained from the beginning to see what it *has* to see—viz., the language in its own characters.

Prof. Whitney has further "had regard to the practical needs of the learner," and has attempted, "by the use of different sizes of type, &c., to make the work as usable by one whose object it is to acquire a knowledge of the classical Sanskrit alone as those are in which the earlier forms are not included." I do not see, however, that this is possible; at least, it is not always done. Thus the origin of common forms like *utthātum* (§ 233 a), *vatsyāmi* (§ 167), is given in the smallest type. This leads me to speak of the need in the book of a complete index of the concrete forms discussed; where a beginner is to look for information on the above words, *utthātum*, *vatsyāmi*, there is nothing in the Index to show. In fact, I do not think the book should be read by beginners, or be taken in hand at all until the student has worked through some accurate smaller grammar (preferably Kielhorn's, as he has not troubled the reader with transliteration), in which he will have gained sufficient knowledge to handle suitably the matters discussed in Prof. Whitney's work. ROBERT ATKINSON.

NOTES OF TRAVEL.

THE annual festival of the Swiss Alpine Club will take place this year on Saturday, Sunday, and Monday, August 21, 22, and 23. On Saturday the meeting of deputies will assemble at Rüti; on Sunday the general meeting and the banquet will be held at Rapperswyl, on the Lake of Zürich; on Monday there will be an excursion on the Bachtel.

THE Surveyor-General of South Australia has received two reports from Mr. Charles Winnecke, the leader of the Herbert River Exploring and Surveying Expedition, in the first of which he gives a brief account of his journey for 130 miles east of Tennant's Creek. For the first fourteen miles the country traversed was very good, hard, well-grassed, and open, while for the next ninety-two miles it consisted of small patches of grass and spinifex, and for the last twenty-four miles it was a plain, magnificently covered with Mitchell grass. This plain, which was slightly undulating, was apparently of vast extent, and Mr. Winnecke reported his intention of mapping it as far as possible, in addition to ascertaining the position of Buchanan's Creek. In his second letter he reports the arrival of his party at a point twenty miles west of the junction of the Herbert and James Rivers, and that the whole of the country traversed after leaving Tennant's Creek (about 30,000 square miles in all) consists, with the exception above noted, of rich alluvial plains with splendid grass. The eastern portion also is plentifully watered by considerable creeks or rivers, containing many large and permanent water-holes, some of which, indeed, deserve the name of small lakes. The soil on the plain chiefly consists of black and brown loam, mixed with clay, and is well suited for both agricultural and pastoral purposes; the scrub land is described as being red loam and sand in places. As this tract of country is not adapted for triangulation, Mr. Winnecke has endeavoured to map the features in detail by means of numerous observations and bearings. It is also interesting to learn that large number of natives were met with during the journey, and that no trouble was experienced with them.

NOT content with endeavouring to reach the centre of Africa by means of expeditions from the east coast through the lake region, and from the west by way of the Congo, the King of the Belgians is about to despatch two officers to undertake explorations in Southern Egypt, with a view to the opening of communications by that route also. The new East Coast expedition, under Capt. Raemackers, to which we have before alluded, is to take out a small steamer in pieces, which is to be placed on Lake Tanganyika. M. de Meuse, of the Military Cartographical Institute at Brussels, is to accompany the exhibition as photographer and mechanician.

REINFORCEMENTS have recently been sent out to Père Depelchin's missionary expedition in the Upper Zambesi country, to which we referred on May 8. They left Kimberley on March 19, and expected to reach Tati, in the south of the Matabele country, about the middle of May. A portion of the party will then take a north-westerly route, cross the Zambesi, probably to the westward of the Victoria Falls, and endeavour to establish themselves in the Marutse-Mabunda country, in which Dr. Holub claims to have conducted extensive explorations. The remainder of the reinforcements will join Père Depelchin at Gubuluwayo, whence another expedition will be despatched to King Umzila's country, and, according to present accounts, they expect to meet with a friendly reception. We regret to learn that Père Charles Fuchs, a member of Père Depelchin's party, died at Tati on January 28 from the effects of the privations which the expedition underwent on the journey from Shoshong to Tati.

LIEUT.-COL. FLATTERS has just returned to Paris from his preliminary surveying and exploring expedition in connexion with the projected Trans-Sahara Railway. He left Wargla at the beginning of March, and succeeded in penetrating without much apparent difficulty as far south as the 26th parallel of latitude, to a distance of about 750 kilomètres from Wargla. He will resume his explorations in the autumn. M. Choisy, the leader of another of the principal surveying parties, has also recently returned to France, and has addressed a report to the Governor-General of Algeria on the subject of his operations, but the surveys, &c., made by the expedition had not been sufficiently examined to enable him to afford much information as to the value of the results obtained.

A USEFUL addition has lately been made to our knowledge of the Western portion of the Argentine Republic, which still offers a fine field for the adventurous explorer, as much of the Andes region has never yet been mapped. The River Neuquen has now been surveyed and mapped from its source down to its junction with the River Limay. The basins of both these rivers, which form the Rio Negro, have also been surveyed, as well as a large affluent of the Neuquen, which was previously quite unknown. The operations of the surveying parties farther extended to the ridge of the Andes, on the Chilian border, which they mapped for a considerable distance.

DR. E. PIEROTTI, an experienced traveller, is stated to be organising a journey to Egypt, Palestine, &c. The party is to leave Marseilles on September 2, returning on November 1.

SCIENCE NOTES.

Geology of Victoria.—In continuation of the series of works issued by the Geological Survey of Victoria to illustrate the palaeontology of this colony, Prof. McCoy has recently published the sixth *Decade*, or group of ten plates. These plates include, among other things, figures of the gigantic extinct kangaroo, called *Macropus Titan*; of the extinct marsupial genus *Procoptodon*; of the ear-bones of whales (*Cetotolites*), similar to those which occur in our Suffolk Crag; and of a gigantic fossil species of spermaceti-whale termed *Physetodon Baileyi*. The figures are admirably executed, and are accompanied by technical descriptions from the experienced pen of Prof. McCoy.

PROF. A. FOREL has published a report on the earthquake of May 7, which seems to have been very local in its operation. The motion of the earth was felt most perceptibly in Villeneuve, Chillon, and Rennaz, more feebly in Montreux and Aigle. The air-line within whose range the earthquake was felt only extended to the distance of thirteen kilomètres; whereas that of the earthquake of December 30, 1879, extended from Chambéry to Basel, a line of two hundred and fifty kilomètres. Villeneuve was the centre of the earthquake of May 7. It is the fifth which has been observed in Switzerland since the beginning of the present year.

PHILOLOGY NOTES.

THE first part of the thirty-fourth volume of the *Journal* of the German Oriental Society is mainly occupied with a treatise on the Sassanian Pehlevi coins by the late Dr. Mordtmann, who died before he could finish correcting the proof-sheets. The article, which is 162 pages long, brings the results of Pehlevi discovery up to the end of 1879, and forms a complete work in itself, though the former works of the author on the same subject must be referred to for many descriptions which he has not repeated, but to which he has given full references. The other papers are on Abraham Firkowitsch, the forger, by Dr. Strack, and on the monks Maximus and Dûmâtêmô s, by Dr. Cornill; on a rare verbal form in Sanskrit, by Prof. Aufrecht, and on a find of Mohammedan silver coins, of the Samanide dynasty, in Saxon Oberlausitz, by Prof. Fleischer. The last is of some importance in its bearing on mediaeval commerce. The catalogue of the printed books in the library of the Society has been published by Prof. Müller; it consists of over 215 pages, and is divided into four sections—(1) periodical literature, (2) languages, (3) sciences, (4) miscellanea; and the number of separate entries reaches 3,855.

DRS. KUHN AND SOCIN, assisted by Salemann, Delitzsch, Kautzsch, Landauer, Erman, and Pietschmann, have issued the second part of their *Wissenschaftlicher Jahresbericht* of Oriental studies from October 1876 to December 1877. It contains short notices, arranged in a perspicuous order, of all works published during that time in the various branches of Iranian, Armenian, Hebrew, Rabbinical, Aramaic, Arabic, Turkish, Egyptian, and North African scholarship; and cites reviews of most of the books in the principal literary journals, including a very large number in the ACADEMY.

MEETINGS OF SOCIETIES.

NEW SHAKSPERE SOCIETY.—(*Friday, June 11.*)

F. J. FURNIVALL, Esq., Director, in the Chair.—The papers read were (1) "On the Seasons of Shakspere's Plays," by the Rev. H. N. Ellacombe, M.A.; (2) "On the Utter Failure of Mr. Swinburne's Metrical Argument against Fletcher's Share in *Henry VIII.*," by F. J. Furnivall, M.A.; (3)

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"On Suicide in Shakspere," by the Rev. J. Kirkman. Mr. Ellacombe found the seasons marked in eight of Shakspere's Comedies, five Histories, and eight Tragedies. For instance, in *Hamlet*, "Ophelia's madness must be placed in the early summer, *i.e.*, in the end of May or the beginning of June; no other time will all the flowers mentioned fit, but for that time they are exact. The violets were 'all withered;' but she could pick fennel and columbines, daisies and pansies, in abundance, while the evergreen rosemary and rue ('which we may call Herb of Grace on Sundays') would be always ready. It was the time of year when trees were in their full leafage, and so the 'willow growing ascaunt the brook would show its hoar leaves in the glassy stream,' while its 'slivers' would help her in making 'fantastic garlands' 'of crow-flowers, nettles, daisies, and long purples,' or 'dead men's fingers,' all of which she would then be able to pick in abundance in the meadows, but which in a few weeks would be all gone. Perhaps the time of year may have suggested to Laertes that pretty but sad address to his sister—

'O Rose of May!
Dear maid, kind sister, sweet Ophelia!'"

—Mr. Furnivall argued that Mr. Swinburne had neglected to find out the number of triple endings in the part of the *Two Noble Kinsmen* which he had declared to be Fletcher's. Had he done so, he would have found them fewer than those in the Fletcher part of *Henry VIII.*, which he declared was not Fletcher's; wherefore their fewness in *Henry VIII.* was no argument at all against Fletcher having written that part of *Henry VIII.* which Mr. Spedding, Mr. Tennyson, and all the best modern critics assign to him.—Mr. Kirkman contended that Shakspere cared less for the act than the motive of suicide. He classified the sixteen cases of it in Shakspere's works. Three only of them were English—that is, Keltic—and all women: Lady Macbeth, Goneril, Cymbeline's Queen. These sprang from inability to restrain remorse or disappointment; Othello's from desire to make atonement for his crime; Ophelia's from temporary insanity. Timon's was a self-ministration of euthanasia. To Romeo and Juliet's love everything else was as nothing, death but a trifle—a seal to their union. With Brutus and the Romans suicide was part of their philosophy; with Cleopatra, a means to avoid annoyance. Hamlet was safe from suicide because he talked so much about it.

PHILOLOGICAL SOCIETY.—(*Friday, June 18.*)

A. J. ELLIS, Esq., President, in the Chair.—Mr. W. R. Morfill read a paper on "Some Polabish Vocabularies." This language (belonging to the Slavonic family) became extinct in the earlier part of last century; a few lists of words, a song composed in it, some versions of the Lord's Prayer, &c., are all that remain. These vocabularies were examined at some length in the paper, and many interesting words cited. Some of the blunders made by the transcribers on account of their ignorance of Slavonic were also given. A careful reprint of these *reliquiae Wendicae*, annotated by Dr. Pfuhl, will be found in the *Journal* of the Sorbish Literary Society. The labours of Schleicher and Hilferding were discussed; the former considered Polabish to belong to the Polish, or Lechish (to use his own phraseology), division of the Western Slavonic family, Kashubish being the link between it and the Polish properly so called. To this branch its laws of sound clearly assign it, especially the prevalence of nasals.—Mr. Walter K. Browne read a paper on the "Distribution of English Place Names," in which he gave a table of the results obtained by examining 10,492 names in Dugdale's *England*. The names were classified under sixty separate headings, according to the endings. Those ending in ton formed nearly one quarter of the whole, being 2,545. Ham and ley came next with 702 and 653 respectively, while 1,703 were placed under miscellaneous. The endings were roughly grouped according to their origin, whether English, British, or Norse, and remarks were made on some of them where the distribution threw light on their meaning or was otherwise curious. Thus Mr. Kemble's theory that names ending in "ing" indicate the original seat of an English colony was apparently negatived by the fact that the ending is almost entirely absent in South Suffolk. An animated discussion followed, in which the President, Mr. Sweet, Dr. Murray, Dr. Morris, and others took part, and which turned partly on the general principles of such classification and partly on the meaning of particular endings, as ham, ley, side, hope, and wick.

ENGLISH SPELLING REFORM ASSOCIATION.—(*Annual Meeting, Monday, June 21.*)

DR. W. W. HUNTER in the Chair.—The Report stated that considerable progress had been made in the classification of schemes of spelling reform, and in making the subject known to the public. The Chairman, in moving the adoption of the Report, said that the association had accomplished two important steps in their work. They were all agreed as to the necessity of the reform, and what they now had to do was to convince the public of the extreme unreasonableness of the present system and of the possibility of remedying it. Next they must impartially consider the various schemes laid before them, and decide upon the one they should select as best fitted to attain its object. When they had done that, it would require an earnest propaganda to secure the adoption of any scheme by the public. Reviewing the history of the association, Dr. Hunter congratulated the members on the progress made during the first year, and the foundation they had laid for the work of the second year. He then spoke of the reform in the spelling of names of persons and places which had been carried out in India. In order to properly compile the statistical returns it became absolutely necessary to have one uniform method of spelling. Great objections were raised in many quarters at first; but by patience the opposition was gradually overcome, and many of the objectors were now the first in acknowledging the utility of the reform, and in helping to perfect it. "That," said Dr. Hunter, "is our position this evening. We have done something, and by patience we shall do more. We have got common sense on our side, we have got the testimony of the most eminent philologers on our side, we have got an earnest conviction and a willingness to work on our side. Against us we have routine, laziness, the common disinclination of mankind to any change that may involve trouble. I feel convinced that if we will only work and be patient, the victory will in the end be on the side of earnest conviction, scientific principles, and common sense." The resolution was seconded by Sir Charles Trevelyan, supported by Mr. A. J. Ellis, and unanimously adopted.—Dr. Gladstone moved the election of the governing body, with Prof. Sayce as president. The motion was seconded by Mr. R. N. Cust, and also unanimously adopted.—After the transaction of the routine business, the proceedings terminated with a vote of thanks to the Chairman.

FINE ART.

Synopsis of the Contents of the British Museum. Department of Coins and Medals. A Guide to the Select Greek and Roman Coins exhibited in Electrotype. (British Museum.)

THE present administration of the Department of Coins and Medals at the British Museum may be pointed to as the model to be followed by all the other establishments of the kind in Europe. England may well be proud of it. There is nowhere existing a more fruitful and intelligent scientific activity, serving to better profit the interests of scholarship and the requirements of the public. The great task of editing and publishing the Catalogue, so well performed by Mr. R. S. Poole and his able colleagues, Messrs. Barclay V. Head and Percy Gardner, is an enterprise which reflects the greatest honour on the learning of its authors, and also on the liberality of the Trustees of the British Museum, who generously defray the expense. Thanks to the three gentlemen just mentioned, London has, within the last few years, become one of the chief centres of the study of ancient medals; Berlin alone can claim to rival it, for unfortunately Paris, through circumstances which need not here be enquired into, has allowed the sceptre of numismatics, which she had so long wielded, to drop from her hands.

Among the happiest ideas realised by the Department of Coins and Medals in the British Museum must be reckoned the execution of a series of reproductions in electrotype of the coins in the collection which possess the greatest interest from the point of view of art and history. These reproductions are exhibited in one of the rooms at the Museum, and copies of them can be purchased on such terms that local museums, educational bodies, and private persons can now possess at small cost a collection of the chief monetary types of antiquity, brought within the reach of students under conditions almost equivalent to the examination of the originals, and far beyond the powers of any book to supply. Mionnet had this object in view in his collection of sulphur casts from the Cabinet de France, which rendered such good service to science; but here we have the same idea carried into execution with a very superior selection of types, and above all by the employment of a far more perfect process, the products of which are not subject to the same risks of destruction. There can be no more important contribution toward the popularisation of numismatics, and toward the improvement of classical education by the invaluable aid of antiquities of this class.

To complete the usefulness of this series of reproductions, which forms a history of monetary art from its beginning in Lydia in the seventh century B.C. down to the establishment of the Roman Empire, a Catalogue has just been published, accompanied by seven plates admirably executed by the autotype process. Each of these plates represents one of the seven epochs into which the successive ages of Greek and Italian coinage are divided, according to an excellent classification, which can only be regarded with approval. The Catalogue is the work of Mr. Barclay V. Head, who has succeeded in making this volume, intended for general use, an excellent historical manual of the science of medals, in which, by his other works, he has already attained the rank of a master. I cannot too strongly recommend the study of this Catalogue to those who wish to take up the subject of numismatics. It is in its way a masterpiece, by the accuracy of its attributions, which are fully abreast of the latest results of science; by the clearness and sober precision of its descriptions; by the solid and ever ingenious scholarship of the notes that fix the date of minting of the various specimens.

And here I have only two or three criticisms to make, or rather to indicate, on certain points of detail and matters of opinion whereon I differ from the author. Thus, I cannot agree with him in making the coinage of the silver tetradrachms of Athens belonging to the new type end with the capture of the city by Sylla. In fact, nearly half of these

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pieces are certainly later in date than those which bear the name of King Mithridates and Aristion, particularly the series with two names of magistrates only and those with monograms. We must therefore admit that Sylla did not deprive Athens of the right of coining silver, and that the city of Minerva struck her tetradrachms down to the time of Augustus. Mr. Head himself has furnished indisputable proofs of this by his publication of the imitations of these tetradrachms forged in South Arabia. The learned writer considers the fine tetradrachm of Pyrrhus which he describes under No. VB 11, to be of Epirote manufacture. I cannot agree with this view, and the piece in question appears to me to be of Italian manufacture, coined at Locri, as proved by the remarkable likeness of the head of Zeus on the obverse to that of the silver coin of Locri bearing the figures of ΡΩΜΗ and ΠΙΣΤΙΣ, as well as in the close analogy of the work on the reverse to that on the large bronze coins of the Locrians, which are pretty nearly contemporary. I may add that when I travelled in Epirus in 1862 I did not meet with a single specimen of these tetradrachms; while in my recent tour in Calabria I saw numbers in all the collections, public and private, in the district, and the peasants brought me for sale specimens in a more or less perfect state of preservation at Strongoli, at Cotrone, and on the site of Locri itself; in the last-named locality there were twelve found together in the soil. From all this I conclude that the coins in question were minted at Locri on the return of Pyrrhus from Sicily with the money which he carried off, to supply his pressing needs, from the treasury of the temple of Persephone. And it is, if I am not mistaken, the image of this goddess which he caused to be represented on the reverse by way of expiation and to appease the wrath of Persephone, whose presence he recognised in the tempest that shattered his fleet immediately after the pillage of the temple. The numismatic history of Pyrrhus is still in need of revision. We have already set aside the coins bearing his name which were minted at Syracuse; we now have to distinguish his Italian from his Epirote coinage. And I think I can easily prove that there were pieces of the King of Epirus, recognisable by their types and workmanship, which were coined, not only at Locri, but also at Metapontum and among the Bruttians.

I have pointed out these two specimens to show the exact nature of the points of detail on which I occasionally differ from Mr. Head. But they are very few in number, and in the great majority of cases I entirely agree with his criticisms, in which there is much that is novel and much that is very valuable. He has given us one excellent book the more, and I am glad to have an opportunity of publicly saying as much. Fr. Lenormant.

THE BLACK-AND-WHITE EXHIBITION.

Those who go to this exhibition with the hope of seeing studies and drawings by our most distinguished painters will be disappointed. No dashing sketch by Mr. Millais, or harmony in line by Sir Frederick Leighton; no study in *chiaroscuro* by Mr. Pettie, or melody in monochrome by Mr. Albert Moore; no learned design by Mr. Poynter, or refined arrangement of drapery by Mr. Burne Jones will delight their eyes. Mr. Marks is the only Academician represented here, and he principally by two large designs of *Seeing* and *Hearing*, somewhat stiff and uninteresting. It would almost seem from this exhibition that colourists and artists in black and white in England belonged to different sects, and it would certainly have added to the interest and variety of it if there had been more studies for pictures in colour, and fewer works in black and white carried to such a point of finish as makes the absence of colour an obvious matter for regret. There are, however, more than one excellent contribution of the kind alluded to —viz., Mr. Rooke's elaborate, but unfortunately damaged, *Drapery Studies for King Ahab's Coveting* (559), and Mr. Hamilton Macoullum's masterly sketch for his picture of *Water-frolic* (560). It is also a drawback that so many of the etchings have already made their appearance in periodicals and shop-windows. Such etchings as Mr. Herkomer's *Blind Shepherd* and Mr. Macbeth's *Weary of Waiting* it is always pleasant to see, and to view the *ipsissimae lineae* of Mr. du Maurier's and Mr. Linley Sambourne's designs for *Punch* is agreeable enough; but the desire for novelty is never stronger than in a current exhibition, and it meets with a good many checks at the Egyptian Hall.

There is, nevertheless, plenty to interest and not a little novelty here. Even the art which aims at the highest imaginative expression is not altogether unrepresented. In Mr. Jacomb-Hood's "Ὕπαγε Σατανᾶ (8), a study of the head of Christ for a picture of the Temptation, there is much promise, if not performance. Though the effects of exposure and fasting are plainly apparent in the wild hair and hollow cheeks, the face is not without dignity, and there is something calmer than mere human peremptoriness in the commanding eyes. The same artist's etching in illustration of the first line of Spenser's *Faery Queen* (326) is a good beginning.

Nor can an exhibition be said to be wanting in efforts of imaginative design which contains Mr. Waterhouse's *A Greek Play*, representing a section of the audience in the theatre. The principal figure is a woman of a grand type holding in her hand a fan of feathers which, by its shape, unobtrusively focusses the composition. Behind, seated on other rows, are a few more figures in various well-studied attitudes of attention. The benches of unornamented massive stone give much simplicity and dignity to the design, which is grandly decorative without too obvious artifice.

Equally good in different ways are Mr. Frank Dadd's *Waiting* (558), a duel scene on a cheerless morning on the sea-shore; and Mr. Dollman's *Stage-struck* (283), two little village children gazing with awe on a child belonging to a strolling troop of players and dressed up like a little columbine. There are also several other clever imaginative figure-drawings by English artists, such as Mr. Edgar Hanley's sentimental *Song Without Words* (40), and Mr. A. C. H. Luxmoore's humorous *Stimulants for the Mind and Body* (430, 431); but it must be admitted that the attraction of the exhibition in this as in other classes of design depends greatly upon the work of foreign artists. In drawings to illustrate children's books we are, however, here, as elsewhere, supreme, and no one is a greater master of such semi-decorative work than Mr. Walter Crane, some of whose designs in this exhibition are in his finest manner.

For distinction and character and for perfect mastery over pen and brush few artists can compare with Señor Jimenez y Aranda, whose spirited and exquisitely manipulated studies of Spanish life are models of expression and drawing. Whether showing us the truculence of a Spanish peasant (313), the delights of idleness (34), the charms of a humorous *tête-à-tête* (383), or an *Etude de Nude* (484), he is equally accomplished and delightful. More wonderful still perhaps as triumphs of dexterity in the use of limited means are the charcoal drawings of M. Léon Lhermitte, who manages to get surprising effects of light and texture out of this gritty substance. It is difficult to know whether to admire most the wonderful sunniness of his butcher's shop (82), with its extraordinary suggestion of raw meat; the clever composition of *Les Glaneuses* (14), the perfect lighting of the *Choir of Notre Dame* with its carved woodwork (345), or the subtle gradations and picturesque composition of the old houses at Morlaix, with their time-roughened beams and glinting panes (605). If it were not for the trunks of the trees, which seem to be out of atmospheric perspective, his *Soup Market at Paris* (160) would be equally satisfactory. Very masterly also are the drawings in chalk and pencil of Glindoni.

In "heads" more or less beautiful and interesting the exhibition is rich. None is more worthy of study than Mr. Rooke's delicate pencil *Portrait* (186), which in technical dexterity and low scale of light and shade comes near to the old exquisite work in silverpoint.

In landscape Mr. Seymour Haden's daring attempt to use mezzotint in combination with etched lines after the manner of the *Liber Studiorum* deserves careful attention. The sky and the castle are fine, but the composition is not wholly satisfactory, and the loss of his skilful work with the needle is more obvious than the gain in *chiaroscuro*. Mr. James Aumonier's fine breezy drawing of *Southwold, Suffolk* (102), Mr. John O'Connor's *The River from Waterloo Bridge—Sunrise* (222), and Mr. Alfred Parsons' charcoal study of *Through the Trees* (211) are additional indications that at least some of our landscape painters seek to base their effects on a system of *chiaroscuro*; and many another bold study of the same kind might be mentioned, such as Mr. George Lucas' *A Stormy Day off Margate* (228), Mr. Arthur Lemon's *Homewards* (235), Mr. H. Fowler's *Study on the Colne* (245), and Mr. Winkfield's *River Steam Tugs* (361). Of the more finished drawings of landscape none, we think, excels in simple beauty of composition and accomplished rendering of light and distance Mr. J. J. Bannatyne's *Archonnael Castle, Loch Awe* (310), and there is much charm of atmospheric effect in Mr. H. A. Harper's *Acropolis* (13) and *Quiet Nook on the Nile* (100); while for their bold endeavours to tell all that can be told in black and white of the mist of mountain heights and the fury of mountain streams *The Birthplace of a River* (81), by Mr. W. Clifton, and Mr. F. T. Sibley's *Stream from Llyn Idwal* (492), deserve especial notice. Of other landscapes showing great technical skill, earnest study of nature, power to seize transitory effects of light and shadow—the healthy, happy exercise of an artistic faculty satisfied mainly with skill in imitation—the gallery is full. Without much striving after beauty of composition, and inspired with little sentiment, the prevailing landscape art of this exhibition is unaffected and sincere. Such praise is, however, too slight for many we have not space to mention—Mr. David Law's two etchings (24 and 25), for example, and Mr. C. H. Cox's *Midnight in the Channel* (509). The gallery also contains some clever studies of animals by M. Lançon, Mr. Heywood Hardy, Mr. Couldery, Mr. S. T. Dadd, Mr. Frank E. Cox, &c.

Cosmo Monkhouse.

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ART SALES.

We notice below an important sale of pictures held by Messrs. Christie, Manson and Woods only a few days ago; but the sale of th late Mr. Nathaniel Caine's collection of pictures and drawings also demands some detail, which will be found annexed.

Among this rich collection of English water-colours we notice, by H. Goodwin, *Verona, Piazza del Erbe*, £44 2s. (Franklin); *La Certosa, near Florence*, £43 1s. (Franklin); *Water Babies*, £42; *A Pilgrimage*, £35 4s. (Powell). By J. W. North there was *A Trout Stream*, £152 5s. (Franklin), and some pleasant minor designs. By A. B. Houghton, one of the younger generation of artists, who died prematurely, there was *Hiawatha and Minnehaha*, £44 2s. (Bell). By A. H. Marsh, *The Old Sexton*, £21; and, among oil pictures, *Waiting for the Boats*, £57 (Bartholomew). Returning to the drawings, we find by J. D. Watson, *Meeting Daddy*, £26 5s.; and another minor design. By W. M. Hale, *Glen Grudie, Ross-shire*, £34 13s. By Basil Bradley, *Spanish Oxen Ploughing on the South Downs*, £71 8s. (Powell). There followed a beautiful series of drawings by Mr. Alfred Hunt, of which we note the following:—Burying Ground of Kinloch, *Ewe, Head of Loch Maree*, £39 18s. (Brice); *The Lledi Valley*, £24 3s. (Fine Art Society); *Ulleswater*, £52 10s. (Fine Art Society); *Llyn Teewyn*, an attractive drawing exhibited at the old Water-Colour Society—the place to which the artist is an habitual contributor—and also at the special Water-Colour Exhibition of the Grosvenor Gallery held eighteen months ago—£147 (Barth). Also by Mr. Hunt were *Barnard Castle*, £31 10s. (Grindlay); *November 11, 1 p.m.*—exhibited at the Grosvenor Gallery about ten years after its first exhibition in Pall Mall—£173 5s. (Barth); *Scandale Beck, by Ambleside*, £19 19s. (Macnab); *Study of Birches, Capel Curig*, £21 (Vokins); *Lucerne*, £31 10s. (Penmain); *Loch Torridon*, £40 19s. (Grindlay); *Clovelly*, £10 10s. (Penmain); *Durham*, from the Red Hills—the fine drawing seen at the Grosvenor Gallery—£63 (Vokins); *Near Capel Curig*, £12 1s. 6d. (Powell); and *Half Speed*, £10 10s. (Penmain). Of the pictures that followed, by various artists, few obtained considerable prices, and many fell for very small sums. The following, however, are to be remarked:—*The Robbers' Cave*, by Heywood Hardy, £57 10s. (Ellis); *A Puritan's Sunday in New England*, £85 1s. (Maclean); *Sweet Anne Page*, by P. H. Calderon, R.A., £57 15s. (Williams); *The Conspirators*—Mr. Paul Falconer Poole's rendering of William Tell in the cave of the Bay of Uri, Lake of Lucerne—£236 (Powell); the same poetical painter's *Imogen and Pisanio*, £55 13s. (Franklin); Mr. Yeames's picture *Pleading the Old Cause*, £105 (Broadhead); C. N. Henry's picture of *Whitby Harbour*, £48 6s. (Williams); Mr. Alfred Hunt's picture of *A Sea Fret hanging over Dunstanborough*, £220 (Ellis); his *Pont-y-Gelli, Capel Curig*, exhibited at the Royal Academy seven years ago, £236 5s. (Grant); Mr. Keeley Halswelle's *A Roman Fruit Stall*, painted with the artist's usual command of Southern colour, £210 (Corbett); *Solitude*, by Josef Israels, £141 (Bentley); and *The Last Breath*, which is, perhaps, the masterpiece of this pathetic and simple poet, £850 (Agnew). This was the highest price of the sale. Mr. Caine's collection in all realised over £5,000, and consisted of nearly one hundred works of art in oil and water-colour. On the same day there were sold a few important pictures described as "another property." Here was Mr. Boughton's *Siren*, £215 5s. (Barth), and his *Path of Roses*, £141 15s. (Agnew). We notice also Mr. Long's *La Gitana*, painted in 1869, £147 (Hall); a *Lullaby*, a finely coloured work of Mr. Hook, £446 (Lewis); and *Venus at the Bath*, by Mr. Albert Moore, £115 10s. (Williams). The pictures of Mr. Albert Moore—admittedly among the most distinguished of modern times—have appeared, we believe, but rarely in an auction-room. The present example was of large size, but not of high finish. Its title to some extent distinguishes it from the majority of the artist's works, as he would here seem to have aimed at the rendering of definite subject. His *Venus*, an admirable ideal of beauty—a pretty piece of "modernité" studied with a reminiscence of the Greek—is, unlike the more recent of his decorative women, entirely nude. The draperies of which Mr. Albert Moore in his later practice makes so much, not only as regards the exquisiteness of their folds, but as regards their texture and hue, are here very much subordinated to the display of the figure, and serve only as an agreeable and suitable back-ground of raiment maintained behind the figure. This admirable work, which, though as we said less elaborate than usual, and more decidedly sketchy, is yet studied from the figure with the greatest refinement of perception and sureness of hand, was knocked down for the sum of £115 (Williams). Few, except the pictures we have named are worth any full record.

Mr. Rougier's collection of pictures, sold by Messrs. Christie, Manson and Woods last Saturday, contained some good modern pictures by various artists; but it was chiefly noticeable for the collector's possession of several of the finest works of John Phillip—those in which he dealt almost exclusively with Southern subjects, and chiefly with subjects drawn directly from his long sojourn in Spain. Phillip is probably a painter whom the aesthetic tastes of the day have been somewhat inclined until lately to underrate; and it is well that there should be some reaction, even though such reaction should never go so far as wholly to reinstate this brilliant artist in the position which he occupied during the period of his greatest popularity—the last few years of his life. Phillip was certainly—as was elsewhere said of him, *à propos* of this sale—a master of colour and of character. It is no less true that he was deficient in chastened design, in accuracy of draughtsmanship, and in the expression of sentiment. The chief picture sold from his brush on Saturday was *The Chat round the Brassero*—a vivacious and nobly coloured group of Spanish middle-class and lower-class folk, priest and woman and girl, warming themselves by the fire in the middle of the room. The work displays the artist's gifts most thoroughly—his humorous appreciation of character as well as his command over fine colour. It is stated in a daily contemporary that the owner of this picture had refused 3,000 guineas for this work, but that the sum of 2,040 guineas which it reached in Saturday's sale was no doubt much in excess of what John Phillip received for it. Its purchaser on Saturday last, we may add, was Mr. Wertheimer. *The Evil Eye*—a vivid scene in the open-air vegetable and fruit market of a Spanish street or piazza—sold for 210 guineas (Agnew). *Dolores, a Spanish Widow*—an exceedingly noble study of colour and an accurate rendering of Spanish character—sold for 700 guineas. *The Grape Gatherer, Andalusia*—a single female figure under the cool shadow of vine leaves—realised 490 guineas, Mr. Agnew being the purchaser. *The Toilet* went for 100 guineas. It was considered a less desirable and characteristic possession, though it possessed talent. *Pasquiccia, a Roman Girl*, which had been the round of several exhibitions, sold for 200 guineas. On the whole, it would appear from this sale that the exceptional and sterling merits of Phillip as a colourist will tend to command for his work in the future at least as high a level as it has been accustomed to attain during the last few years. Many artists who made their fame at the time when he made his—a quarter of a century ago or rather better—have been unable to retain it. There are sufficient examples of the failure of refined sentiment when unsupported by the adequate means of pictorial expression. John Phillip had but little sentiment, or put little of what he had into his art. But there can be no doubt that his control of splendid colour ensures him a rank in art which many of his contemporaries now living cannot hope to preserve.

Among other pictures belonging to Mr. Rougier and sold on Saturday, along with the examples of Phillip, there occurred *The Avenue*, by Thomas Creswick, R.A., 280 guineas (Maclean); the *Salmon Trap on the Tees*, by the same, 260 guineas (Colnaghi); *Pineapple, Grapes, and Plums*—a sufficiently brilliant, if not really beautiful, specimen of modern still-life painting by W. Duffield—124 guineas (Arthur Tooth); *The Quarrel of Doll Tearsheet*, a picture by Augustus Egg, and by no means his best work, 84 guineas (Peek); *The Last Sunday at Whitehall in the time of Charles the Second*, by W. P. Frith, R.A.—an exceedingly skilful smaller version, we believe, of the famous picture, possessing qualities of colour and expression not always to be found in Mr. Frith's pictures—250 guineas (Agnew); *Shelling Peas*, by Edouard Frère, 220 guineas (Agnew); *The Frightened Lady*, by W. P. Frith, R.A., 132 guineas (Tooth); *In the Triforium*—a study of a red-robed Cardinal in an *entourage* of Gothic architecture—by W. Orchardson, 121 guineas (Arthur Tooth); and *Getting Rid of State Secrets*, by John Pettie—a luminous and dramatic painting of a Cardinal burning dangerous documents—175 guineas (Agnew).

OBITUARY.

Mr. James Dafforne, who died on the 8th of this month, is a writer who is known chiefly by his connexion with the *Art Journal*, of which he has been for many years associate-editor. Although the *Art Journal* has now several competitors, it must not be forgotten that at the time when it was started, more than forty years ago, it stood entirely alone in its endeavour to diffuse a knowledge of, and a taste for good art in a very inartistic generation. It has, in fact, done good service to art through a long and successful career, and much of this service has been due to Mr. James Dafforne, whose biographies of many of our great English artists have been published in its pages. Mr. Dafforne was not a brilliant writer, nor had he that keen critical insight which distinguishes several of our writers upon art at the present day; but his style was unaffected, his information large, and his industry unabating.

The death is announced of Mr. John Webb, who, in the early days of the South Kensington Museum, acted as agent to that institution and to the British Museum, and was instrumental in securing for the country portions of the Bernal and Soulages collections; of Mr. Charles George Lewis, the engraver of several of Sir E. Landseer's and Rosa Bonheur's pictures; and of Prof. Strack, chief architect to the German Emperor, and architect of the Berlin National Gallery and of the Column of Victory.

NOTES ON ART AND ARCHAEOLOGY.

The annual meeting of the Cambrian Archaeological Association will be held this year at Pembroke, and will begin on Monday, August 23. Mr. C. E. G. Phillips, of Picton Castle, has accepted the office of president for the ensuing year. A list of members has just been published, by which it appears that the society continues in a flourishing condition.

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Considering the great difficulties which had to be overcome, the photographs of the *tableaux vivants* at Cromwell House, taken by Mr. van der Weyde, now on exhibition at his rooms in Regent Street, are very successful. The exquisite gradations of light and shade which can be obtained by his management of electric light are too well known to need mention. Although he was not able to use his most delicate arrangements or safest plates on this occasion, and some of the groups are therefore not as sharp or focussed quite as well as they might be, many of them have resulted in beautiful pictures. Luckily the most artistic groups seem to have come out best. The *tableaux* of the figures of the Master of Ravenswood (Mr. Arthur Gwynne James) and Lucy Ashton (Miss Eva Otway), grouped by Mr. Millais, and of Roland Græme (Mr. A. Wedderburn) and Catherine Seyton (Miss Mortlock), arranged by Mr. Sant, are particularly good. Other charming groups are those of Minna (Miss Williams) and Brenda (Miss A. Greville), posed by Mr. Fildes; and of Rowena (Mrs. Arthur Fairfield) and Rebecca (Lady Garvagh). The last-named lady, however, appears to most advantage in a scene with Ivanhoe (Mr. Frewen), arranged by Mr. Sant. The most successful of the larger groups are those from *The Antiquary* arranged by Mr. G. D. Leslie. Mrs. Langtry as Effie Deans, posed by Mr. Millais after his well-known picture, was one of the most successful *tableaux*, and will shortly be added to the gallery.

Dr. J. P. Richter proposes to issue by subscription, with Messrs. Sampson Low and Co., *The Literary Works of Leonardo da Vinci*. Dr. Richter has carefully examined, among others, the nine MSS. of Leonardo preserved in England, and has discovered the original text of the *Trattato della Pittura*, with a number of chapters not found in the current editions. This text he will now publish, with exact reproductions of numerous diagrams, sketches, and drawings, by Leonardo's own hand. Among other hitherto unknown materials, the book will contain Leonardo's projects for his works of art, his opinions on sculpture, numerous architectural studies for the construction of cupolas, &c., notes on pupils and other artists who lived in his house, suggestions and plans for the construction of a painter's studio, remarks on events of his own life and on more or less distinguished contemporaries, notes on an eruption of Mount Aetna, on the Alps, on the Island of Cyprus, and on the Nile; a plan for an arched bridge over the Golden Horn, &c., as well as his humorous writings, "facetiae," rebuses, &c. The publication of the original text will be accompanied by a translation, and by explanatory notes by the editor. Leonardo's writings on architecture will be commented on by Baron Henry de Geymuller, of Paris. The subscription price will be eight guineas.

We are very glad to hear that the proprietors of the *Graphic* are going to set up a school for wood engraving. The art is not out of fashion at all; the more or less detestable processes of mechanical reproduction are not going to supersede it; but it has been feared that they would, and this and other causes have done something to diminish the supply of those who bade fair to be excellent wood engravers. In the *Graphic* school no premium will be required, and those without some gifts will not be instructed at all. Selection of candidates for the five years' gratuitous teaching will be based upon the quality of such drawings as may be submitted under cover to the manager of the *Graphic*. The working hours which will be fixed upon will not interfere with attendance upon the evening classes of the Government schools of design. Much artistic work has now fallen into the hands of foreigners, and the rest will probably follow unless some such step as that now to be taken by the proprietors of the *Graphic* should succeed. We trust it will in the land that produced Bewick, the reviver of this beautiful art.

We have already given from time to time an account of the chief purchases and acquisitions made by the Department of Prints and Drawings in the British Museum during the past year; it therefore only remains to notice a few of the arrangements chronicled in the new Report that have been carried out for facilitating the labours of art students and promoting art research. In the first place it may be mentioned that the library of books of reference, kept in the Print Room, has been re-arranged and provided with press marks, and the catalogue has been finished, and is now bound in five volumes, containing 1,206 titles. This will save the student much trouble, by preventing the need of continual recourse to the Reading Room. The vast series of reproductions by Braun of Dornach, from drawings by Old Masters in all the public galleries in Europe, has been completed by the mounting of 671 carbon photographs from the Dresden Gallery. These will now all be re-arranged, and the work of each master placed together, so that the student will be able to compare all the known examples of a master's work, existing in great foreign collections, without the need of leaving his seat in the Print Room. Such an advantage, as the report well remarks, it is "hardly possible to overrate." The prints, &c., of the Slade Collection, hitherto kept separate, have been incorporated with the other works of the masters whom they represent; an index of artists' names has been prepared to the collection of English drawings; the collection of British Institution catalogues has been arranged; a translation has been begun of Heller's vast catalogue of Albrecht Dürer's works; titles have been prepared in large numbers for the proposed printed catalogue of the department; and a vast amount of other work has been done, all with the view of making the Print Room more generally useful for purposes of study and research. The chief bequest of late has been that of the Henderson Collection of drawings by Girtin, Müller, Turner, and others, noticed in the Academy of January 25, 1879. These drawings have been arranged this year on screens in the King's Library, together with the early playing cards of various countries presented by Gen. Meyrick. The acquisitions of the year amount altogether to 4,750, of which 242 have been by presentation. Want of space, unfortunately, prevents our describing any of these in detail, but we may state that they include 460 examples of the Italian school, 363 of the German, 531 of the Dutch and Flemish schools, 1,002 of the French and 1,976 of the English school.

At the last meeting of the Cambridge Antiquarian Society, Mr. Redfarn exhibited an ancient tally-board, which he described as probably of late sixteenth- or early seventeenth-century work, of dark oak, carved in relief, and divided into small panels, each of which contains a representation of a peacock, a hooded falcon, a swan, or some other bird; the lower part is formed as a shield, which has on its face two smaller shields, suspended from a hunting horn. One of these shields bears the arms of the Lucy family, and the other what appears to be the arms of the city of Amsterdam. This tally-board is supposed to have been used for keeping the record of the game supply at some house of importance. Shakspere makes mention of the tally in the play of *Henry VI.* and in Sonnet cxxii.

A bust of the poet Moore has just been unveiled in the Central Park, New York. The sculptor is Mr. D. B. Sheahan.

A very successful etching of Mr. Dante G. Rossetti has just been produced by Mr. M. L. Menpes, an artist who recently executed a full-length etching of Miss Ellen Terry.

The *Prix de Salon* has been gained this year by a sculptor, M. Suchetet, who also gained a second-class medal, for his beautiful plaster figure of *Byblis*, a daughter of Miletos, who, falling into love-melancholy, was changed by the gods into a river.

The jury of the Paris Salon have made the following awards:—The *prix d'honneur* for painting to M. Morot for his picture *Le Bon Samaritain*; the *prix d'honneur* in sculpture to M. Thomas, for his statue of *Mgr. Landriot*; four first-class medals in painting to MM. Dagnan-Bouveret, Lerolle, Fernand Pelez, and Cazin; in sculpture one first-class medal, as already stated, to M. Lanson, and seven second-class to MM. Suchetet, Boisseau, Lefebvre, Barran, Dumaige, Gemito, and Lombard; in engraving one first-class medal to M. Waltner; in architecture one first-class medal to M. Paulin.

The seventh number of the *American Art Review* is hardly up to the usual level. There is, it is true, a charming etching by Mr. A. F. Bellows, *A Mill-pond at Windsor, Connecticut*; and a rather powerful rendering in black and white, by Mr. S. J. Ferris, of Gérôme's *Old Clothes Dealer, Cairo*; but the bulk of the letterpress and many of the other illustrations are uninteresting. Mr. W. J. Linton's third chapter, on the history of wood-engraving in America, is not without value, but the cuts which illustrate it are by the nature of the case very ordinary. Mr. C. H. Hart sends a second article on the gallery of the Philadelphian collector, Mr. H. C. Gibson, one of those millionaires in whom the soul of the Parisian dealers rejoices. Perhaps the most useful pages in the number are those two in which Mr. C. C. Perkins proceeds with his "Ancient Literary Sources of the History of the Formative Arts among the Greeks," dealing this time with the Telchines, the Rhodian ministers of Poseidon, with functions like those of the Daktyles and the Cyclopes. Mr. Perkins gives a full catalogue of all the passages, from Strabo, Eustathius, Nonnus, Statius, &c., in which they are mentioned.

THE STAGE.

We hear that the next Shakspearian revival conducted by Miss Litton at the Imperial Theatre will be that of *Much Ado about Nothing*, in which the admirable actress of Rosalind will perform the part of Beatrice. This revival is likely to take place about the beginning of the month of October.

We doubt if the company of the Palais Royal, which is playing here this week, has not had its day. It includes some excellent comic actors, and no doubt an adequate supply of attractive young women; but as its performances cannot claim to be of a classic order, they must be subject to caprices of fashion. And in Paris of late these caprices have not, we think, been in their favour. The actors generally play very well together, and one has only to regret that that which is set down for them to play is often so little worth playing. The Palais Royal has long been the recognised home of vulgar fun. Coarseness was there at its ease, and bad taste was there exquisitely satisfied. The Palais Royal actors were admirably versed in the business of putting an artistic aspect upon ugly things. The mind of the licenser of plays has, it seems, been greatly exercised on the subject of licensing for performance in England many of the more famous plays of this theatre, and Mr. Pigott's favours have been naturally restrained within the narrowest limits. This has put

Mr. Hollingshead into an awkward position, as it appeared doubtful whether the appetites of the English subscriber could fairly be appeased by the *Cagnotte*, or by pieces equally innocuous. A certain portion of the public will fail to sympathise with Mr. Hollingshead in his difficulties, but it should at least remember that the manager of the Gaiety is a consistent free-trader. More than this, he is, like the most celebrated inhabitant of Westbourne Grove, a "universal provider." If the one gentleman can be persuaded to supply every material and social want, from bedding to knick-knacks, and from confectionery to a footman—or even, as rumour relates, a guest—at a dinner party, the other deals in commodities scarcely less varied, and drives a brisk trade now in the legs of the Hanlon-Lees and now in the genius of Sarah Bernhardt. If we do not personally suffer much by the fact that the repertory of the Palais Royal is somewhat curtailed at the Gaiety, we may yet regret what may interfere with the enterprise of the most enterprising and the most modern of theatrical manager. For the sight of innumerable novelties the playgoer is indebted to Mr. Hollingshead, and his services in the display of Mdlle. Sarah Bernhardt's art would alone atone for the occasional insistence upon less tasteful performance. It is proper to add that the performance of *La Cagnotte* on Monday gave great satisfaction to many among the audience.

The new little piece at the Folly Theatre—*Hester's Mystery*, by Mr. Pinero—we have only lately had the opportunity of seeing. It is probably the brightest short piece now being played in London, and in some respects is even better worth going to than Mr. Byron's *Upper Crust*, which is the principal piece of the evening at the same play-house. The *Upper Crust*, of course, has the attraction of Mr. Byron's sharp wit; Mr. Pinero's talent is rather of genial humour than of wit. The *Upper Crust*, too, has the advantage of Mr. Toole's acting, and the excellent low comedian has never been less merely grotesque and funny than in the part he is now playing. But Mr. Byron's comedy is not well interpreted throughout. If Mr. Toole's Doublechicks is both entertaining and touching, and Mr. Billington's Lord Hesketh natural and appropriate, we could also name in this comedy certain very ill-played parts, while in *Hester's Mystery* everything is well done. The story counts for next to nothing in this agreeable little piece, but it is most adroitly told; it is enlivened with humour, and with true touches of character. Certainly we take exception to one of the personages. The clerical looking son of the schoolmistress bears painful resemblance to the politer villains of melodrama. He is to be classed among unreal and conventional things. But the shrewish farming woman is good, and is acted shrewishly by Miss Eliza Johnstone; the young husband who seeks employment as a labourer is represented by a manly performer; the old rustic, whose heart is good but whose wits are hopelessly dull, is played with great freshness, truth, and simplicity by Mr. G. Shelton; and the heroine, Hester, has as her representative a young actress of excellent liveliness and mobility of expression and of great variety of resource—indeed, Miss Effie Liston plays the part in a way that could not possibly be bettered, so brightly and naturally that her performance alone would make the thing worth seeing. The theatre is fortunate in having found in Mr. Pinero a writer who combines with stage knowledge the will and the faculty to be realistic and vivid rather than artificial and mannered, and Mr. Pinero is fortunate in having his work interpreted with worthy success.

The Dutch actors have taken their leave of us—they return to their own land with few spoils but with much honour. Had they had the courage to stay a week or so longer, the great public would probably have proffered its money profusely at the doors of their entertainment, for the press has spoken with complete unanimity as to their merits, and the audiences have nightly increased and been nightly getting more fashionable, though they began by being terribly thin. Among the more intellectual playgoers the impression the Dutch actors have made is so profound that we have little doubt that a well-organised re-engagement of them on another occasion might be made thoroughly remunerative. For the time, however, they are lost to us—perhaps for a long time—and with them the most unremittingly artistic entertainment that London has seen this season. Such an *ensemble* exists nowhere else within the four seas.

At Sadler's Wells Theatre *The Danites* is immediately to be succeeded by a carefully organised revival of the *Midsummer Night's Dream*.

We read in the *Pall Mall Gazette* of a few days ago so appropriate an occasional note on the question of the theatre that we now put its substance before the readers of this journal. It is written *à propos* of the endeavour now being made by the Comédie Française to wrest heavy "damages" from Mdlle. Sarah Bernhardt on account of her having left that society. Maître Allou appears to have been instructed to assure the court that the "punishment" of Mdlle. Bernhardt had already begun in the shape of the encouragement and applause bestowed upon her successors — notably on Mdlle. Bartet. "This," remarks the *Pall Mall*, "is equivalent to an insinuation that the Comédie Française can very well afford to dispense with Mdlle. Bernhardt's services, yet they proceed to claim 300,000 frs. from her as damages for her running away." "The truth is," adds our contemporary, "that the conventional stars of the Maison de Molière dislike and are as jealous of the unconventional Sarah as their predecessors, a generation since, disliked and were jealous of Rachel." The original salary of that wonderful actress as a *pensionnaire* of the Française was, it appears, about a hundred and fifty pounds a year. When the receipts of the theatre on the nights on which she appeared increased sixfold, her salary was considerably raised, though with "infinite reluctance aud dismal grumbling." It continued to be increased as her genius became the great attraction to the theatre and the source of its fortunes. "But," says the *Pall Mall Gazette*, very truly, "the Comédie Française, faithful to corporate and academic traditions all over the world, never ceased to disparage the talent of its unconventional member."

MUSIC.

RECENT CONCERTS.

The London Musical Society gave a concert at St. James's Hall on Thursday, June 17, and attempted a performance of Cherubini's Requiem in C minor. This mass, composed in 1816 for the anniversary of the death of King Louis XVI., is one of the purest and noblest examples of sacred art. The rendering of this great work by the new society was not good; indeed we may frankly say that it was very bad. The *tempi* were hurried, the numerous *pp* marks were all but ignored, and the whole performance was so sadly wanting in accuracy, precision, and light and shade that the solemn power and marvellous delicacy of the music were completely lost. Mr. Barnby, the conductor, tried repeatedly by violent means to improve the state of things; with his *bâton* he beat his score in a most unmerciful manner, but produced only an additional and very unmusical accompaniment. The second part of the concert commenced with an overture in F, *Des Teufel's Lustschloss*, by F. Schubert. It gives one an interesting proof of the composer's youthful and lively imagination, for it was written when he was but seventeen years old, and forms the introduction to an opera of the same name. The original score was given by Schubert to a Herr Hüttenbrenner, who valued it so little that in 1848 his servants used the second act to light the house fires. The overture, performed here for the first time in England, was first publicly played at Vienna in 1861. The concert concluded with Smart's *Bride of Dunkerron*; the solo parts were well rendered by Viscountess Folkestone, Messrs. Charles Wade, and Frederic King.

Mdme. Sainton-Dolby gave her annual concert on Thursday afternoon, June 17, at the Steinway Hall. Miss Frances Carew, Miss Blackwell, and others sang various solos, showing the agreeable and natural result of careful and experienced training. The concerted music (Schubert's *God in Nature* and a chorus by Gabussi) was rendered with precision and delicacy. The second part of the concert was principally devoted to Franz Abt's light and pleasing cantata for female voices, *Cinderella*. Miss Julia Wigan and Miss Adela Vernon, two former pupils of Mdme. Sainton, sang in place of Miss Kelly, who, through illness, was absent. The concerted music was conducted in a vigorous and able manner by M. Sainton. Herr Leipold, by his excellent accompaniments, greatly added to the general success.

At the sixth concert of the Musical Union last Tuesday, Herr Auer was again leading violinist, and M. Joseph Wieniawski pianist. The concerted pieces were quartetts by Haydn and Beethoven and Mendelssohn's C minor trio. Herr Auer contributed two solos: a melody by Rubinstein, and a difficult and effective *tarentella* of his own, both of which were given with great charm and purity of intonation. M. Wieniawski played Chopin's *ballade* in G minor, a mazurka of his own, and for an *encore* Chopin's *Tarentelle*. Prof. Ella came forward, and in a few simple words announced that, with the last *Matinée* on June 29, the concerts of the Musical Union would come to a close, but that he intended, however, health and strength permitting, to give once a year a Grand *Matinée*.

M. J. Wieniawski gave a pianoforte recital at St. James's Hall on Wednesday, June 16. The attendance was very large. He played Beethoven's sonata in E flat (op. 31), and pieces by Schumann, Chopin, Liszt, &c. He has a firm and powerful touch neat and brilliant execution, but his playing is lacking in delicacy and charm.

Messrs. Ludwig and Daubert gave the last of their fourth series of concerts at the Royal Academy last Saturday. These concerts deserve a word of notice. The programmes are always well selected, and the performances bear traces of careful and patient rehearsal. The quartetts on Saturday were Schumann in A major (op. 41) and Beethoven in C sharp minor (op. 132). Beethoven's sonata in D (op. 102) for piano and violoncello was well rendered by Miss Agnes Zimmermann and Herr Daubert. The difficult *finale* (*allegro fugato*) was specially well played by both artists. Mr. J. Sauvage was the vocalist.

A recital was given at the Royal Academy on Wednesday, June 16, by Herr Max Laistner. He possesses excellent fingers, and plays with much taste and refinement. His most important solos were Weber's very difficult sonata in A flat and three pieces by Chopin. Herr Emil Mahr gave a good reading of Bach's *chaconne* for violin. The concert concluded with Brahms' pianoforte quintett.

J. S. Shedlock.

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THEATRES.

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Lessee and Manager, Mr. WILSON BARRETT.
Madame MODJESKA will appear to-night, at 8, in Mr. J. MORTIMER'S successful Play, HEARTSEASE.
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Lessee and Manager, Mr. AUGUSTUS HARRIS.
AS YOU LIKE IT.
To-night, under the direction of Miss Litton, in which Messrs. Hermann Vezin, Lionel Brough, W. Farren, Kyrle Bellew, F. Everill, E. F. Edgar, J. Bannister, E. Cox, F. Charles, Miss Cresswell, Miss Sylvia Hodson, Miss Roberts, and Miss Lytton will appear. The scenery painted by Mr. Perkins, the Dresses by Mr. Forbes-Robertson, the Music arranged by Mr. Barnard. The glees and incidental music will be given by an increased chorus, together with the new Wedding March composed by Mrs. TOM TAYLOR.
At 7.30, NO. 1 ROUND THE CORNER.
Mr. Lionel Brough and Mr. Everill.
At 8.10, AS YOU LIKE IT.
Doors open at 7. Carriages at 11. Box-office now open.

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Preceded, at 7.45, by a new and original Comedy, in one act, by A. W. PINERO, HESTER'S MYSTERY.
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